

# MusicWeek



THE BUSINESS OF MUSIC [www.musicweek.com](http://www.musicweek.com)

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## NEWS

**HMV PUTS IT ON THE RITZ** Live acquisition offers some solace for HMV amid latest financial woes



## LIVE

**SPECIAL AGENCIES** Agency Group's US link-up to bestow Broadway and Hollywood clout



## FEATURES

**THE NEW CAPITALISTS** Capital Network to take on the nation

Executives lose faith in Sky Songs' strategy and model

# Sky falls in as the plug is pulled on Songs service

### Digital

By Eamonn Forde

**A CONFUSED PROPOSITION**, inadequate and directionless marketing and a lack of label support have been blamed for the closure of Sky Songs, which will shut up shop in February.

BSkyB's decision to reach for the off switch last Monday follows weeks of rumours that the first major music offering from a UK ISP was struggling. But high-level sources have told *Music Week* that Sky Songs' fate was sealed several months ago at BSkyB's executive level.

A source close to the service says, "Two things messed it up. The first is, they [BSkyB] didn't know who to sell it to and had got the wrong proposition. The second problem was they didn't know how to market it and had got rid of all the internal marketing people who worked on it from the start."

According to those close to Sky Songs the service was beset with a series of problems predating its October 2009 launch. Sources suggest the service's proposition was continually changing, even as the site was being built. This damaged it from the off because it meant the service, which offered customers unlimited ad-free streaming and five MP3 downloads for £4.99 a month, lacked the focus it needed to be in with a chance of success.

The original plan was for Sky Songs to be a streaming-only service and there was, apparently, internal resistance to adding the bundled download offer and the à la carte purchasing of tracks.

Failing to nail the strategy was not the only problem. *Music Week* understands both technological, licensing and marketing problems also destabilised the service leading



to its closure after only 14 months.

It is understood Sky Songs executives quickly lost faith in Omnifone, which powered the service. An insider claims, "There was not one week from launch that there weren't massive gaps in the release schedule or dropped streams."

Omnifone strenuously denies it was at fault and refuses to take the blame. An Omnifone spokesperson says, "BSkyB's decision to close Sky Songs was a commercial one and doesn't relate to the technological services provided by Omnifone."

In a market dominated by iTunes for downloading and Spotify for streaming, Sky Songs also believed it did not receive sufficient support from labels. Indeed there is acceptance from some top execs that the industry did not do enough to cut attractive enough deals with the service.

"Sky just took the decision to ditch it as they didn't know what to do with it and the labels were not massively helpful," a source says. "The labels are extremely unwilling to give at all on margins. The only thing they help on is marketing, but that didn't really translate into anything. The margins are tight as it

is, so why should a company like Sky step in and pour a lot of money into this to try and help labels?"

Another adds, "Labels were not bending over backwards to provide content at good prices."

BSkyB's failure to cross-promote the service to its huge subscriber base also undermined the operation with some suggesting the actual number of subscribers was a fraction of what the company claimed. "BSkyB needs to ask itself why it couldn't reach more customers when it now has 10m [TV and broadband] subscribers in the UK. It's perhaps because they didn't tell any of them about it," says one source.

Nevertheless, the closure of Sky Songs is a blow to the industry. MMF chief executive Jon Webster says, "It's a great shame. It shows what happens when the customer is not listened to."

BPI chief executive Geoff Taylor also feels the pain because the move comes just after the launch of the BPI Innovation Panel, designed to maximise the potential of both new and existing digital services. However, insiders say Sky Songs had already moved into a critical state by the time the Innovation Panel was up and ready in late October.

Taylor adds, "In any sector you get exits as well as entrants, but the UK's digital-music retail space remains healthy with nearly 70 legal services on offer. The work we're doing with the BPI's Innovation Panel shows there are major opportunities for ISPs to offer value-added music services."

Taylor adds he is continuing to work with ISPs to bring services to music fans (see story on page 10).

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## Publishers on tenterhooks

Music publishers were waiting last night (Sunday) to find out if they had hit an X Factor jackpot by having one of their songs become the winner's first single.

In previous years the same song has been recorded by each finalist ahead of the final, with the winner's version then immediately released afterwards. In four of the last five years this has become the UK's Christmas number one, with Rage Against The Machine famously breaking the run 12 months ago.

However, with the rulebook torn up and the four 2010 finalists recording different songs for their potential single for the first time, publishers with songs in the frame were having to wait with everyone else last night to see if they had landed what will become one of the year's biggest-selling singles.

Those on tenterhooks included EMI Music Publishing, Warner/Chappell and independent Chelsea Music whose *Forever Young* song by Eighties German synth band Alphaville, already revived last year by Jay-Z and Mr Hudson, was the choice of the Simon Cowell-mentored One Direction.

Cher Lloyd's selection was the Shontelle hit *Impossible* (published by P&P, Aristotricks, Willow), Rebecca Ferguson reworked Duffy's

*Distant Dreamer* (EMI, Stage Three/BMG Rights) and Matt Cardle was paired with Biffy Clyro's *Many Of Horror* (Warner/Chappell, Good Soldier Songs).

Chelsea Music managing director Eddie Levy says he is excited to be competing against the majors in the competition – and ahead of the final taking place was confident *Forever Young* would become a number-one hit, even if One Direction failed to win. He is already profiting from the show with Box Tops song *Neon Rainbow* from his catalogue being used as the sound-bed by show sponsor TalkTalk.

"It is a very exciting way to finish off the year," he says. "The song has become one of the standard classic pop tracks of the last 30 years and One Direction's cover will only help to cement its place for a new generation of fans. Even if the band don't win the competition I am certain it will become a number-one hit in its own right – it's such a strong track, it is bound to do well."

A digital version of the winning track was due to be made available to download from midnight last night, while a physical version will be released on Wednesday. The final also featured live performances from will.i.am, Robbie Williams, Rihanna and Christina Aguilera.



# News

Listen to and view the tracks below at [www.musicweek.com/playlist](http://www.musicweek.com/playlist)

## The Playlist



### TOTALLY ENORMOUS EXTINCT DINOSAURS Household Goods

Greco Roman

Emotionally-arresting, sonically-ambitious and entirely club-friendly, this is further affirmation of the talent on offer here. (from EP, out now)



### DEVLIN FEAT. LABRINTH Let It Go

Island

Labrinth adds the commercial punch to this track which is rapidly racking up the views on YouTube. (single, January 31)



### THE BULLITT Close Your Eyes

unsigned

A stunning introduction to the talents of producer/songwriter Jeymes Samuel, this features vocals by Jay Electronica and Lucy Liu. (demo)



### THE VACCINES Post Breakup-Sex

Columbia

One of next year's crop of favoured guitar bands, this latest single is benefitting from TV (Later... With Jools Holland) and radio exposure. (single, January 24)



### TAME IMPALA Expectation

Modular

A visually-arresting video shot in the woods outside Paris accompanies this is a laid-back, guitar-driven tune from the Australian group. (single, tbc)



### BRUNO MARS Doo-Wops & Hooligans

Atlantic

This is a faultless collection of hits from this leading priority on Atlantic's schedule. (album, January 31)



### CHASE & STATUS FEAT. LIAM BAILEY Blind Faith

Mercury

A new video that looks like it was cut from Eighties rave footage should create an instant classic out of this new C&S single. (single, January 24)



### MILES KANE Come Closer

Columbia

The first single proper from Kane's debut, this Dan Carey-produced track is energetic, infectious and begs for repeat listens. (single, February 21)



### DAVID LYNCH (KARL HYDE REMIX) Good Day Today

Sunday Best

Karl Hyde puts his stamp on the David Lynch original to create something extremely Underworld-esque. (single, January 31)



### DIAGRAM OF THE HEART If I Were You

Deconstruction

The first single proper from this signing to the Deconstruction label is an uplifting slice of club-friendly pop with a swirling, atmospheric edge. (single, February 13)



## SIGN HERE

Bella Union has signed **Lanterns On The Lake**. Their debut album is due in the new year

Despite Take That's record-breaking performance, this year's Q4 sales

# Retail races for the line as X

## Retail

By Paul Williams

**THE FINAL TWO SHOPPING WEEKS** before Christmas will have to deliver big for the music industry as it bids to make up an 11.4% drop in quarter-four album sales.

Despite Polydor act Take That's Progress last Wednesday becoming the first album this year to sell more than 1m units after just 24 days on sale, the market by last week had suffered year-on-year sales drops every week since the start of the quarter.

These falls peak at more than 20% (see chart) and compare to album sales for the year as a whole dropping 2.8%, according to OCC figures.

The Q4 declines have left the business pinning its hopes on an exceptional retail performance during what from today (Monday) remains just 12 days of trading left before Christmas Day.

However, its cause will be boosted by the – unusually late in the season – release of Sony's Michael Jackson album *Michael* and new titles by Flo-Rida, Lil Wayne and Pitbull.

Even though there are only days to reduce Q4's double-digit deficit, Entertainment Retailers Association chairman Paul Quirk is confident of strong sales to come in the final run-up to Christmas. "I'm sure what's happening is that people have been waiting to buy and there are still two weeks to go before Christmas," he says. "[The Christmas market] gets more and more compact every year."



## GIG OF THE WEEK

**Who:** Everything Everything

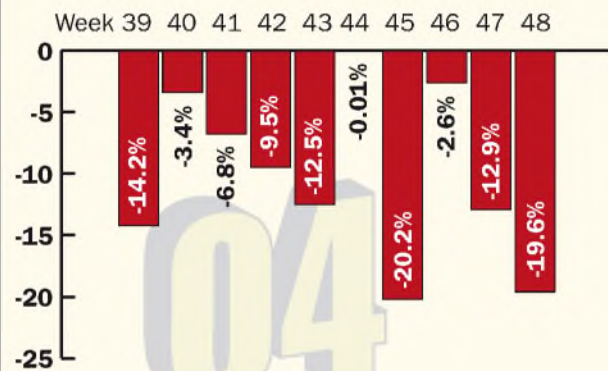
**When:** Wednesday,

December 15

**Where:** Union Chapel, London

**Why:** The uber-cool Mancunians armed with synths, funky basslines and Union Chapel-friendly acoustics take punters into Christmas week in style

## HOW THE QUARTERS STACK UP: WEEKLY DIFFERENCE IN ALBUM SALES IN Q4 2010 vs 2009



**Note:** year-on-year sales comparisons are made more complicated this year as 2009 was a 53-week year and 2010 has 52 weeks, meaning same-number chart weeks cannot be compared because they only have one day in common. Instead, for its calculations, *Music Week* has compared the subsequent chart week in 2009 (for example, week 49) with the previous chart week (48) in 2010 as these share six days. It has followed the same pattern for the rest of the quarter.

His optimism is shared by Official Charts Company managing director Martin Talbot who believes there is plenty of time left for the industry to improve its Q4 showing. "It feels like we've got some way to go before people have to start buying and potentially we're going to have a busy last 10 days up to Christmas," he says.

If music retail does deliver, however, it will be some turnaround in what has been disappointing trading in the opening 10 weeks of the quarter. Up to last week, 3.19m fewer albums had been sold in the period compared to 2009.

Sales even dropped – by 2.6% – in

the week when Take That's album opened with the best first-week sales for 13 years of 518,601. That followed a 20.2% year-on-year drop the week before when Susan Boyle's *Sycro* album *The Gift* debuted at one, while a week ago, as temperatures plummeted and snow hit large parts of the country, there was a 19.6% fall.

ERA's Quirk has no hesitation in putting the blame on the unusual cold snap in trying to explain the recent big sales drops. "Everyone you speak to at retail at the moment in certain parts of the country is just suffering so badly from the cold and the snow. If you look at anywhere above Yorkshire, parts of Scotland

## Burgeoning Breakout reveals January line-up

**MUSIC WEEK TODAY** (Monday) unveils the line-up of next month's Breakout showcase of up-and-coming acts after last week's instalment attracted more than 700 people.

The monthly showcase, staged by *Music Week* and All Night Long Associations to give a platform to new and breaking acts, will return at Proud Galleries on Wednesday, January 12 with a bill comprising:

- Guildford's Academy of Contemporary Music's new three-piece band Deville;
- Liverpoolian 18-year-old trio Targets, co-managed by former Island Records managing director and SEG's Marc Marot;
- Thomas J Speight – singer/songwriter managed by Eden Sessions booker John Empson and produced by two members of Keane;
- Half Spanish/half-English singer songwriter Juan Zelada, a former Bryn Christopher session musician

from the *Insomnia Music* stable; and ● local Camden electro-grunge-pop outfit *Electriccity*.

Organisers hailed last Wednesday's event, the third to be staged so far, a huge success with All Night Long Promotions booker Ben James noting, "This was the most eclectic Breakout yet and the great thing was that people embraced that and hung around with genuine interest to see what was up next."

The line-up included alt-rockers *The Chakras* (right) whose manager, former Hut/Virgin MD David Boyd, says, "It was a great night. The band were thrilled to have played Breakout. We had a ball."

Also playing were indie rock balladeers *Films of Colour* who are managed by Paul Carey. "This will no doubt prove to be a great platform in the next stage of the band's rise to the top," he says. "Breakout is a pivotal high-profile endorsement

to the industry and fans alike and just what the industry needs to showcase the very best new acts."

The evening kicked off with an exhibition of work of former NME, *Times* and *Face* photographer Adrian Boot, entitled *The Clash: A Retrospective*. Boot was thrilled to be showing his pictures only yards from where he used to shoot the legendary punk rock band in their recording studio.

The first act playing was soul-pop singer Edei – from the Freshwater-Hughes Management stable that once housed Joss Stone – who is currently supporting JLS on their UK arena tour and who has been winning some spot plays on Radio 2. Edei's single *Loved* is released on Alma Recordings on January 17 and was part of her Breakout set that also included familiar songs from Plan B and Cee Lo Green.



## les are playing catch-up mas nears

and even the south east it's been gridlock for days," he says. "I think it's the major factor; I don't think it's a lack of quality as there are some good albums."

His take is not shared, however, by Epic Records managing director Nick Raphael whose company has delivered two of the quarter's most successful artist albums with JLS's second set *Outta This World* and Olly Murs' self-titled album, whose 108,212 sales a week ago was the biggest first-week tally by a debut album this year.

"Everyone will give you a mix of excuses: bad weather, Christmas starting late, the recession," says Raphael who instead believes Q4's steep drop in sales is due to the lack of quality releases in the market.

"There's no lack of appetite for music. What there is a lack of quality product to buy," he says. "In these tough times the product has to be better than in easier times because if people are less affluent they are going to think twice about spending their money on your product rather than a DVD or game or app or having an extra night out with their mates."

But he cites the example of Take That's *Progress* as proving albums can still sell in huge quantities. "You put something brilliant in the market place people will buy it in droves," he says.

Last week the Take That album became the first album in 2010 to reach seven figures and also overtook fellow Polydor release *The Fame* by Lady Gaga as the biggest-selling album of the year so far.

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The Chakras

Photo: Sally Evans

Completing the bill were acoustic indie-folk twins Heathers, while there will be interviews with Boot and all the artists and their music plus interviews with some of the music industry players working with them featured in the *Breakout Radio* podcast released this week, available to stream or download at [www.musicweek.com/breakout](http://www.musicweek.com/breakout).

Entry is free for industry guests who email [breakout@musicweek.com](mailto:breakout@musicweek.com) ahead of the event, while stable booths can be hired to accommodate groups of people.

The Ritz acquisition is a silver lining to HMV's financial woes

# HMV turns to live to enliven its latest financial results

## Retail

By Paul Gorman

**HMV IS MAKING MORE INVESTMENT** in its live division in a bid to turn around its fortunes in the wake of last week's financial results which revealed the retailer's CD sales had fallen 10%.

HMV unveiled pre-tax losses of more than £40m last Thursday, but tried to introduce some cheer by revealing it had acquired the famous Manchester venue The Ritz (right).

Chief executive Simon Fox hailed the venue acquisition as another significant investment for HMV in the UK's live industry and says The Ritz will undergo extensive refurbishment before reopening in the first half of next year.

Fox has reason to be enthusiastic about HMV's live interests, which were bolstered a year ago by the £46m acquisition of the MAMA Group. The live division was the standout performer in the group's financials with recorded sales of £28.8m in the half year and an operating profit of £1.5m; like-for-like sales were up 7% at the 12 venues, including the newly-opened HMV Institute in Birmingham.

The only low in live was the debut *High Voltage Festival* staged with *Classic Rock* in July. That proved a damp squib with Fox conceding there were too many stages and artists. But he is expecting a better result in 2012. "Next year it will be much more focused and I'm sure will move into line with the rest of our live division, which is performing very strongly," he says.

However, there was little gloss that Fox could muster to put on the performance of the group. In the six months to October 23 turnover



slipped 6% to £749.5m and there was a near doubling of pre-tax losses to £41.3m. In the same period last year, pre-tax losses were £24.9m.

In part the flatlining sales have been blamed on the impact of cold weather and snow on customer footfall over the last couple of weeks, even though the figures relate to a period which ended a month before blizzards hit the UK.

More likely HMV has suffered – alongside every other retailer – from a below-average release schedule; already total album sales across the UK music industry are down an alarming 11.4% this quarter.

However, Fox does not offer this excuse and is holding out for a massive turnaround in fortunes over the next week or so. "There is everything to play for," he insists. "We had a

tough first half, yet we held our market share, particularly in music, and the next few weeks are absolutely vital. I am convinced we can make significant progress in the days ahead with releases from Take That, Cheryl Cole, JLS and Westlife, as long as the weather holds."

HMV says that the decline in physical music sales was offset by digital growth which reduced the overall music sales loss to 4.4%. Fox says HMV's 50% interest in 7digital is already paying dividends in terms of technological delivery, though the contribution is very small in relation to the overall results.

HMV's DVD turnover fell 8%, which according to Fox was a result of supermarket discounting. Games declined 12%, though this was contrasted by a 45% rise in sales for pre-played games.

With 412 HMV stores, 10 Fopp outlets and 311 Waterstone's, operating losses at HMV UK & Ireland more than trebled to £24.3m from £6.7m a year earlier; the figures reveal the disposal of the historic HMV store at 360 Oxford Street achieved £13.75m.

Meanwhile, revival plans at Waterstone's are on track with half-year operating losses improving to £9.9m from £12.9m a year earlier, as like-for-like sales at the book business fell 3.2%.

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## HMV Group Financials

Source: HMV

### Total sales

6% fall to £749.5m (£797.0m)

### Like-for-like sales

11.5% fall (+2.1%)

### Pre-tax loss

£41.3m (£24.9m)

(results for 26 weeks ended October 23, 2010, figures in brackets are change from same period 2009)

## Alex's Wonderland looks for 'next GaGa'

**FOUR TIMES GRAMMY-NOMINATED** songwriter Alexander Grant – aka Alex Da Kid – is looking for a label to back his *Wonderland Music* outfit as he ramps up his hunt for new talent to sit alongside recent signing Skylar Grey.

The Londoner wants to use his production company as a vehicle to create and launch the "next Lady Gaga", but suggests this can only happen with the backing of a bigger team – from either an indie or major.

"I'm talking to everybody and anybody at the moment, but will probably not finalise anything until the end of January," says Grant, co-

writer of the Eminem/Rihanna hit *Love The Way You Lie*. "I want to make sure the team I work with is one that I approve of and am happy working with and there's no point in signing something now, in case that changes in the next couple of months."

Grant wants to keep the *Wonderland* roster contained and will focus on the careers of up and coming artists rather than songwriter-producers. Thus, next year will be spent building Grey's career.

"Skylar is the one I want to focus on for the time being – my aim is to get her album out and then move on

from there," Grant says. "Of course if I spot the right potential with an up and coming writer or producer I will consider taking them on – but right now I want to focus on artists. Whoever else I sign up to *Wonderland* though will be someone I believe in 150%. It's the same with any project I take on."

Grant adds next year will also see him working with a number of "iconic and amazing" bands. "Most of the people on the list are proper A-list which makes it harder to work with them, but then when it does happen it is much more exciting," he says.

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# News

## Editorial Paul Williams



IF ANYONE WAS going to make a music subscription service work, you would have put your money on BSKyB.

Over the past two decades the company has completely revolutionised the face of television in the UK, convincing more than 10m customers to shell out each month for a subscription service costing upwards of £100.

For that to happen Sky led a total mind-shift in the way the public thinks about paying for TV: viewers were invited to purchase channel packages to access sports and movies not available on channels available with a TV licence.

A similar re-education is also required if subscription services are to take off for music, convincing people that the model of permanently owning music whether physically or digitally is no longer the only game in town.

If BSKyB has managed to sell the subscription argument for the likes

of Premier League football, then you might reasonably imagine it could do a similar job for music.

However, the announcement last week that the company will pull the plug on Sky Songs in February shows that when it comes to music even the mighty BSKyB has not been able to convince the public to come on board.

According to our reports, a confused proposition and directionless marketing befell the service, but sources also suggest a lack of label support, claiming the record companies were "extremely unwilling to give at all on margins".

The labels themselves may well offer a very different version of events, but the result remains the death of a service launched by one of the more co-operative ISPs, while there is still no sign that one of the other proactive ISPs in terms of dealing with the music industry, Virgin Media, is anywhere near launching its own long-mooted offering.

The importance of music companies and ISPs working successfully together could not have been more emphasised than last month when Culture Minister Ed Vaizey called a summit of top music industry people and the likes of BSKyB, BT and Talk Talk in a bid to overcome some of the "sticking points" between the two sides. The fact that just weeks later BSKyB has made this announcement can only be viewed as a significant setback in getting over those obstacles and further questions how the two sides can effectively co-operate. It has also happened just shortly after the launch of the BPI Innovation Panel, set up to try to make the most of new digital music services as well as existing ones.

Despite what has occurred here, for the wellbeing of the industry we have to find a way for the two sides to come together and we must learn every lesson we can as to why Sky Songs, even though it launched with such huge fanfare, has been a failure.

BSkyB's exit from this market also means that yet another year is ending when the digital music market is still largely sewn up by one operator – iTunes. It has been a long recurring theme that, as popular and successful as iTunes is, it cannot be healthy that one player dominates in the way Apple does, but we can now add BSKyB to a long succession of businesses which looked like they could potentially give it a run for their money but failed.

BPI chief executive Geoff Taylor has said he will continue to work with ISPs to bring services to music fans. It is vital this happens, but the music industry may have to be more flexible when it comes to licensing for his endeavours to succeed.

Do you have any views on this column? Feel free to comment by emailing [paul@musicweek.com](mailto:paul@musicweek.com)

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

Will Google's initiatives make any difference in the fight against online piracy?

YES 34% NO 66%

### THIS WEEK WE ASK:

Does the closure of Sky Songs signal the death knell for ISP music subscription services?

To vote, visit [www.musicweek.com](http://www.musicweek.com)

Licence a 'fair price' at workplaces, according to new study

# Music works at work, says PRS MusicWorks research

## Societies

By Robert Ashton

PRS FOR MUSIC AND PPL'S efforts to demonstrate that music is good for a company's revenues, productivity and staff morale have been reinforced by new research that reveals 77% of bosses would recommend other businesses play music.

The new study amongst business owners comes as PRS for Music responds to further consultation and scraps the licence for the nation's small guesthouses and B&Bs.

Commissioned by the societies' MusicWorks initiative, the new study shows that amongst hairdressing salons the recommendation level rises to 84%, with more than half of all small retailers suggesting they have actually benefited financially from playing music.

The research – part of an ongoing campaign to highlight the economic and cultural benefits of music in the workplace – also suggests that nearly 70% of offices believe the financial benefits of playing music in the office outweighs the cost of the licence. This, however, drops off amongst groups such as hairdressers: only 30% of crimpers believe the financial benefits outweigh the licence cost.

Across four sectors – factories, offices, retail and hairdressers – around one third believe the music licence is a "fair price", although

this rises to nearly 40% amongst the office group. A PRS spokesman says there will always be a "chunk" of people who do not want to pay, but business people realise there is a real benefit of playing music in the workplace.

"This work really helps us with licensing," he says. "Yes, they need to have a licence by law but it also shows there are benefits for businesses if music is playing in the accounts department."

This is confirmed by the poll, which shows 75% of businesses believe silence makes their business unfriendly and unwelcoming.

The Entertainment Media Research report also reveals:

- 82% say playing the right music can be beneficial to a business;
- 38% believe playing music helps to differentiate one business from another;
- 69% suggest music can positively influence the behaviour of customers and staff.

The report also identifies radio as the chief format for delivering music onto the shop floor or salon. 63% of businesses use the radio, compared to 30% who have a CD player and just 11% who plug in an MP3 player.

MusicWorks undertook a major piece of research in early 2009 amongst customers that revealed people spend more time lingering in stores where music is played.

Following customer feedback



from B&Bs, PRS for Music will now no longer charge a licence fee for background music in holiday accommodation businesses which have three guest bedrooms or fewer and are not licensed to serve alcohol.

The policy is being introduced as part of PRS for Music's work to support small businesses and commercial director in the public performance licensing team Debbie Mulloy says, "PRS for Music recognises the issues faced by small businesses. We want to get the right balance between the music creators and businesses using music."

The move was also welcomed by VisitEngland operations and industry engagement manager Pam Foden who says PRS for Music has responded to calls from small businesses to review its approach.

Charges for small B&Bs and guest houses, which do not qualify for the policy, start from just £45 per year.

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# Absolute in shock at Rob Dwyer's death

**ABSOLUTE MARKETING PRODUCTION MANAGER** Rob Dwyer has died following complications during surgery.

Over the last few months Dwyer, who was only 41, suffered from an undiagnosed illness, before undergoing surgery to remove his appendix two weeks ago. He passed away shortly afterwards.

His death comes as a "massive shock" to the company, where Dwyer was seen as part of the family rather than a work colleague. Sales and marketing director Simon Wills describes him as a fantastic friend and "truly one of life's loveliest people".

He adds, "Rob was a massive football fan and had an encyclopedic knowledge of QPR. Any player from any team during



'One of life's loveliest people': Rob Dwyer

any season – you could ask him and he would be able to tell you facts about them. It was amazing to watch."

Born in 1969, Dwyer grew up in Thornton Heath, South

London, before moving into the industry straight after school, cutting his teeth at Virgin Megastores.

In 1991 he joined Total Records to take charge of sales and production and began working with Henry Semmence, who went on to found Absolute Marketing.

Dwyer left Total in 1997 to work as production manager at Distinctive Records, the UK arm of Japanese major Avex. However, seven years ago he teamed up with Semmence and Wills again – this time at Absolute. He was put in charge of project managing the manufacturing and packaging of all new releases at the company.

Arrangements for Dwyer's funeral and memorial are yet to be announced.



## ON THE WEB

www.musicweek.com

- Label launches with [showcase](#)
- [nexus](#) moves for music lawyer
- [Generator](#) shows value of investment

Rock band aim to make a splash at music industry conference next month

# Guillemots among the UK talent flocking to Midem's UK showcase

## Conferences

By Robert Ashton & Chris Barrett

**INDIE ROCK QUARTET GUILLEMOTS** will be flying the flag for UK music next month at Midem, which is setting aside a key platform to help fund digital music industry start-ups.

Guillemots (pictured) hope to raise their international profile when they headline the British Music at Midem showcase in Cannes on January 24. The event, which in the past has proved a major draw with headline acts including Amy Winehouse and Newton Faulkner, will take place at the Martinez Hotel.

Creative Artist Agency music executive Caroline Reason and consultant Tony Moore have booked the event which will also include sets from Tru Thoughts' Lizzy Parks and London four-piece One Eskimo.

The evening will kick off with an acoustic showcase featuring Dave Gibson, Kill It Kid, Sam Roman and Jonathon Powell and between the two shows The



Guillemots' Fyfe Dangerfield will take to the stage for a solo set.

The main Midem event, from January 22-26, will concentrate on seeking out venture capitalists and entrepreneurs and putting them together with innovative digital start-ups and mobile apps developers.

(B2B) and consumer services (B2C) - to compete in MidemNet Lab.

They will pitch their projects to a jury comprising industry experts and venture capitalists, receiving feedback and media coverage, with one winner per category to be selected by the judging panel.

Among those selected are the French music discovery tool Airbuzz, UK data management company Decibel and two cloud-based services: Psonar from the UK and Khu.sh from the US.

Reed Midem director of entertainment division Anne De Kerckhove says Midem is proving fertile territory for start-ups, with two companies - TuneWiki and BandCentral - last year finding investment at the event.

Saul Klein, partner in Index Ventures, will be at MidemNet to give a keynote speech about the future of investment and content monetisation in the music industry.

Neophonic music supervisor PJ Bloom, who has worked on hit US TV programme Glee, is also set to participate at the Cannes event.

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# Taio cruises to Billboard's top tier of 2010

**TAIO CRUZ HAS BECOME** the first UK artist in 25 years to place two tracks in the Top 10 of Billboard's year-end Hot 100 chart.

His single Dynamite, released by Mercury in the US, is ranked ninth for 2010 while its predecessor Break Your Heart, which topped the Hot 100 for a week in March and featured US rapper Ludacris, is placed 10th.

Between them the two tracks have to date both sold around 7m downloads in the US.

Cruz's achievement matches that of George Michael who in 1985 became the last UK act to figure twice in the year-end US Top 10 when Careless Whisper, billed in the States as by Wham! featuring George Michael, was the year's top song, while Wham!'s first US chart-topper Wake Me Up Before You Go Go ranked third.

"It's an incredible achievement," says Universal UK international vice president Hassan Choudhury. "There's been a fantastic effort by Dave Massey and his team in America. They've



Chart Dynamite: Taio Cruz

done an amazing job and there have been a lot of other people who have played a part in this huge success."

In a chart led overall by RCA act Ke\$ha with Tik Tok, Cruz is

the only British artist to make the year-end Top 10, although Phonogenic/Epic's The Script are 27th with the US million-selling Breakeven, Jay Sean's Cash Money/Universal Republic US chart-topper Down with Lil Wayne is 41st, Big Life/Polydor's La Roux are 42nd with Bulletproof and Mr Hudson crops up in 50th position on Jay-Z's Roc Nation single Young Forever, completing the British showing among the year's 100 top hits.

There were only two UK tracks in 2009's year-end chart, although Syco's Leona Lewis led seven tracks in 2008 with Bleeding Love placed at number two.

On the 2010 year-end albums chart Syco goes one place better as Susan Boyle's I Dreamed A Dream finishes at number one, making it the first British album to lead the list since The Beatles' Apple/Capitol album 1 in 2001. She tops and tails the top 100 positions as her second album The Gift is placed 100th, having

just been released ahead of Billboard's chart year ending on November 27. It will figure much higher in 2011's year-end chart, having last week returned to the top of the weekly chart and surpassed 1m US sales.

Fellow Sony artist Sade is the year's second highest-ranked Brit with Soldier Of Love in 14th position, having debuted at the top of the Billboard 200 in February, while the only other UK acts making the grade are Mumford & Sons at 83 with their Gentleman Of The Road/Glassnote album Sigh No More, Virgin/Capitol's Gorillaz with Plastic Beach at 89, Universal act Sting 90th with If On A Winter's Night... and Warner Bros signing Muse at 98 with The Resistance. Meanwhile, UK independent XL's first US number one album, Contra by US act Vampire Weekend, is placed 72nd.

The tally of seven UK albums in the year's Top 100 compares to five in 2009, while there were eight in 2008's year-end countdown.

## News in brief



• Take That (pictured) and Plan B have been the first acts announced to perform at next year's **Brit Awards** ceremony at The O2.

Meanwhile, James Blake, Jessie J and indie band The Vaccines are among the shortlisted acts for the critics' choice award.

• **Atlantic Records** has promoted Mark Mitchell to UK marketing director. In his new role, Mitchell will be responsible for all aspects of marketing across the UK label and tasked with building innovative marketing strategies and lead campaigns for Atlantic Records' roster.

• **Terra Firma** investors have revealed they are "unwilling" to pump more money into EMI to help it meet its next debt covenants next year. According to reports, investors in a pair of Terra Firma funds that own EMI have told Guy Hands they were reluctant to throw more money at his three-year-old investment.

• Brighton venue **The Freebutt** is to reopen next year as a cultural hub for the city and its arts programmes.

• Sony Music executive **Barry Weiss** has defected to Universal Music.

Weiss will step down as chairman of Sony Music's RCA/Jive label group in April next year and, although it is not known yet when Weiss will begin his new job or what role he will fill at the major, it is understood he will take a senior executive role at Universal's New York office. He will report to Lucian Grainge who will by then have assumed the role of Universal Group's sole CEO.

• AEG Europe chief executive **David Campbell** is leaving the company to join Bernie Ecclestone's Formula One organisation, according to reports. Campbell will depart his job running The O2 arena, among other assets, early next year and could even be lined up as an eventual successor to Ecclestone at the head of motor racing's premier brand.

• **Damon Albarn** has been lined up to produce special commissions to celebrate the Olympics alongside Cate Blanchett, Toni Morrison, Olafur Eliasson, David Hockney, Mike Leigh, Jude Law and his Gorillaz collaborator Jamie Hewlett at the 12-week cultural celebration London 2012 Festival.

• The **Culture Select Committee** has been forced to postpone its inquiry into the Digital Economy Act because of the forthcoming judicial review of the legislation. The influential committee's ability to interrogate the effectiveness of the Act and the protection of IP rights online has been undermined following BT and TalkTalk's success in forcing a judicial review of sections of the DEA, which is expected to be heard between February and April next year.



# News media

ON THE WEB

www.musicweek.com

- **Hollyoaks Music** show to return to screens
- Multiple **media outlets** tap into emerging talent schemes
- **Adele** heads Radio 1 festival line-up

TV Airplay chart Top 40 nielsen



Double top: Rihanna

This Wk	Last	Artist	Title	Label	Play
1	1	BLACK EYED PEAS	The Time (Dirty Bit)	Interscope	673
2	5	NICOLE SCHERZINGER	Poison	Interscope	519
3	2	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6	Interscope/Cherrytree	468
4	6	RIHANNA FEAT. DRAKE	What's My Name?	Def Jam	457
5	3	RIHANNA	Only Girl (In The World)	Def Jam	445
6	4	JLS	Love You More	Epic	422
7	17	WILLOW SMITH	Whip My Hair	Columbia/Roc Nation	380
8	7	ALEXIS JORDAN	Happiness	Star/Roc/RocNation/Columbia	339
9	13	N-DUBZ	Girls	A&W/Island	336
10	10	KATY PERRY	Firework	Virgin	309
11	9	NELLY	Just A Dream	Island	306
12	8	WILL.I.AM FEAT. NICKI MINAJ	Check It Out	Interscope	300
13	11	MIKE POSNER	Cooler Than Me		300
14	23	BRUNO MARS	Grenade	Elektra/Atlantic	295
15	14	X FACTOR FINALISTS 2010	Heroes	Syco	284
16	12	CEE LO GREEN	Forget You	Warner Brothers	262
17	16	ELLIE GOULDING	Your Song	Polydor	260
18	15	BRUNO MARS	Just The Way You Are (Amazing)	Elektra/Atlantic	260
19	18	KATY B FEAT. MS DYNAMITE	Lights On	Rinse/Columbia	242
20	22	JESSIE J	Do It Like A Dude	Island	233
21	26	OLLY MURS	Thinking Of Me	Epic/Syco	233
22	38	FLO-RIDA	Turn Around (5,4,3,2,1)	Atlantic	229
23	NEW	COLDPLAY	Christmas Lights	Parlophone	219
24	19	DUCK SAUCE	Barbra Streisand	Beat/A&W	209
25	21	B.O.B FEAT. RIVERS CUOMO	Magic	Rebel Rock Ent/Atlantic/Grand Hustle	206
26	35	AFROJACK FEAT. EVA SIMONS	Take Over Control	MoS	199
27	27	MCFLY FEAT. TAI0 CRUZ	Shine A Light	Island/Super	198
28	34	TAKE THAT	The Flood	Polydor	193
29	NEW	CEE LO GREEN	It's Ok	Warner Brothers	190
30	20	THE WANTED	Lose My Mind	Geffen	190
31	30	PINK	Raise Your Glass	LaFace	183
32	32	CHERYL COLE	The Flood	Polydor	182
33	28	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza	Virgin	179
34	NEW	AGGRO SANTOS	Like U Like	Future	177
35	RE	MARIAH CAREY	All I Want For Christmas Is You	RCA	176
36	37	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars	Parlophone	172
37	24	GYPTIAN	Hold You	MoS/Levels Recordings	170
38	RE	ALEXANDRA BURKE	The Silence	Syco	169
39	25	MY CHEMICAL ROMANCE	Na Na Na (Na Na Na Na Na Na Na Na)	143/Reprise	157
40	33	THE SATURDAYS FEAT. FLO-RIDA	Higher	Fascination/Geffen	153

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

After Soul Noël celebration, Beeb plans annual special

## The first Noël may not be the last of its kind for BBC

### Television

By Paul Gorman

**GENRE-SPECIFIC CHRISTMAS PROGRAMMING** is likely to become an annual staple on BBC Four following this Sunday's screening of the gospel and soul celebration Soul Noël.

Last December the channel experimented with the idea when it commissioned a folk-based series. The Christmas Session, based around renditions of seasonal and traditional songs by acts such as Bellowhead and The Unthanks.

Now BBC Music Entertainment creative head Mark Cooper wants to continue the genre-specific trend of concerts over the next few years, kicking off with Soul Noël.

Filmed last week at London's Porchester Hall, Soul Noël features carols and Yuletide pop classics performed by a choir and soul band fronted by Carleen Anderson, Bryn Christopher and Beverley Knight with contributions from Mercury-nominated saxophonist Soweto Kinch, Lagos-born Ola Onabule and vintage US act The Golden Gate Quartet (which formed in the 1930s).

The programme takes its name and concept from Serious Productions' 2009 UK tour, which featured Onabule as well as some of the musicians and choristers.

"We were very impressed with the tour and worked closely with the guys at Serious to build on the idea," says Cooper. "This is a show which I think will delight viewers. My aspiration is that the BBC shows a unique Christmas concert every year."

Cooper is also executive producer of seasonal regulars, the Christmas Day Top Of The Pops Special and Jools Holland's Hootenanny, which brings in the



Left to right: Daniel Pianos (Golden Gate Quartet pianist), Ola Onabule, Bryn Christopher, Golden Gate Quartet, Carleen Anderson, Soweto Kinch and Beverley Knight come together for BBC Four's, Soul Noël to be transmitted on December 19

forthcoming New Year with guests including Kylie Minogue, Cee-Lc Green, Vampire Weekend, reggae veterans Toots Hibbert and Ricc Rodriguez and rockabilly queen Wanda Jackson. This year's Top Of The Pops features an exclusive: Coldplay performing their new single Christmas Lights for the first time. Its return comes amid a hint by Simon Cowell at a press conference last week he was planning to launch a Saturday night pop music show on ITV1.

"It's great to have ToTP in the armoury; together with ToTP2 it really comes into its own at this time of year," says Cooper, who also flags up the latest in the Britannia strand, Festival Britannia, which is screened by BBC Four on Friday.

The 90-minute documentary, which includes contributions from Glastonbury founder Michael Eavis, Solo Agency's John Giddings and Festival Republic managing director Melvin Benn, traces the development of live music from such late Fifties events as the Beaulieu Jazz Festival to today's crowded and competitive sector.

Next up in the series is Reggae Britannia, which is currently being

completed for broadcast in the new year.

Other music programming in the BBC schedules this Christmas includes BBC Two's broadcast on December 18 of Rules Of Love, a 90-minute teen musical comprising eight original R&B pop tracks written by Sarah Counsell and Simon James Green. The same channel will show Jonathan Kent's Glyndebourne production of Mozart's Don Giovanni on Christmas Eve

On December 26, Bob Geldof and UK live promotion giant Harvey Goldsmith are portrayed in the BBC Two play When Harvey Met Bob, about the pair's staging of the Live Aid event of 1985, while BBC One's Boxing Day Big Sing features performances from the likes of Russell Watson, Hayley Westenra and Aled Jones from London's Royal Albert Hall

And, to mark the 25th anniversary of Les Miserables, comedian Matt Lucas takes part in a performance of the musical on BBC Two on December 29, with contributions from Cameron Mackintosh, Trevor Nunn, Michael Ball and Frances Ruffelle

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### Media news in brief

● 4Music's New Year programming package **4Music Hits Hollywood** will include a live performance by Beyoncé recorded in LA when the series opens on January 1. The 4Music strand will also feature the Oscar-winning musical Dreamgirls - which also features Beyoncé Knowles along with Jennifer Hudson - and a feature in which the channel's music presenter Emma Willis visits the LA homes of stars such as Madonna and Robbie Williams.



● Yuck (pictured), Warpaint and Esben & The Witch have all been placed on the list for the **BBC's Sound of 2011**. The final 15 names were compiled from recommendations from more

than 160 UK tastemakers and the five winners will be named in January.

● Radio 1 has unveiled the line-up for its annual **Festive Festival** with the bill bringing together Adele and Bullet For My Valentine with five of the hottest prospects for 2011. James Blake, Katy B, Wretch 32, The Vaccines and Yuck will all participate in the event at BBC Maida Vale Studios on Monday, December 20, with each act taking part performing three songs between 7 and 10pm that evening



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

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

# Airplay analysis Alan Jones

## Goulding's TV track tops airplay



The Flood has been stemmed: after five weeks atop the radio airplay chart, Take That finally cede control to Ellie Goulding - but not without a fight. Although the two songs are trending very differently - Your Song added 355 plays and 7.44m listeners last week while The Flood lost 233 plays and 7.29m listeners - there was a minuscule 0.19% difference in their audiences last week, with Your Song polling 57.12m and The Flood 57.01m.

Goulding's first number one on the chart, Your Song got off to a slow start but has made handsome gains for the last four weeks. Its top supporters last week were Glide FM (37 plays), 106.3 Bridge FM (32) and Key 103 (31), though 18 plays on Radio 1 and 19 on Radio 2 - where it was equal most-played alongside Dutch jazz singer Caro Emerald's Riviera Life - delivered a hefty 60.14% of its audience.

Seasonal songs traditionally invade the radio airplay chart at this time of year, and 2010 is no exception, with hardy annuals such as Fairytale Of New York (The Pogues feat. Kirsty MacColl) and All I Want For Christmas Is You (Mariah Carey) on the march again.

The former leaps 82-39 and the latter 87-58. Unusually, they are trailing a new addition to the Yule log: Coldplay's Christmas Lights, which twinkles 44-13. Almost trebling its support from 140 to 419 plays, it had top tallies of 25 plays apiece from XFM's London and Manchester stations and 24 plays on Absolute - but 15 plays on Radio 2 secured more than half of its overall audience of 36.94m.

Only Girl (In The World) spends its eighth straight week in the Top 10 but falls 8-9 with plays and audience firmly in decline, as Rihanna's follow-up, What's My Name (feat. Drake), takes up the slack. The latter track explodes 64-21, with plays up 90.18% week-on-week at 949, while its audience more than doubles to 27.98m. Ahead of a gaggle of Galaxy stations, its biggest supporter is 95.8 Capital FM, where it was aired 50 times.

Black Eyed Peas' The Time (Dirty Bit) races further ahead on its second week atop the TV airplay chart this week. The track - which also tops of the OCC singles chart this week - has an impressive lead with 675 airings of its promotional videoclip last week.

### UK radio airplay chart Top 50

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

nielsen

## Campaign focus



David Lynch

with the two winning videos to be used as the official promotional videos for the single.

Last week the label unveiled a stellar remix line-up that has been secured for the lead single, the double A-side Good Day Today/I Know. Among those names involved in the project are Karl Hyde, Basement Jaxx, Sasha, Skream, Boys Noize and Sunday Best founder Rob da Bank. For Hyde's remix, the Underworld member has reworked Lynch's original vocal with his own. The remixes were serviced to tastemakers last week and will be commercially released as part of a deluxe retail package in January. The physical package will be a three-panel gatefold sleeve vinyl, with artwork designed by Vaughan Oliver, the artist behind classic sleeves for the likes of Pixies and Cocteau Twins. The package contains one 12-inch art print designed and signed by Oliver, two super-heavyweight 12-inch vinyl records and a CD.

Pre-orders are available from the official David Lynch website (www.davidlynch.com).

Sunday Best is opening up the video process for its latest signing, filmmaker David Lynch, and inviting fans of the artist to create their own music videos to his first, double A-side single, with entries to be judged by Lynch himself. Through doing so, the label is hoping to fuel viral activity around the campaign, in the lead-up to Lynch's debut album release next year.

Aspiring filmmakers are invited to upload entries to www.genaro.tv

### Pre-release Top 20

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



# News live

Agency Group and Gersh deal to benefit artists with ambitions away from recorded music

## Curtain raised on UK-US agency link-up

### Agencies

By Gordon Masson

#### LONDON-BASED BOOKING AGENT

The Agency Group has struck a deal with US talent and literary specialist The Gersh Agency to help put its stars on Broadway and give it Hollywood clout.

The deal will elevate the profile of both companies, who collectively represent artists from Pink Floyd to Jamie Foxx, to compete with industry powerhouses such as Creative Artists Agency and William Morris Endeavor. Although the relationship is in its early days, the alliance is already generating new business for the partners and their clients.

The Agency Group CEO Neil Warnock explains that the link-up with Gersh, which has a strong theatre division with clients working on leading Broadway musicals and shows, allows his company to offer the full service of representation that groups such as CAA and William Morris do.

"The way that we are set up, we represent artists in their musical

endeavours, while Gersh is set up for the film, theatrical and TV worlds," continues Warnock. "The great thing is we both have the same ethic when it comes to working with our artists and that's why this exclusive arrangement makes so much sense."

Theatre collaborations will also be an integral part of the partnership, including pairing each other's clients to create and package new shows and musicals. One artist that will benefit almost immediately is Ray Davies, who is represented by The Agency Group. Gersh will now start collaborating with the Kinks frontman to develop a Broadway show based on his extensive music catalogue.

Gersh client Bobcat Goldthwait will also direct a movie based on The Kinks' 1976 album Schoolboys in Disgrace.

Gersh is also actively seeking film and television opportunities for 3OH!3, who are represented by The Agency Group. Other Gersh clients include Dave Chappelle and Drew Carey, while Warnock has artists as diverse as Nickelback and



Something else: Agency Group client Ray Davies is to collaborate with Gersh on a Broadway show thanks to the link-up

Dolly Parton among The Agency Group's 1,500 clients.

Warnock will spearhead the deal with Gersh senior partner and senior executive VP Rick Greenstein and two of The Agency Group's US-based executives: New York-based North American division president Steve Martin and Los Angeles-based senior VP Bruce Solar. But he says not every artist on the books will be pitched across film, theatre or TV, "As with everything we do, this will be artist-led," he adds. "It will be on an individual basis according to what each client wants to achieve in their career."

The Agency Group already has a literary division, a speakers division and a performing arts division, but Warnock says the Gersh deal will significantly boost its activities and capabilities. "We represent people in our literary division who are not repped in our music areas, but who might also benefit from Gersh's film and TV expertise," he says.

"We are in the business of looking at the aspirations of each of our artists; if they wish to expand their horizons outside of their normal music career, say to be a film star, a writer or a TV presenter,

then we can go to our partners at Gersh and work together to help that happen."

The deal will be led by the companies' UK and US operations, but will also be open for exploitation by artists signed via The Agency Group's offices internationally.

Under terms of the agreement The Agency Group will secure additional international tour bookings in select markets for Gersh's comedy clients and offer access to their extensive roster of music artists for possible collaborations

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## Down Under's Beach Bash to hit UK cities

**THE ORGANISERS OF** the first simultaneous international festival are tapping into the UK's massive Australian expat community.

Held on Australia Day (January 23), Big Day In will link up revellers in Edinburgh, London and Sydney, while allowing people to tune in to the action at home via a live internet stream.

The event will partner Australian festival Big Beach Bash - set on a private beach in Sydney - with indoor shows at the HMV Forum in London and Edinburgh's HMV Picture House for a 15-hour celebration of Australia and music.

Hazel Willis is co-ordinating the UK event and says the idea is to cater to some of the 600,000 Australians currently living in the

UK, as well as Brits who want to shake off the winter blues by

celebrating the biggest day in the Aussie calendar.

She adds, "We'll be targeting Australians who have been living in the UK for some time, as well as reaching out to a British audience to exploit the friendly rivalry between the two countries. Events such as The Ashes help, but our goal is to have people celebrate Australia Day in the same way that St Patrick's Day is marked around the world."

As part of the Big Day In, each venue will offer audiences the chance to win a trip to one of the participating cities, while Willis reveals plans for the festival include taking it to other countries around the world. The line-up across the three festival sites will be announced this week.

In addition to HMV's involvement, Spotify is on board for the event and will encourage fans to contribute to a "Hot 100 Countdown" of their favourite tracks, which will be played between acts during the festival.

Tickets for the live UK shows are now on sale and cost from £15.



Viagogo Ticket resale price chart		
pos	event	ave price (£)
1	LADY GAGA	177
2	TAKE THAT	127
3	RUSH	120
4	JINGLE BELL BALL	110
5	KYLIE MINOGUE	106
6	ERIC CLAPTON	104
7	USHER	95
8	ROGER WATERS	92
9	SWEDISH HOUSE MAFIA	89
10	WESTLIFE	79
11	JUSTIN BIEBER	77
12	KINGS OF LEON	77
13	THE SCRIPT	76
14	DRAKE	74
15	BLINK 182	73
16	OLLY MURS	73
17	SHAKIRA	72
18	MEAT LOAF	63
19	MY CHEMICAL ROMANCE	59
20	JLS	56

Hitwise Secondary ticketing chart		
pos	prev	event
1	1	TAKE THAT
2	2	OLLY MURS
3	NEW	SWEDISH HOUSE MAFIA
4	4	JLS
5	5	KINGS OF LEON
6	12	JINGLE BELL BALL
7	6	JUSTIN BIEBER
8	3	BLINK 182
9	NEW	ANDRE RIEU
10	NEW	JAMIROQUAI
11	7	GLEE TOUR
12	NEW	THE SPECIALS
13	NEW	USHER
14	NEW	READING FESTIVAL
15	13	THE SCRIPT
16	19	FOO FIGHTERS
17	15	PLAN B
18	NEW	KYLIE MINOGUE
19	9	BEADY EYE
20	10	SIMPLY RED

Tixdaq Ticket sales quantity chart			
pos	prev	event	dates
1	1	JUSTIN BIEBER	11
2	2	JLS	18
3	7	KINGS OF LEON	12
4	3	X FACTOR FINALISTS	8
5	NEW	BLINK 182	6
6	6	KATY PERRY	10
7	NEW	OLLY MURS	8
8	8	USHER	8
9	4	IRON MAIDEN	8
10	13	DRAKE	6
11	12	SIMPLY RED	5
12	14	THE WANTED	9
13	10	WESTLIFE	8
14	9	ARCADE FIRE	6
15	NEW	LADY GAGA	2
16	15	BON JOVI	3
17	11	THE SCRIPT	3
18	NEW	MEAT LOAF	4
19	19	SIMPLY RED	6
20	20	FAITHLESS	6

viagogo

Experian Hitwise

tixdaq.com  
the ticket comparison website

See more live charts at [musicweek.com](http://musicweek.com)



# News publishing

ON THE WEB

www.musicweek.com

- Sync of the Week: **Jingle Pints**
- **Bug** renews deal with Foo's bassist
- **pigFACTORY** to sub-publish Sheer

Group remains cagey over their target but a third UK acquisition in six months is on the cards

## BMG to complete hat-trick by Christmas

### Organisations

By Charlotte Otter

**BMG RIGHTS MANAGEMENT** is targeting its third UK acquisition this year after putting a "mid-sized" publisher in its sights.

In an exclusive interview with *Music Week*, BMG CEO Hartwig Masuch says the German publishing group is in advanced talks with the company and is confident he will be able to announce details of a deal before Christmas. He adds, "It will be a nice mid-sized company and if we can announce something in the next few weeks we will be very happy."

If the purchase goes ahead, it will be the third UK publisher taken over by BMG in the last six months, following the acquisition of Stage Three in July and the £107m takeover of Chrysalis in November. The latter's acquisition is expected to be completed in 2011.

And although Masuch refuses to give any further details about the company he is negotiating with, he quashes speculation that it is the indie publisher Bug Music, which six months ago announced it was on the market and hung an asking price of £204m around its neck.

He says an acquisition of Bug

"It will be a nice mid-sized company and if we can announce something in the next few weeks we will be very happy..."

**HARTWIG MASUCH, BMG**

would be too complex and continues, "With the Chrysalis and Stage Three deals, these companies were clear cut and not too difficult to acquire. We are so fully advanced right now we wouldn't want to make such a



complex move. How complex do we want our life to be?"

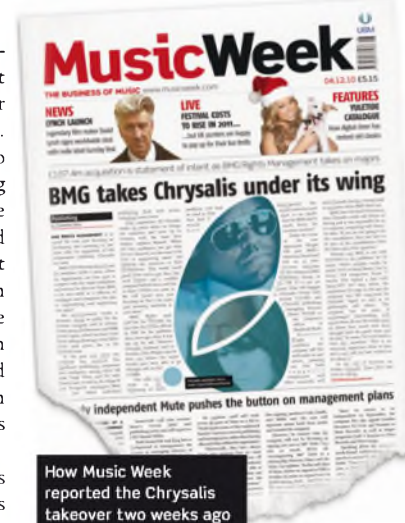
BMG's predatory move comes after the organisation finalised its budget for the coming year. According to Masuch, this finds

the company with a further multi-million-pound pot which does not put constraints on further spending over the next 12 months.

"We are defiantly planning to grow more," adds Masuch, noting the company now looks far more credible in terms of resource and catalogues than it did this time last year. "If someone looked at BMG in January last year, they could have gone, 'We don't want to go with them, they only have one film and TV person in LA and nothing in France.' But in the last 12 months this has changed dramatically."

Masuch also adds that he wants BMG to move more of its resources to the UK from its Berlin headquarters because he says his company still has "a lot to prove" to the British music industry.

He concedes that compared to some UK publishers BMG is still a small fish, but is confident the pre-Christmas purchase and other acquisitions next year will change that. He adds, "We were reluctant



How Music Week reported the Chrysalis takeover two weeks ago

to make moves into the UK until very recently and that was because it is a small, consistent community. There is no doubt it is a benchmark country but we have to prove our case and prove that we are bringing value to the industry over here."

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## Imagem banks on musicals as it seals SingStar/Oklahoma! tie-up

**IMAGEM CREATIVE SERVICES** is bringing a new lease of life to its Rodgers & Hammerstein catalogue after licensing *Oklahoma!* to the SingStar franchise.

It will be the first time a major musical has appeared in the PlayStation 3 game and will be followed by a second musical from the catalogue on SingStar in the new year.

Imagem Music's Group vice president syncs and creative Natasha Baldwin says the organisation is now keen to create singalong video games from the rest of the Rodgers & Hammerstein roster which includes famous shows such as *South Pacific*, *The Sound of Music*, *The King And I* and *Carousel*.

She adds that when the publisher bought the rights to the catalogue last year, PlayStation was one of the first companies she approached for syncs.

"Musicals do not discriminate in terms of age or ability and the game will be a



perfect way of introducing a new generation of fans to the catalogue," she says, adding that although SingStar has released games covering Abba and Queen, this will be the first time a musical will be used. "It's a really great opportunity to bring a new lease of life to the catalogue."

Under the terms of the agreement, the publisher will

Imagem owns film rights so the SingStar game will also use movie footage

license *Oklahoma!*'s original sound recordings as well as footage from the show's 1955 theatrical release for use in the game. Baldwin adds that Imagem owns both the film and recording rights to all of the musicals making it an easier sell for PlayStation.

"I think we were their dream come true as licensing was made so much easier," she explains. "Normally with a band, if there aren't music videos that can be played in the background, SingStar will use an avatar. But for these musicals, it made more sense to license them across the board."

She adds that the company is working to ensure that the heritage of both the music and film footage remains intact in the game. "Our intention is not to pillage the musicals and rip them apart," she says. "It is about finding the right balance for a new audience. We have worked closely with PlayStation on this and all the feedback we have received so far in terms of the test runs has been phenomenal."

Alongside Rodgers & Hammerstein, Imagem will also look to promote the contemporary musicals on its roster including *Legally Blonde*, *The Musical*.

## PLAN B MAKES SHOPPING LIST



### PRS for Music Top 10: Most-played songs in shops, Q3

Pos	SONG / Artist / Writer / Publisher
1	<b>SHE SAID</b> Plan B Appapalay, Goss, Cassell. Ballance-Drew <b>Universal, Sony/ATV</b>
2	<b>TRY SLEEPING WITH A BROKEN HEART</b> Alicia Keys Reynolds, Augello-Cook, Bhasker <b>EMI, Sony/ATV,</b>
3	<b>THIS AIN'T A LOVE SONG</b> Scouting For Girls Stride <b>EMI</b>
4	<b>PARACHUTE</b> Cheryl Cole Michaelson, Allman <b>Cabin 24, P&amp;P Songs</b>
5	<b>ALL NIGHT LONG</b> Alexandra Burke feat. Pitbull Love, Scheffer, Watters, Biancaniello <b>EMI, Sony/ATV</b>
6	<b>SWEET DREAMS</b> Beyoncé Scheffer, Butler, Knowles, Wilkins <b>EMI, Sony/ATV</b>
7	<b>RUDE BOY</b> Rihanna Dean, Swire, Eriksen, Fenty, Hermansen, Riddick <b>EMI, Peermusic, Chrysalis</b>
8	<b>EMPIRE STATE OF MIND</b> Alicia Keys Sewell, Carter, Hunte, Augello-Cook, Keyes, Robinson, Shuckburgh <b>Global Talent, IQ, EMI</b>
9	<b>TELEPHONE</b> Lady GaGa feat. Beyoncé Germanotta, Knowles, Jerkins, Daniels, Franklin <b>EMI, Sony/ATV</b>
10	<b>O.M.G.</b> Usher feat. will.i.am Adams <b>Cherry Lane, BMG Rights</b>



# News digital

ON THE WEB

- **Viacom** appeals YouTube ruling
- **Beatport** named in nightclub lawsuit
- **Vuvuzelas** to drown out pirate copies of **Michael Jackson** game

## Digital news in brief

- Following its iPhone and Android launches, **Mobile Roadie's** suite of apps for acts including Taylor Swift, Madonna and P Diddy are now available for BlackBerry devices
- **John Vesely's** latest single will be released through the app for music recognition service SoundHound
- **Shazam** has passed 100m users globally, having added 25m new customers in the past six months
- **Apple** has extended the preview time from 30 seconds to 90 seconds for a select number of songs on iTunes in the US
- **Google** has announced it is activating an average of 300,000 Android handsets a day
- Rihanna and Kanye West are among more than 50 acts to sign up to the **MyYouTube** initiative, where they will compete to get the most fans signed up to their official YouTube channels before February
- Scandinavian streaming service **WIMP** has revealed that 65% of streams are via its desktop client, 20% are via iPhones and the remaining 15% are through Android devices
- **Gigwise** has been named by comScore as the UK's most popular dedicated music website, overtaking NME.com and BBC Music
- Video ringtone company **Vringo** has signed a deal with EMI to create premium tones from its acts' music
- **Thumbplay** has claimed 70% of its US users say they have stopped using P2Ps since signing up to the service
- **Rdio** has signed a deal with Twitter to give users access to music streams within the latter's site
- **Apple** has filed a patent for a radio application for the iPhone and iPod Touch devices. It would support both satellite and FM radio output
- **RealNetworks** has unveiled its Unifi locker service that allows users to access stored music, photos and videos from multiple devices

## New services

- **Gorillaz Advent Calendar** sees the band give away a digital gift such as games and printable masks daily in the run-up to Christmas. On Christmas Day, members of the official Sub Division fanclub will receive extra gifts
- **Tubeify** picks up from where Muziic and Songza left off by creating a browser-based iTunes-style player that draws all audio from YouTube

## Apps round-up

- **Gig Finder (Nokia handsets - free)** Currently in beta, this recommends local gigs based on a user's location and play history on their phone's music collection. Links through to Facebook
- **ABBA Singbox (iPhone - £1.79)** Official karaoke-based app allows fans to post performances to the band's site and purchase extra tracks in-app

Sky Songs' closure leads sector to question how to compete with iTunes' muscle

# Will ISPs ever bite into Apple?

## Services

By Eamonn Forde

**INTERNET SERVICE PROVIDERS** wanting to build music into their offering need to break from entrenched thinking and learn lessons from the closure of Sky Songs or they will also crash and burn.

BSkyB's retreat from digital music should also provide a wake-up call to labels that new thinking in licensing terms is needed if iTunes is to ever have a genuine competitor.

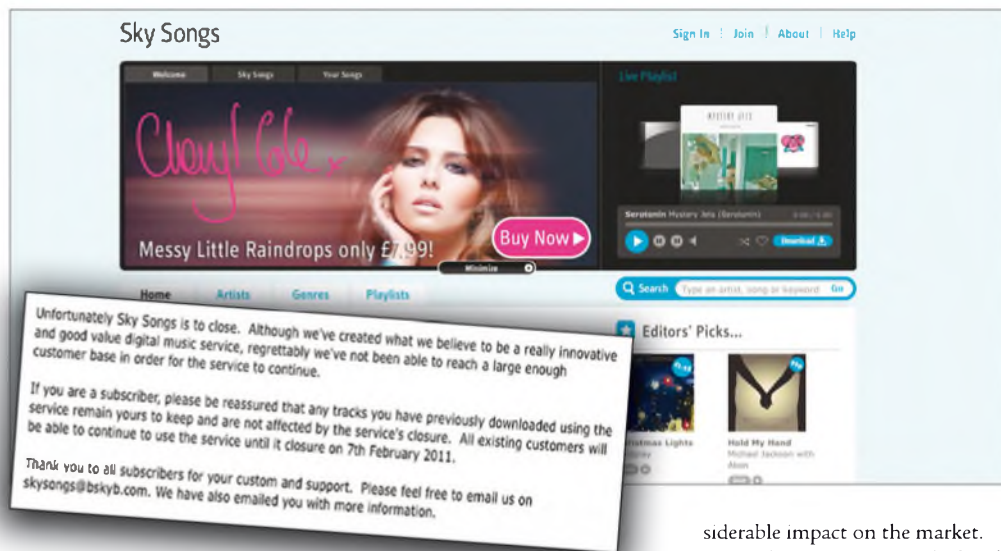
The closure of Sky Songs has undoubtedly split opinion amongst ISPs. Some will see the field is now wide open to exploit because no ISP with a subscription service now operates; others will fear that if Sky Songs could make a go of it, a viable market might not actually exist.

Forrester analyst Mark Mulligan says, "ISPs have all got to work out how to compete against Apple. You can't just do that by selling downloads. Even if a rival service makes it seamless for them, it's still easier for the average iPod owner to go to iTunes and download music from there."

Another digital expert adds that Sky Songs' failure might be a watershed moment and usher in a radical rethink about how labels license. "Labels are going to have to get their heads around some new thinking because the way they are prepared to license services at the moment is just not working. Services need to make money out of this otherwise there is no upside for them," he says.

Mulligan also believes there is too much "templated thinking" in the market and believes Sky Songs was simply the most high-profile victim. "You can't compete with Apple by just offering what Apple does," he says. "That's where the first generation of ISP services in the UK and Europe failed. They were trying to do what Apple was doing, but poorly."

For many experts Sky Songs came to the market with a lack of imagination and a misplaced arrogance because it thought it could



succeed with subscriptions despite established names such as Napster and Rhapsody still struggling here.

Mulligan and others claim Sky should have broken free from the PC. "In order to have been a success Sky Songs needed to be integrated into a customer's set-top box. As long as it was a service stuck in a PC, it didn't matter how well Sky marketed it as people are not interested in paying a monthly fee for music they don't own."

Sky Songs ran into difficulties partly because it was treated as a standalone entity and not bundled into existing Sky packages. But this does not mean other ISP-based services, notably Virgin Media's long-delayed unlimited download offering, are dead in the water. Rather they can learn from Sky's mistakes.

"If I was Virgin, I'd make sure I got bundling right," a source close to Sky Songs told *Music Week*. "Sky didn't bundle the product, it was that simple. Sky Songs was never a core proposition of Sky as an ISP. It was never wrapped in as part of a DTH [direct to home] offering."

This is where the source believes Sky missed a trick. "Bundling is key," he says. "If you're an ISP with a subscription base, there is no reason why these people would not be interested in subscribing to digital services. Make it worth their while and they'll adopt it."



The future?: Irish ISP Eircom launched its free MusicHub streaming service last week, while Virgin Media's long-delayed download service could learn from Sky's mistakes

siderable impact on the market.

"Unlimited MP3s could be the killer app for driving fibre-optic broadband subscription uptake," suggests Mulligan. "Having tiered pricing associated with content is absolutely the key. Most people do not spend £10 every month on music so you need someone like an ISP who can 'hide' a significant proportion of that cost."

In the same week that Sky Songs announced it was closing, Irish ISP

Mulligan agrees with this thinking. He also argues that Virgin Media's service – if it launches – could be the game-changer the industry needs. However, he suggests its proposition is so different that some labels have been scared off and are not willing to licence.

"Unlimited MP3 is the ultimate music offering," he says. "Yet most

**"Unlimited MP3 is the ultimate music offering but most major labels are not ready to go there yet. But they will be – as some point they will realise they have to do it"**

**MARK MULLIGAN, FORRESTER**

of the major labels are not ready to go there yet. But they will be – it may be a few years away, but at some point they are going to realise that they have to do it. There is an inevitability here that many labels are still in denial about. Unlimited MP3 will happen. ISPs and mobile operators are still the best vehicles for taking such offering to market."

Tied to this thinking is the case of TDC in Denmark which has been held up by the industry as an example of how an ISP can take a music proposition and make it work.

Mulligan is not convinced the TDC model, while highly impressive and successful in Denmark, can be carried across to other markets. He claims it has succeeded in a market where broadband uptake is not as high as it is in the UK.

Fibre-optic, the next technological leap for broadband, could give ISPs in mature broadband markets the opportunity to bundle in music services and make a con-

Eircom launched its free streaming service MusicHub. It offers 15 download tracks a month for €5.99 (£5.07) or 40 tracks for €12.99 (£10.99) as a bolt-on, but the core streaming service is free and offers a strategy that Sky Songs should have considered.

This is perhaps illustrative of the new thinking Mulligan calls for. If there is too much replication of existing models, he feels, labels and ISPs will get nowhere.

"If anything, I'd say the closure of Sky Songs strengthens the position of the ISPs and weakens that of the record labels," he says.

"Sky Songs was playing to the rules of engagement that are defined by current record label practices. Virgin is saying 'that is not enough' – what they need to compete against filesharing and Apple is unlimited MP3s.

"The labels need to do more, otherwise they're just condemning all ISPs to become Sky Songs."

eamonn.forde@me.com



# News diary

## Get the Funeral Party started

### UNEARTHED

**JIVE RECORDS** in the UK will lead the global release campaign for LA act Funeral Party when they release the band's debut album *The Golden Age Of Knowhere* next January.

2010 has seen the release of two limited edition singles and repeated UK visits by the band as Jive focuses its efforts on live and online.

The January album release will be followed by an extensive promotional tour, with live commitments including appearances at Radio 1's *In Music We Trust* show at London's Forum on January 20, and a slot on the *New To Q* show on the day of release.

"The whole ethos of this campaign was to focus on the live element," says Jive marketing manager Ben Townley, pointing to early supports with 30 Seconds To Mars and Surfer Blood. To this end, Jive has targeted the band's social network following. "We have found that early adopters become very loyal, so we've focused very heavily online," he says.



Funeral Party's first single came in the shape of the limited release *NYC Moves To The Sound Of LA*, which found a slot on the *In New Music We Trust* playlist on Radio 1, while its follow-up *Just Because* reached the station's B-list.

The band's first full single *Finale* has already enjoyed *Hottest Record In The World* status on Zane Lowe's R1 show – the band's third to date – and will be released ahead of the album on January 17.

Townley says the decision to start the campaign in the UK is paying off, with growing awareness of the band building across Europe and Asia.

Jive will release the album in the US in March.

Stuart Clarke

### Cast list

#### Management

Robert Bennett  
Bennett

Management

#### Label

Jive Records

#### Marketing

Ben Townley Jive

#### Press

Jenny Myles Toast

#### Radio

Brad Hunner Radar

#### Plugging

#### TV

Lucy Honey Lucid

#### Online

Elsa Aimi Lucid

### ON THE WEB THIS WEEK

#### CAGE AGAINST CHRISTMAS

**Anne Pigalle:** "I was delighted to take part in this recording. It's a fantastic idea. Hopefully it will help to change things; they need to."

**Sir Harry Cowell:** "Brilliant idea, but can't hear this as a hit. Pure genius though. Enough of the Karaoke nonsense every Christmas."

**Harry:** "The Trashmen – Surfin' Bird. There is already a group with over 600,000 fans for this to be Christmas number one. It has to win."

#### HMV PINS HOPES ON CHRISTMAS

**Dave D:** "I'm the proverbial SC [quid] man and often go to HMV with money in my pocket but walk out with nothing because their CD section seems to be ever shrinking."

What is there is either the same old 'two for £10' offers or vastly overpriced back catalogue. Who would pay £16 for a CD in a shop these days when the same CD will cost half the price from Amazon? And even when you do find something to buy, there's never anyone behind the counter to serve you!"

#### MUSICINDUSTRYPHROPHET:

"They blamed the snow? They should blame the record labels which release crap every week. I get a stomach ache when I look at the charts."

### Dooley's Diary



## Batt breaks his silence on Cage's silent treatment

**A FEW YEARS BACK** Dooley raised an eyebrow when he heard the story about **Mike Batt's battle with John Cage's estate** over alleged plagiarism of '433' for his own silent composition. But with the Cage work in the news because of a new multi-artist version trying to keep **The X Factor** from the Christmas number one spot, Batt has decided to spill the beans about what really went on back then. At the time it

was widely reported that the Dramatico boss had paid **£100,000 to end the saga**, with one of Cage's publishers having tipped off

Reuters that the undisclosed settlement was "a six-figure sum". However, Batt now reveals all he coughed up was £1,000 to the estate's trust and only agreed to do so on condition they accepted it on the steps of the High Court to give the impression – in front of masses of press – that it was a legal settlement... Meanwhile, Batt's long-time publicist **Sue Harris and her colleagues at Republic Media** will be getting into the Christmas spirit from 8pm this Wednesday when, under the name of the *Starry Night Singers*, they will be singing carols in

Trafalgar Square in aid of Nordoff-Robbins...The champagne and cocktails were flowing in Kings Cross last Tuesday as a host of the industry's great and good gathered to mark the first year of **Small Green Shoots**. The not-for-profit initiative

has been doing some excellent work over the past 12 months supporting various music and arts projects in London and beyond by matching them with a range of suitable professional partners.

The likes of **Tine Tempah** and **The xx** have been involved, while projects it has helped include RAP

(Rhyme and Poetry) Project, who performed at the event. Pictured (l-r) are SGS director Ajax Scott and Polydor president and steering board member Ferdy Unger-Hamilton, project manager Natalie Wade and PRS for Music chairman and SGS director Ellis Rich... **Kevin Cann's new David Bowie** book *Any Day Now* contains a wealth of industry associations, not least because Cann himself is EMI's trusty consultant archivist when it comes to the Bowie reissue/boxed set programme. The exhaustive 330-page tome was fact-checked by Epic A&R

director Tris Penna, Bowie's Sixties manager Ken Pitt writes the foreword and the cast of hundreds of contributors includes Bob Grace, who went onto launch *Windswept Pacific* but in the early Seventies was Bowie's publisher as general manager of Chrysalis Music. Indeed, **Music Week** makes a couple of

**appearances** in our former incarnation as Record Retailer, describing 1966 single *Can't Help Thinking About Me* as "an original song about teenage trouble" and featuring an ad the following year of *The Dame* in full mime make-up... **Nude Records** founder **Saul Galpern** must have wished he could have been in

two places at once last week when Suede and his new charges **Mona** played gigs on the same night. Mona got his vote... One can only have dreamt of being a fly on the wall in **Culture Secretary** **Jeremy Hunt's** office last Monday after Radio 4 conducted not one, not two, but three spoonerisms of the esteemed politician's name over the course of the day's broadcast... Now, as if **Michael Jackson hadn't broken enough records** over the years, last week the King of Pop was at it again, and this time from

beyond the grave, when he became the subject of **the world's largest poster**. Representatives of Guinness World Records were on hand in west London to officiate the roll-out of the poster which advertises **Jackson's** posthumous new album *Michael*. At 29,070 sq ft the poster is **longer than six London buses**.

And, considering it is constructed of a tonne of PVC and has been positioned close to Heathrow Airport so passengers can see it as they land or depart, it is sure to make an impact, not least on the environment... And finally, **Music Week's** fellow publication **Building Magazine** has pulled together five game chief

executives and directors from the industry to record a cover version of the Eighties classic of, yep you guessed it, **Starship's We Built This City**. Never ones to do things by half,

the eager performers even went into hair and make-up, learnt a dance routine and made a music video to accompany the track, which will be released on December 17. All proceeds will go to two charities: *Over the Wall*, which provides free camping weeks for children with serious or life limiting illnesses, and *Maggie's Centres* – cancer-caring centres. To purchase a copy of the single visit: [www.cdbaby.com](http://www.cdbaby.com)





# Features

## RINGING IN THE NEW



January will see Radio 1 championing new music to a massive audience as never before - with hours of airtime given over to dedicated shows, sessions and new additions to the station's playlist

### Radio

By Christopher Barrett

"**RADIO 1 HAS ALWAYS BEEN ABOUT** finding new music - it's an important part of our history and culture and it is the bread and butter of what we do," says the station's deputy controller Ben Cooper.

As the snow drifts past the windows of Yalding House under ominous grey clouds, Cooper manages to radiate both warmth and enthusiasm as the temperature plummets outside.

Perhaps Cooper's bright mood is buoyed by Radio 1's bold move to dedicate the entire month of January to new music-focused initiatives.

Despite his stated claim that new music is at the heart of Radio 1's output the scale of new music activity kicking off the station's new year is nothing short of remarkable. There will not only be new music sessions, live events and special dedicated shows but the addition of unheard-of artists to the Radio 1 daytime playlist and a week where specialist DJs will take over daytime slots.

With YouTube, Spotify and myriad online operations promoting and delivering fresh sounds, Cooper is eager to turn the spotlight on Radio 1's ongoing new music activity which he insists is an incredibly important part of the station's brand message.

"The market is very crowded but what we are seeing is trusted guides, big brands, being very important," says Cooper, who is also 1Xtra's deputy controller. "There are thousands of websites trying to carve out a niche but for Radio 1 it is about having credible DJs and experts in our specialist output. That gives us a very strong brand when it comes to new music."

Looking ahead to what January holds for Radio 1's listeners, Cooper says

that the month of dedicated new music has been devised to bring all the station's activity together under one umbrella to really drive the message home that Radio 1 is a big supporter of new music. "Sometimes you need a sledgehammer to crack a nut," he smiles.

And heavyweight activity it certainly is. From January 3 the Radio 1 schedule will be turned upside down when the likes of Zane Lowe, Annie Mac, Huw Stephens and Nick Grimshaw bring their specialist shows to daytime.

Grimshaw is naturally excited about the prospect, not least because he has not been given any restrictions by Radio 1 management when it comes to his output.

"It is a brave thing for Radio 1 to do; allowing us to take over daytime, it's really exciting; there is nothing that we have to change," he enthuses. "We haven't been given any rules, which means I'll be able to play all sorts of weird and wonderful music at teatime. It's going to be great."

Stephens is equally upbeat about the prospect of a daytime slot. "Playing new music on Radio 1 is such a pleasure; the artist gets an instant massive audience and the music gets people talking about them."

The first week's specialist daytime activity will culminate on January 7 with the announcement by Zane Lowe of the BBC's widely regarded Sound of 2011 predictions.

The following week will then see Radio 1 add a fledgling artist, selected via the BBC Introducing initiative, to the daytime playlist each week. BBC Introducing will also broadcast a session recorded at Maida Vale studios during the week along with a special programme on January 12 which will see DJs Huw Stephens, Pete Tong and Daniel P

Carter teaming up with *NME*, *Mixmag* and *Rock Sound* to discuss the new acts to watch out for in 2011.

Then on January 20 Lowe and Grimshaw will host a free Radio 1 event entitled In New Music We Trust at the HMV Forum with performances by White Lies, Jamie Woon, Sleigh Bells and Funeral Party. And, to round off the month, a week later the spotlight will turn on new dance acts with a week of activity that culminates on January 28 with Mac and Tong fronting another In New Music We Trust live event, this time at Sheffield University's Student Union.

Cooper, who believes that if any genre is likely to enjoy a resurgence next year it will be dance, is proud of the opportunity Radio 1 and its team are handing new acts. He does, though, remain only too aware of the challenging balancing act he needs to perform when it comes to maintaining the focus on both new and established artists. He is also, of course, aware of the recommendations made by the BBC Trust that suggest Radio 1 should attract a younger audience while staying relevant to that hefty 11.6m-strong listenership.

"This job is like walking a tightrope with high heels," he admits. "You have to get the balance right between the number of genre-specific programmes that you have compared to daytime entertainment programmes and how many hits are on your playlist versus new tracks."

"Our scale and size of listenership is very important to the music industry because if you are broadcasting to millions of young people each week, getting your band on that playlist is very important and it is a responsibility we take very seriously," says Cooper.

The regard in which the Radio 1 playlist is held by the wider music industry emphasises just how

### BELOW

New order: from left - DJs Annie Mac and Nick Grimshaw, Radio 1/1Xtra deputy controller Ben Cooper, DJs Pete Tong and Zane Lowe, and BBC Introducing editor Jason Carter





big an opportunity it is for those unknown musicians selected via the BBC Introducing process.

BBC Introducing editor Jason Carter says that since its launch in June 2007, 32,000 acts have now uploaded their music to the BBC Introducing website resulting in what appears to be something of a mammoth job of listening for him and his team. Remarkably, of those 32,000 acts, Carter reports that 75% have been listened to.

Explaining the artist-selection process Carter says that music is delivered into the inbox of producers working on BBC Introducing shows at 40 local stations around the UK, each of which will then put forward two to three acts to Carter's office. To filter that selection he has created a playlist team made up of a cross section of people from the specialist shows on Radio 1 and other BBC stations. The acts are then whittled down to a final 15 who are passed to the Radio 1 music team. They then pick each act for playlist inclusion.

And what about the other 25% of musicians still waiting for their music to be heard? In an effort to make sure that every submission is considered, Carter has assembled a 35-strong group of music enthusiasts from across the BBC to form a listening panel that he says is refreshed with new people every six weeks.

Since its inception BBC Introducing has, says Carter, helped no fewer than 2,000 musicians and there have been some notable successes such as The Ting Tings and Florence + The Machine, the latter having signed a deal with Island after BBC Introducing flew them to SXSW in Texas in 2008 for a live BBC Introducing session.

"I met [Island co-president] Darcus Beese and he told me the first time he was alerted to Florence was watching the YouTube video of that SXSW gig," says Carter.

"We have had some real success stories that have come off the back of it and that has really helped drive the uptake of people sending their music into the BBC. If you

look at the artists that have come through on the BBC Sounds poll, quite a number of them have come through Introducing and have previously uploaded their music or gone on a journey with us already. For example, Brother - who are now being hotly tipped - played on our Glastonbury stage this year."

Naturally, Introducing has been embraced by the industry with open arms and many an executive has requested access to the filtered artists, something Carter says may well become possible in the future.

"The music industry loves [Introducing]. I have been to many labels and they always want to know how they can access the system to listen to the artists. That's something that I am looking into at the moment because the point is that we exist to introduce new musicians to the BBC, national and local radio shows, and if we can introduce them to the industry as well that's brilliant."

In fact, Carter is already moving towards that goal with a confirmed BBC Introducing initiative aimed at bringing artists close to the industry. Scheduled for February 3, this first BBC Introducing Musicians Masterclass will be held across Abbey Road and Maida Vale studios.

No fewer than 250 Introducing-registered musicians will be selected to attend the event which will consist of recording workshops by technicians, speed-dating industry networking sessions and a number of panels discussing salient topics facing young artists.

With the masterclass being filmed and streamed live on the Introducing website, Carter and his team will be hoping many of those 32,000 musicians who have signed up to Introducing will be watching the proceedings.

"Something like 90% of young people try and make music or are involved in music making and 50% would like it to be a career," says Cooper. "New music is incredibly important to the young people of the UK and therefore it's incredibly important for us."

### New wave Radio 1's event schedule

#### JANUARY 3-7

Zane Lowe, Annie Mac, Huw Stephens and Nick Grimshaw take over daytime radio giving increased exposure to newer artists. The line-up is:

- 7.00am-10.00am Zane Lowe
- 10.00am-1.00pm Annie Mac
- 1.00pm-4.00pm Huw Stephens
- 4.00pm-7.00pm Nick Grimshaw

#### JANUARY 7

Zane Lowe uses his breakfast session to reveal the winner of BBC Sound of 2011. Live session tracks and interviews from the final five acts will feature heavily across Radio 1 shows.

#### JANUARY 10

Every week from now on Radio 1 will add a BBC Introducing artist to its daytime playlist with six plays being given to a new act each week.

#### JANUARY 12

Huw Stephens, Pete Tong and Daniel P Carter team up with NME, Mixmag and

Rocksound to produce a special BBC Introducing show highlighting their tips for 2011.

#### JANUARY 20

Free live event In New Music We Trust will take place at the HMV London Forum and broadcast live on Radio 1. The line-up, selected by Zane Lowe and Nick Grimshaw, will include White Lies, Jamie Woon, Sleigh Bells (pictured) and Funeral Party.

#### JANUARY 28

After a week of dance-focused output, Radio 1 will stage another In New Music live event, this time focusing on dance. It will be broadcast during Annie Mac and Pete Tong's Friday night shows and run through to 6am.



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# A BIG DAY FOR BRITISH RADIO

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CONGRATULATIONS FROM ALL AT SONY MUSIC



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# Features

## THE NEW CAPITALISTS

The Global Radio executive trinity of Stephen Miron, Ashley Tabor and Richard Park have a vision of commercial radio as a national brand with regional varieties. They are convinced their new, cohesive strategy for the Capital Network will give Radio 1 a run for its money on a national level



“The country has never had a commercial pop music radio station before. It’s nuts, it really is. That’s why we think this is game-changing...”

**ASHLEY TABOR,  
GLOBAL RADIO**

### Radio

By Adam Woods

**IT WAS 37 YEARS AGO IN OCTOBER**, with a spoken message from Richard Attenborough, a song – Simon & Garfunkel’s *Bridge Over Troubled Water* – and an ad for Bird’s Eye fish fingers, that Capital Radio became Britain’s first commercial music radio station.

It remains to be seen what radio theatre will herald the dawn of the new nationwide Capital Network on January 3, but Capital’s modern-day owner Global Radio is unlikely to be playing down the big move. It has rewired large parts of the company to make the network a reality, and this launch is no less significant than that of 1973.

Global founder and group chief executive Ashley Tabor is fond of referring to the imminent new network as “a game-changer”. For some idea of why, it is worth noting that Global is positioning this nine-station brand as “the UK’s number one hit music station”.



“We looked at it and realised that actually, the country has never had a commercial pop music radio station before. And when you say that out loud, it’s nuts, it really is,” says Tabor. “That’s why we think this is game-changing.”

With nationwide coverage, a single playlist and a listenership of 6.7m a week, the Capital Network will go

right up against BBC Radio 1 under one brand, and Global is making no bones about it.

The first bullet point on Global’s press release about the new network is that Capital now counts itself as “the UK’s first national commercial pop station”. The second item is balder still: “It will rival Radio 1”.

Essentially the second phase in a systematic tidying-up of the GCap and Chrysalis assets acquired in 2007/2008, the creation of the Capital Network follows on smartly from the consolidation of Global’s 33 adult contemporary stations under the Heart banner last year. Very clearly, a trend is emerging.

“If there’s one word that encapsulates everything we are trying to do, it’s ‘simplify,’” says Tabor. “I think the world has got smaller and people like clarity and simplicity. That’s what we are going to give them.”

The six Galaxy stations – Birmingham, Manchester, North East, Scotland, South Coast and Yorkshire – will continue to service their respective regions but will all assume the Capital branding. Leicester Sound, Derby’s

**PICTURED**  
Capital trinity:  
from left – Global  
CEO Stephen  
Miron, group CEO  
Ashley Tabor and  
director of  
broadcasting  
Richard Park



# Features



**ABOVE**  
Rebadged:  
Cardiff's Red  
Dragon FM will  
become Capital  
Radio South  
Wales

Ram FM and Nottingham's Trent FM are to be merged into a single Capital East Midlands, while Cardiff's Red Dragon FM becomes Capital Radio South Wales.

Each station will have its own breakfast and drivetime show, local news and a solid proportion of local ads. Otherwise, they will share networked daytime programming, but with enough of their own identity, Global insists, to maintain a local flavour.

"The way we are operating this is that there is a bespoke Capital for each area of the country," says Tabor. "We have a local breakfast show and a local drivetime show, and the rest of the programming is coming from the network centre, but there are nine flavours of it, each targeted and personalised to the local station."

The net result, says Tabor, is "the best of both worlds. You get the local engagement and the national consistency, which is obviously quite attractive."

That consistency extends to the playlist. The alliance of all of Global's hit music stations ought to make apparent their collective influence, he believes, for anyone who has not yet picked up on it.

"The record companies understand the fact that, in the last year or 18 months, we have been driving certain records through the charts," says Tabor. "Rebranding

and relaunching them all as Capital formalises that and will add another bit of potency on top of what they have already got."

Epic Records managing director Nick Raphael finds the Capital development "very exciting" and says he applauds any move that gives record companies another national outlet for their artists.

"We are fortunate in the UK to have progressive and innovative national radio formats in BBC Radio 1 and 2 who play new records and new artists," he says. "Global under the current system of Capital and Galaxy stations have continued that tradition and have been very aggressive at adding records they like early and playing them significantly from the door."

"We have benefited particularly on Olly Murs' first single Please Don't Let Me Go, which went on to become a number-one single. I hope in extending their brand nationally they will continue to be as influential."

Global director of broadcasting Richard Park points to Taio Cruz, Usher, Tinie Tempah, The Script and others as recent single and album success stories that owe part of their radio momentum to support from Capital and the Galaxy stations.

"We have had the same musical output between Capital and the Galaxies and that has proved that young, modern music purchasers are pretty clear about what the big hits are," says Park. "The only difference is, they haven't all been presented with them under one brand before."

National radio plugger Eden Blackman of Ish Media, whose acts include Capital favourites Jay Sean and Taio Cruz, salutes the contribution the Galaxy stations have made to dance music in recent years, but recognises the value of a direct rival to Radio 1.

"In terms of audience reach for our artists, a Capital network is a good thing, and I think there's nothing like competition," he says. "Radio 1 has now got a key competitor in the pop market and I think that's good for everyone."

From a London listener's perspective, nothing will change on January 3. "If you were listening to Capital in London and you didn't know this was happening, you wouldn't notice any difference," says Tabor. "Outside London, it's a journey."

The journey begins with the name. There's more than one British capital city, of course – and the Cardiff-based Red Dragon FM, for one, makes a perfect fit for the Capital name – but there certainly are not nine. Global has thought of this, and it has a transition plan.

"As each station is locally tailored, the names will be locally relevant to each station," says Tabor. "Cardiff is 'the Capital of Wales', and in Scotland, where the situation is different, we are 'the Capital of Hit Music'."

The change in branding will not be immediate, he adds. "If you are listening to what is now Galaxy Birmingham, you will initially hear, 'This is Galaxy, the Capital of Hit Music.' We start weaving the name through bit by bit, and eventually the old name will drop off."

Further infrastructural changes have also been called for, just as in June the smaller stations in the Heart Network co-located to create 15 "centres of broadcasting excellence" across the country.

In this case, almost all of the old Galaxy and Hit Music network staff have been brought to London where there are three new studios. The old stations each maintain a local presence, and there will be network centres in Leeds, Cardiff and Nottingham, but the hub is clearly London.

"It's a new team of people, all of whom have worked together remotely, but who are now physically together, and it has created this great energy, a real buzz on the floor," says Tabor. "There's a lot of new production and a new technical way of working, and that has to be rehearsed, practised and flawless by January 1."



**RIGHT**  
National influence:  
Epic's  
Nick Raphael is  
hopeful Capital  
can maintain its  
influence having  
helped exposure  
on Olly Murs'  
debut single

## 'It's not about regions anymore' Why Global is taking Capital beyond the capital



If anyone had suggested three years ago that 95.8 Capital FM, "London's hit music radio station", would soon be providing the anchor for a nationwide network, few would have believed it. While the brand was not in doubt, the station appeared to lack the weight, both in its product and its audience, to take on a flagship role.

In August 2007, under the GCap regime, Capital bottomed out, slipping from three to four in the London market it once ruled, below not only Heart 106.2 and Magic 105.4 but also, for the first time, Kiss 100. Its market share stood at 4.1% and it had 1.52m listeners, compared to 10.2% and 2.76m five years before.

By contrast, this year's Q3 Rajars found

Capital increasing its audience by 10.6% on the previous quarter and by 16.9% year on year to 2.13m, having restored its share to 5.3%.

The efforts of Global Radio group chief executive Ashley Tabor, chief executive Stephen Miron and director of broadcasting Richard Park have clearly had an impact. Capital might not currently be the market leader it once was, but the market has changed, and it now at least bears direct comparison to its former self.

"Our priority when we acquired Capital was to get it going again in London, obviously, but we did quickly think, 'Hang on a minute, we are missing out here – this could be a much bigger and better thing,'" says Tabor. "This brand can do things that no other radio brand in the country can do – not just in our portfolio, but anywhere else."

The idea of a Capital network has been "obvious for longer than we knew it was obvious," says Park, who says the idea emerged definitively as the Heart Network took flight.

"We observed Heart catching on much, much quicker than we had down in our schedules, and we suddenly thought, 'Oh my goodness me.' We thought audiences might be a few percent down, and they were all many percent up."

In London, where market leadership can rotate between Capital, Magic and Heart on a quarterly basis, Capital is currently in

between turns at the top, though it has notable strengths.

Capital DJs Johnny Vaughan and Lisa Snowdon have by some distance the most popular London commercial breakfast show, with an average weekly audience of 1.15m – up from 1.03m in October 2009 and more than 300,000 ahead of Heart rivals Jamie Theakston and Harriet Scott.

The Jingle Bell Ball and Summertime Ball events are likewise hugely powerful, particularly at the younger end of Capital's 16–34-year-old constituency, while daytime and evening presenters such as Roberto, The Bassman and Rich Clarke will all be network highlights from January.

Park is in his second stint at Capital, having served as programme director for 14 years from 1987, and he believes the station in its current incarnation is as influential as it has ever been where the charts are concerned.

"What you get at Capital is an undiluted set of the finest music," he says, naming some of today's biggest chart names as recent tributes to the power of Capital and its soon-to-be network of pop stations.

"Tinie Tempah... EMI tell me the support they have felt from here has been monstrous," he says. "Katy Perry's California Gurls was first aired mercilessly on this station before other people realised it was an unavoidable hit. When Capital is on form and driving the winners, the world pays attention."

The Capital and Galaxy playlists have been absolutely synchronised for several months, and Park is unapologetic about it.

"There is a huge advantage to receiving music in this way, especially when the Capital sound is already the UK sound," he says. "The way the world is now, driven by technology, it's not about regions anymore – it's about the umbrella under which we all operate."

The model cleaves to the American one, Park points out. "In America, you don't see any regional breakouts anymore," he says. "It's all changed so much that a move like this is merely a case of Capital keeping up with the world."



Notable strengths:  
the 95.8FM  
breakfast duo of  
Johnny Vaughan  
and Lisa Snowdon



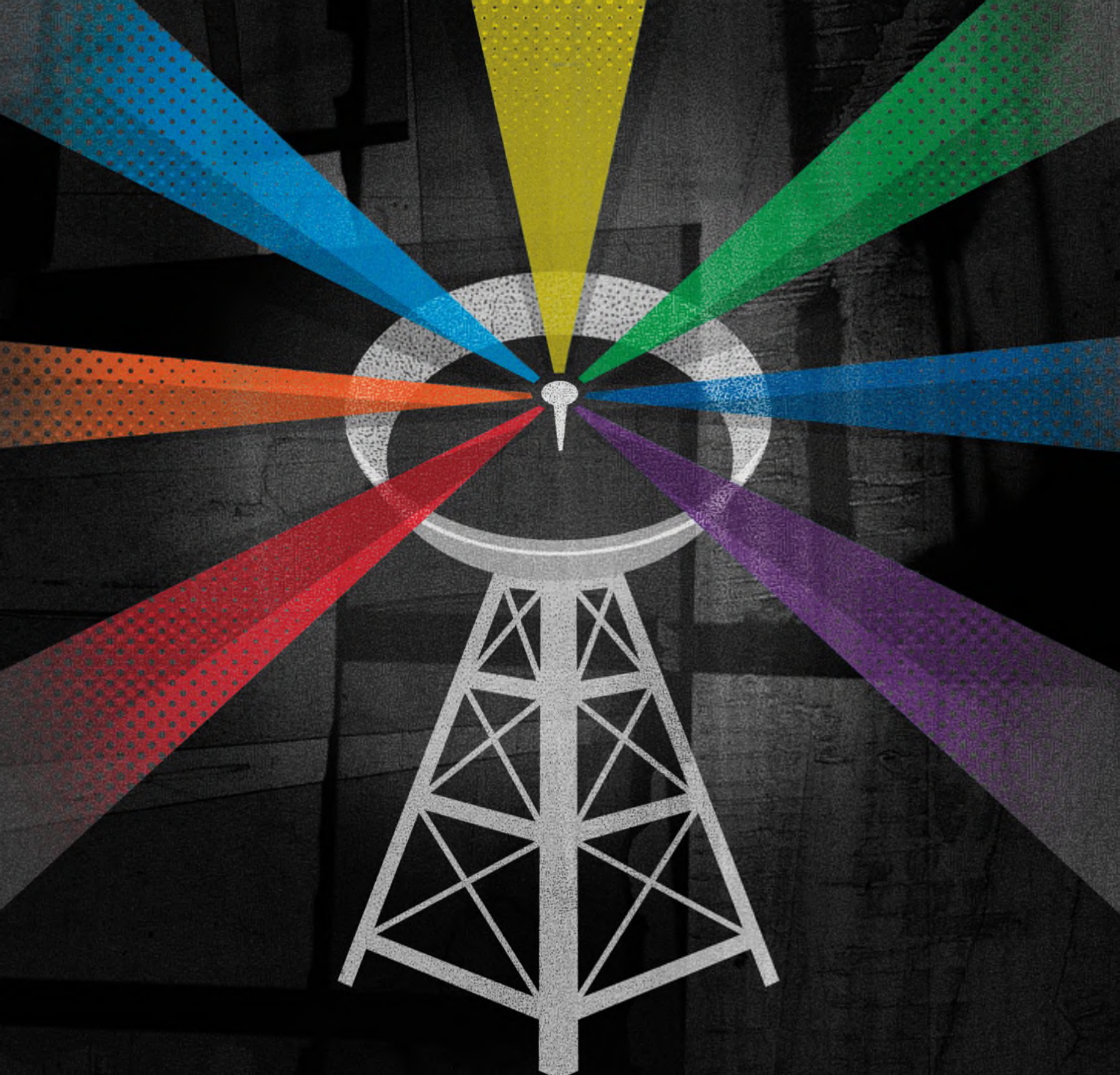
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# Features

Global calls the new method "smart networking", in that it allows for large degrees of local content variation while taking advantage of centralised economies of scale.

"On Heart, we have a version of this, where the presenter can do customised links for each area on the fly," he says. "This takes it a stage further, and instead of just doing one or two of those an hour, it is much deeper. The guys in Scotland can phone us as something happens up there and it can be on the air five minutes later."

Listeners, of course, are intended to enjoy the new direction. Advertisers, you sense, are intended to enjoy it even more, as they have apparently done in the case of Heart.

"Commercial radio was quite a complicated medium. It hasn't been joined up. It's not like TV..."

**STEPHEN MIRON**



"From our perspective, what Heart demonstrated is that the simplicity of having a national brand delivered locally is hugely compelling for advertisers," says chief executive Stephen Miron, Tabor's right-hand man on the commercial side. "There is no doubt that in 2010 and 2011 and beyond, what advertisers want is to buy brands."

A good media brand needs a simple pitch and Miron has one for both of the new Global networks. "Heart, in a competitive media landscape, is the *Daily Mail* and *Coronation Street*," he says. "And now we have got a product in Capital which is *X Factor* meets *The Sun*. Very, very easy positioning from an advertiser's perspective."

"It needn't be complex. It's only complex because so many services are higgeldy-piggeldy..."

**ASHLEY TABOR**



Miron joined Tabor in December 2008 from *The Mail on Sunday*, where as managing director he put the cat among the music-business pigeons with a series of high-profile CD giveaways. He remains a particularly sharp-shooting type of media executive and talk of simplicity and brands does not long obscure the even more basic imperative behind the move towards networks.

"We wanted to attract bigger pots of cash," says Miron. "That was the real prize. Clearly, in creating a Heart network, what we wanted was for advertisers to advertise on every one of the Heart stations. They said, 'Oh, I get this now. I reach the whole of the country and I buy one station.' And we saw a 94% increase in advertisers spending £250,000+ on a campaign. So, bigger chunks of money."

"In America, you don't see regional breakouts anymore. A move like ours is merely a case of Capital keeping up with the world..."

**RICHARD PARK**



## Transition to a national network Capital stations' name changes are all part of their historical DNA

Scratch the surface of the 11 stations that will go into the mix to make up the nine in the new Capital Network and you find a large slice of the history of British local and regional radio.

105-106 Capital Scotland alone has broadcast as Beat 106, XFM Scotland and Galaxy Scotland in the past 11 years. It went on air to the strains of The Beatles' infamous sound collage *Revolution No.9* and while that song is unlikely to get spun in the station's new incarnation, its shift into hit radio two years ago has demonstrated the demand for the format, almost doubling its reach to 459,000 between October 2009 and October 2010.

Likewise 102.2 Capital Birmingham is the Broad Street-based station's fourth name in the past 16 years, having operated as Buzz FM until 1994, Choice FM until 1999 and, during its *Chrysalis* and early *Global* years, as *Galaxy Birmingham*.

102 Capital Manchester, too, has seen its share of change. As *Kiss 102* - its name licensed from the otherwise unrelated London station, just as *Capital Yorkshire* was once *Kiss 105* - and then as *Galaxy 102*, the station has come to hit radio via R&B and Manchester indie and club music. It inhabits the vacated frequency of the semi-legendary *Sunset 102*, whose DJs at the height of

Manchester included 808 State and *Sammy B*.

By contrast, 97.4/103.2 Capital FM South Wales has been *Red Dragon* since 1980, while 105-106 Capital North East has previously only operated under the *Galaxy* name, first as *Galaxy 105-106* and then as *Galaxy North East*.

103.2 Capital South Coast, meanwhile, is the oldest in the network besides the London mother station, having launched as *Radio Victory* in 1975 before becoming *Ocean Sound*, *Power FM* and, with the advent of

*Global*, *Galaxy South Coast*.

*Galaxy* veterans Brent Tobin and Alex Jungius will oversee the programming on the Capital Network, working alongside James Brownlow, who heads up programming at the main Capital FM station in London.

Each station will have its own programme controller, too, with Paul Gerrard taking Birmingham and Ben Newby Manchester. Simon Monk handling South Coast, Neil Greenslade South Wales, Dick Stone East Midlands, and Stuart Barrie Scotland and the

North East. Tobin and Jungius themselves will take responsibility for Yorkshire.

With only minor rejigging, each of the stations retains its own breakfast and drivetime shows. In the East Midlands, Leicester Sound, Ram FM and Trent FM are objectively the most affected. They merge to form a single station for the region, with Trent FM's Andy Twigge and Emma Caldwell supplying the breakfast show and their Ram FM opposite numbers Dino & Pete moving to drivetime.

Richard Clarke (pictured), currently of Capital London duo Rich & Kat, will be the networked evening presenter across the country, and he looks forward to the prospect.

"It's a big thing, being on in London, but knowing the show is being echoed nationally is a really big deal, especially when you started your career working in cities outside London like I did," says Clarke, who believes the artist reaction is likely to be positive, too.

"Yesterday I interviewed Alexandra Burke, and I mentioned to her about the show going national and she was really excited about it, because she is not getting the support from other national stations that she is getting from Capital," he adds.

"For artists who are involved in hit music, it's really important that they can be part of this big network now."





# Features

**RIGHT**  
Foot in the door: as a schoolboy Global chief executive Ashley Tabor used to ring Capital DJ Pat Sharp on a daily basis 'just to say hello and develop a relationship'

Global maintains a team of nearly 400 local sales executives, all recently armed with iPads. The beauty of the regional-national hybrid model, Miron adds with relish, is the increased value of the network for local advertisers, who still provide 30% of advertising on Heart stations.

"Not only are we satisfying national advertisers' needs, we also discovered that local advertisers loved the fact that they were buying a bigger brand," he says. "They were advertising on a national station, so it gave them kudos by association."

The vast bulk of the Heart stations were pulled from The One Network, which had been formed from the piecemeal regional and local assets of GWR and Capital Radio Group in 2005. Collectively, they now attract more than 7.8m listeners a week and Global has no need to massage the figures, in standard radio style, to be able to declare its offspring a success.

The smoothness of the Heart rollout has been such that Tabor cannot put his finger on any hard lessons that have fed into the Capital process, though even he declares himself surprised at the immediacy of the benefits.

"The simplicity of the Heart network has gone better than we could ever have expected, from a national and local advertising point of view," he says. "Both of them are up, which, in this market, is quite some achievement."

The creation of Heart was never going to be the limit of Tabor's modernising zeal. The dissolution of The One Network threw up a handful of spare stations with a pop slant that would temporarily become the Hit Music Network, as well as one - Power FM in Hampshire - that was added to the Galaxy stable.

"The other stations that were left, people would say, 'OK, I get Heart, but I don't quite get what these are.' And it got to a point where we said, 'Look, these stations are all playing the same records; they are all driving the same hits through the charts - they ought to be one network.'"

The Global approach reflects its management's view of the commercial radio industry as a whole. The landscape has historically been a notoriously quirky and complex thing, populated by one-off independents, local and regional groups and, increasingly, big corporates, but relatively few coherent national brands.

"Commercial radio, from a customer's perspective, was quite a complicated medium," says Miron. "It hasn't been joined up. It's not like TV. From a marketer's perspective, they were never quite sure what they were actually buying."

Not long after he had acquired the GCap and Chrysalis businesses, Tabor candidly described his collection of stations as "a basket case of assets with no clarity". The degree of unplanned eccentricity Global inherited might be charming and singular, Tabor argues, but it is not an obligatory facet of a radio empire, and it does not represent a pathway to the future.

"It needn't be complex at all," says Tabor. "It's only complex because so many services are just higgledy-piggledy. This is really clear: you can just look at a map and say, 'Right, that's Heart, and this is Capital.'"

As the owner of 40% of the UK commercial radio industry - with Classic FM, the Heart Network, LBC, Choice, Gold and XFM under its umbrella alongside Capital - Global has more power than most to rationalise the jumbled legacy of local and regional radio.

The Global Radio executive trinity of Tabor, Miron and Park is staking its future on a vision of national brands, delivered with enough regional variety to satisfy listeners across the country and enough national content and brand muscle to meet modern audience and advertiser expectations.



Tabor, for one, is particularly averse to the notion that regional radio can get away with being a little bit parochial. He suggests that audiences nowadays are in the habit of seeking slick, well-branded entertainment with a national or even global feel, and that the impression of scale is a vital attribute.

"At the moment, on all our pop stations, we are playing what I believe is the clearest, best music proposition, but there is no sense of real scale to the whole thing," says Tabor. "You wrap it in the Capital brand, the Summertime Ball and the Jingle Bell Ball, and suddenly, you can do things you couldn't otherwise afford to do, because it is driven out of the scale of the London station."

"As a listener, you are benefiting from all the things a mothership station gets to do which you wouldn't if the station was operating on its own."

Tabor knows how it is to be smitten by the Capital brand. Long before he raised the £375m to buy the business, and even before he started his career at Capital at 16 - selling ads and filing records in London and working as a tech op at Chiltern Radio - Tabor was a rabid devotee of the station.

While still at school, he would phone DJ Pat Sharp (inset) on air on a virtual daily basis "just to say hello and develop a relationship with him. He thought I was nuts. That's how enthusiastic I was about it. I loved it," said Tabor in late-2008, as he bedded down his radio investments.

He knows he is not the only one with a lifetime admiration for what Capital represents.

"The relationship and the fondness it has among the artistic community, for example," says Tabor. "The music industry understands what the brand is because they know its heritage. Yes, it went through a little wobbly time, but that's well behind us now."



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# Features

## JOY DIVERSION

Take a subterranean car park, 1,800 people intent on having a good time and a determination to put some thrills and spills back into Manchester and you have The Warehouse Project – a huge legal weekend rave taking the city by storm

### Venue profile

By Christopher Barrett

**MANCHESTER, A CITY FAMED FOR ITS MUSICAL OUTPUT**, a city that brought the world some of the most influential and iconic bands in the history of popular music, from Joy Division and The Smiths to The Stone Roses and more recently Elbow, was by 2006 becoming a tad dull.

That is the view of Sacha Lord-Marchionne who, uninspired by the nighttime entertainment on offer, set to work building The Warehouse Project.

Effectively a huge legal weekend rave, The Warehouse Project (TWP) has become renowned throughout the UK as one of the biggest and best clubs in the country. And now, as it celebrates its fifth year in action, it can boast a line-up including Ian Brown, David Guetta, MIA, Kelis, Calvin Harris and Mark Ronson.

"When we started The Warehouse Project there were seven or more events in Manchester that were practically identical – the same resident DJs were being rotated. It was just very, very boring," says Lord-Marchionne.

From the outset Lord-Marchionne and TWP co-founders Kirsty Smith and Sam Kandel set about creating something very different indeed.

In 2006 the trio took over the former premises of Boddingtons Brewery for the club's first three-month

season. But the setting proved a little too unusual for its own good: when Public Enemy performed the volume was sufficiently loud to rattle the venue's metal roof and provide the inmates at nearby Strangeways Prison with a free party.

A year later and The Warehouse Project moved underground. A subterranean car park beneath Manchester's Piccadilly Station on Store Street proved an ideal location, offering excellent soundproofing and a vast, Spartan space that effectively provided the trio with a blank canvas with which they could let their expertise and imaginations run riot.

"At Store Street it's very raw. We found it because after all the complaints at Boddingtons in 2006 we wanted to find a venue where the walls were thick enough so we could turn the sound system up as loud as we wanted," says Lord-Marchionne.

With a capacity of 1,800, The Warehouse Project has attracted some big-name talent in the four seasons since its relocation, including the likes of Dizzee Rascal, Aphex Twin and Deadmau5.

"Our audience is receptive to new things so we can be adventurous with the line-up," says Kirsty Smith. "If we book someone like Mark Ronson, who we know will bring in the crowds, then we will use the time in the other rooms in the venue to put on something that people might not know and I think that adds to the experience."

From the outset TWP's founders celebrated every



booking. But, as Smith points out, the real challenge was not winning over the talent, it was a matter of convincing the local authorities it was a good idea for them to allow a rave to be held twice weekly for three months in the very heart of the city.

But with a strong reputation built working at previous nightlife projects including Sankeys, TWP's organisers had earned a favourable reputation with the local authorities and police and they continue to invest heavily in security.

"We pay for private policing every night and have police standing on the door with us," says Lord-Marchionne. "We don't allow glass on site, we have sniffer dogs and paramedics. We try to make it as safe an environment as possible.

"Without the support of Greater Manchester Police, The Warehouse Project would have never happened. It doesn't come cheap but we see the value in it. I think four police officers are probably worth 40 doormen," he continues.

Naturally Lord-Marchionne and his team are dedicated to not just making their event as safe as possible, they also strive to make it as original and memorable as they can.

Some of the new additions to TWP this year are a new and improved lighting and video design with a vast LED video wall forming a backdrop to the main stage. Meanwhile, the PA system has been updated and the

### BELOW

Safe, original and memorable: The Warehouse Project is attracting partygoers from London as its fame spreads beyond the Manchester city limits





# Features



PHOTOS: Sebastian Viatthes / manox.net

**ABOVE**  
DJ fresh: 'Seven or more events in Manchester were identical - the same resident DJs were being rotated. It was just very, very boring,' said Lord-Marchionne of the city pre-TWP

**ABOVE RIGHT**  
Homecoming: local heroes Doves played TWP in October

**RIGHT**  
Project managers: from left, TWP co-founders Sam Kandel, Sacha Lord-Marchionne and Kirsty Smith



second room has been given a makeover with a new elevated DJ booth and larger lighting rig.

The immense task of transforming the venue, which was a former Second World War air-raid shelter and now a heavily-used car park during weekdays, into a club every Friday night in a matter of a few hours is handled by production company Ear To The Ground (see box). "At 7 o'clock the last car leaves and we send an army of people in there to set up the bars and toilets," says Lord-Marchionne. "We literally have to set it up from scratch and return it to its original state for Monday morning."

With Manchester boasting one of the largest student populations in Europe - 74,000 of them - The Warehouse Project benefits greatly from a catchment area rammed with young fun-seekers.

According to Lord-Marchionne, students make up some 70% or more of TWP's audience. "They come here to dance, have sex and drink. They're not bothered if they have enough money for next weekend, they are living week by week," he says.

But with disposable income shrinking throughout the country, not least among students, TWP's founders are focused on offering value for money with an average ticket price of around £17 and bar prices that they claim are among the cheapest in the city.

"If you look at the line-up and how much we are charging, we are right up there when it comes to value," says Smith.

"We have booking-fee-free outlets selling tickets and offer those that arrive in the first hour a free drink, so we look to get the party started that bit earlier."

And those parties are attracting an audience way beyond Manchester with an increasing number of party-hungry clients making use of the venue's close proximity to the station and making their way up from London and elsewhere.

"We get a huge amount of people coming from London now," says Smith. "Often after one of our events the whole of Manchester Piccadilly train station turns into a kind of after-party for The Warehouse Project."

And with support from fans, top-line talent and the local authorities, the party does not look like ending any time soon. Not least due to Lord-Marchionne and his team's seemingly endless desire to take the experience to the next level.

"We try to improve year on year and if I thought we had reached our potential it would be time to give up," says Lord-Marchionne. "If you don't enjoy it you shouldn't be doing it."

## Transformers From car park to nightclub in 120 minutes



**CAST LIST**  
**Chief sound engineer**  
Paul Stevard at Audile  
**Lighting designer**  
Pete Robinson at DBN Lighting  
**VJ** Jim Green at Chair TV  
**Electrician** Steve Collinge at Collinge Engineering  
**Site manager/Local crew chief**  
Alex Knight at Handball

When Maximo Park took to the stage during the opening night of this season's Warehouse Project it is unlikely many in the audience were contemplating the amount of effort and expertise that goes into setting up the venue each week.

Describing it as "Europe's biggest pop-up club", the production team behind the Warehouse Project at events company Ear To The Ground (ETTG) have the unusual task of converting a cavernous car park below Manchester's Piccadilly rail station into one of the UK's most popular club venues.

Now in its fifth year The Warehouse Project this season will run for 35 nights during which more than 250 acts will perform in front of 60,000 clubbers. But unlike many venues The Warehouse Project needs to be set up and dismantled every single week.

The ETTG production team includ-

ing Fran Martin, Tom Sabin and director Jon Drape are tasked with converting a featureless carport into a buzzing nightclub, and if needed can do it in only two hours.

ETTG have worked with The Warehouse Projects' founders for many years and have designed a slick process that utilises every corner of the building.

"On a Friday up until 7 o'clock it is a car park and all the production, lighting trusses, etc, are built into the venue and the stage is built into an alcove underneath an archway," explains Drape.

"All the bars are built as eight-foot shelf units on wheels which come out of the storerooms in little corners of the place and basically snap together and then the plumbing clips in."

If there is a live show scheduled, ETTG build a front-of-house mix position, put a lighting desk out and cre-

ate an elevated control position for the DJs.

"It's all designed to plug in and play," says Drape. But with every night presenting a different line-up with different production demands the importance of pre-planning and the ability to be flexible are paramount.

"Every series we have done there has been a step up in terms of the level of artists we are dealing with and their requirements," says Drape. "We just did a show with MIA. She is on a tour which started off at Brixton Academy so they showed up with a 45-foot articulated lorry full of equipment."

"When a big touring show like that turns up we look to maximise what we can do for it, so we brought in another generator to power the onstage lighting," says Drape. But when it comes to an act such as MIA there are often other challenges, as Drape explains.

"It was an interesting show. Her shows have an air of unpredictability and volatility about them from an audience point of view - she has a history of stage invasions and an air of chaos around her."

"We wanted to give her the show she wanted to do and not sanitise her performance, but at the same time make sure everything is 100% safe for artists, staff and audience so another part of that advance work was planning very carefully with her tour managers as to how we could manage it safely."

"From an audience point of view it looked like another amazing, chaotic, MIA show but from our point of view it went perfectly," smiles Drape.





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The poster features a background image of a band performing on stage with a crowd in the foreground. The text is overlaid on this image. A red circular badge in the top right corner contains the text 'Play The O2 In London in front of an invited industry panel'. The main title 'surface festival 2011' is in large, bold letters. Below it, the tagline 'THE INTERNATIONAL FESTIVAL FOR NEW MUSIC' and a list of cities are provided. The middle section lists benefits for artists, and the bottom section features the website URL and a row of logos for various sponsors and partners.





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**FOCUS COUNTRY: THE NETHERLANDS**

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Festival visitors (sold out):	<b>18,000</b>
Conference visitors (sold out):	<b>2,800</b>
Nationalities:	<b>34</b>
Artists:	<b>259</b>
Journalists & Media:	<b>183</b>
EBU radio stations:	<b>24</b>
ETEP festivals:	<b>59</b>
International festivals:	<b>443</b>



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# Features

# SUPER SONIC

Since its low-key beginnings as a local showcase for Dutch and Belgian acts, Eurosonic Noorderslag has expanded to become one of Europe's key events for new and upcoming talent. Music Week talks to those responsible for creating a festival about to celebrate its silver anniversary

## Festivals

By Ben Osborne

**EUROSONIC NOORDERSLAG FOUNDER,** Buma-Cultuur director and VP of European Music Office Peter Smidt has come a long way since kick-starting his music career by setting up a venue in a squat.

It was the kind of beginning that in a different place and time could have ended in legal battles and evictions. But this was Holland in the Eighties and instead the director of the local equivalent to the Royal Albert Hall asked Smidt to start a rock festival.

"That was a particular period," reflects Smidt. "Twenty five years ago there were a lot of empty places in Holland. Places were squatted and people started organising art shows and concerts. The Grand Theatre, which used to be a cinema, was in the heart of the city. It was silly having a large cinema that wasn't being used, while a lot of people were looking for spaces to do things in."

So Smidt moved into the theatre in Groningen and wasted no time in levelling the floor and setting it up as a rock venue.

He also began promoting shows at The Oosterpoort, a venue that remains at the heart of the Noorderslag festival. Its primary focus back then was classical music, but the venue had a new director and he wanted Smidt to create a festival.

It was 1986 and Noorderslag, presenting Dutch and Belgian acts, was born. But the going was far from easy.

"At that time there wasn't much recognition for Dutch artists and to be honest we didn't have much budget," says Smidt, whose aim was to showcase the best local acts and try to break them to the Dutch public.

"There were a lot of good bands around, but the press and audiences weren't into them," he says. So ignoring the obvious risks, he booked an entirely Dutch line-up. "The press and audience reacted very positively, and when acts like Urban Dance Squad played everyone was totally blown away."

This success was in part down to the large student population of the festival's hometown Groningen. "You couldn't do this in another town. You need a lot of venues and you need an open-minded audience who will buy tickets when they're not sure what they're going to get."

"It quickly became a good way for press and the business to check out new Dutch bands. Soon business people were trying to hold meetings in front of the PA systems, so I thought it would be easier for them to do it during the day and hear each other. That's when we decided to organise a conference.

"Pretty soon people from abroad [started] to come to Groningen, so we made a European circle around Noorderslag to facilitate other European territories' best new talent. That also gave me the opportunity to enlarge the conference to create a platform for European music." Noorderslag's sister festival, Eurosonic, was born.

As well as putting European acts on stage, Eurosonic aimed to create a network to help new European acts across the EU. "I think it's extremely important for the whole European music sector to have much better connections and to create better pipelines for European talent between the territories," says Smidt.

Over the years a series of key partnerships have seen



## Going Dutch Holland's ongoing influence on European music



Eurosonic Noorderslag will celebrate its 25th anniversary when it opens its doors on January 12 by focusing on the diverse Dutch music scene.

If the Netherlands' contribution to contemporary music is sometimes overlooked, back in the Seventies Dutch music was everywhere. Shocking Blue topped the US charts with *Venus*, Golden Earring scored a global hit with *Radar Love* and prog rockers Focus – whose *Hocus Pocus* was recently revived for Nike's World Cup campaign – saw their guitarist Jan Akkerman given world's best guitarist accolade by *Melody Maker*. And on the other end of the credibility spectrum, Father Abraham's Smurf Song reached number two in the UK singles charts in 1978.

The Nineties ushered in Urban Dance Squad, whose combination of rap, rock and soul influenced acts such as Rage Against The Machine. But if the Eighties and Nineties represented leaner years, dance has since made up for it. Junkie XL hit the charts in 2002 with his remix of Elvis Presley's *A Little Less Conversation* and DJ Tiësto, Armin van Buuren, Ferry Corsten, Sander Kleinenberg and Sander van Doorn are among the world's biggest trance DJs.

Fedde Le Grand's 2007 hit *Put Your Hands Up For Detroit* dominated club music with its devastatingly effective bassline, while acts such as Kraak & Smaak are regulars on Europe's most discerning dancefloors.

More recently the Dirty Dutch house scene has introduced a new crop of DJs such as Afrojack, Chuckie and Sidney Samson,

whose *Riverside* hit number two in the UK last year.

Meanwhile, classical violinist André Rieu sells out stadiums worldwide, earning €4m outside Holland in 2008 alone.

In 2008, Dutch collection society BUMA's export survey showed a 15% annual rise in total exports, amounting to €50.2m (£42.1m). Among live shows, dance netted €14.5m (£12.1m) overseas, and pop/rock €12.3m (£10.3m).

In sales, dance labels took €3.3m (£2.7m), with majors accounting for €2.9m (£2.4m) while others took €2m (£1.7m). International signings netted €0.6m (£0.5m).

## HOLLAND'S TOP-SELLING ALBUMS OF 2009

	ARTIST	TITLE	GROUP
1	ADELE	19	Beggars Group
2	ANOUK	For Bitter Or Worse	EMI
3	NICK & SIMON	Luister	Artist & Company
4	U2	No Line On The Horizon	Universal
5	KREZIP	Best Of	Sony
6	MICHAEL JACKSON	King Of Pop	Sony
7	K3	Mamase	Sony
8	ILSE DELANGE	Incredible	Universal
9	GUUS MEEUWIS	NW8	EMI
10	KINGS OF LEON	Only By The Night	Sony

Source: NVPI



# Features



"People realise that there is a lot of very good material in Europe that has potential to cross borders"

PETER SMIDT, EUROSONIC (LEFT)

**PICTURED RIGHT** White Lies are scheduled to preview their forthcoming album *Ritual* at next month's Eurosonic

both events raise their profile and audience across Europe. "One of our first important partners was the EBU [European Broadcasting Union]," says Smidt. "I knew the organisation existed [it organises the Eurovision Song Contest] and I thought it would be good to work with the public stations in Europe as an A&R source and a vehicle to help music cross borders.

"We started on a small scale with the BBC and Belgian and German radio, but pretty soon broadcasters saw the opportunities. Now we're working with 25 broadcasters and the EBU has created a special Eurosonic group to work on the recordings.

"It's a joint effort. The radio stations bring as many outside broadcast trucks as possible from Sweden, Belgium and Germany to record as much as possible and the recordings are available to all broadcasters. In Italy there's a special programme related to Eurosonic material every Saturday."

With a network of radio stations promoting new European acts across borders, the next step was to involve other European festivals and utilise their ability to break

new talent. Soon, festivals started to appreciate Eurosonic Noorderslag as a handy place to check out new bands. "Yourope, the European festival association, started collaborating with us, so a lot of its meetings take place at Eurosonic Noorderslag," says Smidt.

One result of the Yourope collaboration is The European Talent Exchange Programme (ETEP), which works with more than 60 of the main European music festivals and 25 radio stations to promote new acts across borders. "We use the power of festivals and radio to break new European talent. Last year we did over 200 shows within this framework and acts like White Lies and Franz Ferdinand have benefited from it."

It also offers a small amount of money to participating festivals to offset the costs of putting on acts from another territory.

"That's a practical example, but it's also the state of mind, where people realise that there is a lot of very good material in Europe that has potential to cross borders."

Yourope Association's Cristof Hober says Smidt's support helped his organisation's launch. "When we formed Yourope in March 1998, [head of international marketing] Ruud Berends and Peter Smidt asked us to be ETEP's founding partners."

Promoter of Belgium's Dour Festival Alex Stevens says an informal support network has also grown around the conference, with positive results for his own operation: "It's changed the festival a lot. I've met people from

other festivals through ETEP. Everybody is at Eurosonic Noorderslag and there's always a way to meet the right person. These contacts really help to get information and ensure I'm not missing opportunities."

Production Manager of Serbia's EXIT festival Ivan Milivoje also came into contact with Eurosonic Noorderslag after joining Yourope. "It brings together all Yourope's member festivals, so for four days in January it's the European festival capital," he says.

This success story also includes the European Festival Awards ceremony held during Eurosonic Noorderslag and a new scheme currently under development. "We're working on a new partnership with Sonic Bids," says Peter, "which means festivals will get a bonus of up to €1,500 from Sonic Bids for booking a band at Eurosonic."

Smidt has lobbied hard for the festival to be on the European Union's radar. "We work very closely with the Commission. They started the European Border Breakers Awards [EBBA] because they realised there's a problem and there's a role for the Commission.

"It's very hard for individual member states to solve this. In most of the territories there are export offices working to promote national repertoire. But in order to develop a market you have to work together to create an open market where it's easy for product to have access to other markets.



"That's an area the Commission has a role to play in. You can't expect politicians to understand problems in every territory. But I think they realise that if the problem is solved a lot more money is going to be made by artists and the community in Europe. The EBBA was a concrete answer to the problem," says Smidt.

Launched eight years ago, the EBBA's are jointly run by the EU Culture Programme, Eurosonic Noorderslag and the EBU and broadcast every year from the festival. Winners are selected on the basis of sales and airplay statistics; this year's winners are Saint Lu, Stromae, Aura Dione, ZAZ, The Baseballs, Caro Emerald, Donkeyboy, Inna, Mike Snow and Mumford & Sons.

The next sector targeted is the media. "We're getting more and more TV stations coming to us," says Smidt. "The EBBA is a TV show presented by Joels Holland. Last year it was broadcast in 12 countries across Europe and this year we're building a whole media compound in the heart of the conference for radio, TV and press so they have access to recorded material and facilities."

Director of the London office of the French Bureau Export Patrice Houbert has supported the festivals since he was based in the Netherlands in the early Nineties.

"It is one of the best places for a French band to play," he says. "Firstly, because all the Dutch professionals are there and secondly because if you have a good band playing at Eurosonic, you're pretty much guaranteed to be booked by some of the festivals who attend this event."

"Agents and managers often see Eurosonic as a platform for launching European careers," says Smidt. "If you do a good show it really has an impact. I remember Kaizers Orchestra weren't sure if people outside Norway would like them, but they immediately got nine festival shows confirmed all over Europe, including Glastonbury."

Perhaps surprisingly for an event dedicated to breaking artists' careers, Eurosonic Noorderslag is less concerned with maintaining contacts with the artists themselves and resists inviting bands back. "We don't usually put acts on more than once; it keeps us looking to the future," says Smidt.

In a move that speaks volumes about Eurosonic Noorderslag's success, Geffen-signed UK act White Lies are to present their forthcoming album *Ritual* at Eurosonic.

"When I started people said, 'You're not going to sell tickets for a festival with just Dutch bands,'" says Smidt. "Then when we started Eurosonic, people said, 'You're not going to sell tickets with acts from France, Portugal and Germany.' Last week we sold out in 20 minutes."

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## Ones to watch Industry tips for Eurosonic Noorderslag 2010



With many acts set to perform at Eurosonic Noorderslag this year, *Music Week* asks festival regulars, promoters and tastemakers to recommend key

acts to look out for.

"I recommended De Wolff, from the south of the Netherlands," says Dutch TV and radio presenter Jan Douwe Kroeske. "They are young blokes with a deep appreciation of blues, rock and fuzz – The Pretty Things meets Coby & the Blizzards, with a touch of Paul Weller and Roger Daltrey.

"Blaudzun from Amersfoort is someone to be reckoned with. You can feel his craftsmanship on stage," continues Kroeske. "And there's another young and talented band called Kensington whose music is danceable, rocky and made for big festivals. Alamo Race Track have been around for more than 10 years; I love their sound and performance – 2011 should become ART's year.

"Moss's sound is somewhere between Squeeze, XTC and Talking Heads; the perfect blend of voices, sometimes slightly awkward, but with attractive chords."

Dour Festival promoter Alex Stevens believes it is an "amazing" year for Belgian acts. "Stromae is confirmed [to play Eurosonic Noorderslag] and my two favourite acts at the

moment, Selah Sue and MLCD, are also confirmed. They played amazing shows at Dour Festival over the past couple of years. I also don't want to miss Who Knew, a promising young band I saw in Iceland."

EXIT Festival promoter Ivan Milivojevic tips multi-lingual urban project Diversidad as well as Belgrade's psychedelic rock trio Petrol.

Austria's Nova Rock festival promoter Thomas Zsifkovit suggests Basque live dance act Delorean and Swedish post-rockers Golden Kanine's sets.

Holland's 3FM production manager Ben Houdijk picks out Caro Emerald and Kraak & Smaak.

Meanwhile, acts from the UK include Example, Pulled Apart By Horses, post-dubsteppers Darkstar, post-folk rockers Dry The River and the live electronica of Mount Kimbie.

White Lies promise to be a festival highlight when they return, two years after their first appearance, to debut their second album. Their performance will coincide with the album's release on January 14.





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# MANCHESTER REIGNITED

Synonymous with great bands of the past, Manchester's future looks assured, too, if the eight tracks on this free 'Sounds Like... Manchester' CD are anything to go by

## 1 THE TRAVELLING BAND **Sundial**

Contact Phil Dudderidge | adampgorman@gmail.com



This five-piece alternative folk band have built a strong reputation for their gifted songwriting, beautiful harmonies and enthralling live shows. Debut album *Under The Pavement*, released on their DIY label Sideways Saloon, was well received by UK press and radio. It was album of the day on 6Music and longlisted for XFM's album of the year while standout track *Only Waiting* was made Radio 2's single of the week. Sync tie-ins include TV's *Skins* while the track *Angel Of The Morning* featured in the Ian Dury biopic *Sex Drugs & Rock n Roll*. With UK sales of 5,000, the band have self-funded and produced their second album (from which this track is taken) and are considering label/distribution options for the UK, Europe and beyond. They recently returned from CMJ in New York where they caught the eye of both major and indie labels. Now planning for 2011, the band are seeking management for both the US and the UK. [www.thetravellingband.com](http://www.thetravellingband.com)

## 2 YOUNG BRITISH ARTISTS **Lived In Skin**

Contact Duncan Sime | info@reddeerclub.co.uk

"One of my favourite records of the year so far" (Steve Lamacq); "Young British Artists seem to encapsulate all the best elements of Manchester music over the last 30 odd years" (Piccadilly Records); and "It's an upbeat noisy bitch of a song. It's straight to the point and is quite exciting" (Norman Records) - praise indeed for the Red Deer Club art rockers.

[www.myspace.com/youngbritishartists](http://www.myspace.com/youngbritishartists)

## 3 CITY REIGN **Making Plans**

Contact Michael Grice | cityreign@hotmail.com



City Reign's debut single *Making Plans* was released on their independent label Car Boot Records in September 2010. This independence of mind can be heard in their driving guitar-rock sound, unphased by suggestions that the guitar band is destined for the musical scrapheap. City Reign are now building up to the release of follow-up single *Out In The Cold* in late January. [www.myspace.com/cityreign](http://www.myspace.com/cityreign)



## 4 BECCA & THE BROKEN BISCUITS **Train Driver**

Contact John Louis | louis@debtrecords.net

Described by BBC radio producer Chris Long as writing "thoughtful, emotional music that cuts to your heart and feeds your soul", Becca & The Broken Biscuits have been a beloved mainstay of the UK festival circuit for years. Despite this high-profile live work, however, they have only recently recorded their first single (released last October on Debt Records). This upbeat, yet poignant song about the disappointed ambitions of youth received an ecstatic response (and even piqued the interest of Radio 4's Jenni Murray). The second record, *Maria*, will be released on Valentine's Day 2011. [www.beccaandthebrokenbiscuits.co.uk](http://www.beccaandthebrokenbiscuits.co.uk)

## 5 LOUIS BARABBAS & THE BEDLAM SIX **Hold On To Me**

Contact John Louis | louis@debtrecords.net

While relentlessly peddling their peculiar brand of dirt-swung, the Debt Records-signed act have captured the imaginations of audiences the world over.

Their live shows have garnered the praise of everyone from Supergrass to The Hells Angels and demonstrated time after time that the band are at home on any line-up (even sharing the bill with such disparate acts as Motorhead, Sun Ra's Arkestra and The Blockheads). They routinely inspire stage invasions, dancing in the aisles and a confused mixture of exhaustion and bonhomie wherever they go.

[www.bedlamsix.com](http://www.bedlamsix.com)

## 6 RED TIDES **Housebound**

Contact John Louis | louis@debtrecords.net



This band of gifted misfits have been prowling round northern folk venues for years but only came to public attention after supporting legendary guitarist Chad VanGalen in 2009. They were later offered their first Manchester Academy slot (performing alongside Devendra Banhart's collaborators Vetiver) and soon after played a breathtaking show at the prestigious Dancehouse Theatre. Their debut EP *Wild Hour* was described by Manchester Music as sounding like "shadows creeping across golden fields, like the echoes of a time long past finding their way into modern-day dreams". The follow-up will be out on Debt Records in February 2011.

[www.redtides.co.uk](http://www.redtides.co.uk)

## 7 LOWLINE **All Yours Scars**

Contact John Empson | john.empson@btopenworld.com



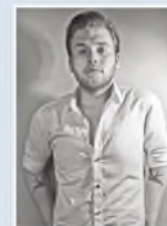
Lowline are the real sound of Manchester. In a city a-buzz with hip warehouse gigs, alternative scenester parties and unapologetic consumerism

Lowline choose to furrow an altogether grittier, darker path reflecting the sound of a city awash with unemployment and violence. Holed up in an Ancoats rehearsal studio for the past 18 months, Lowline have emerged with an album that reflects the city they see; a record of dark, brooding, apocalyptic, psyche-rock. Just read the critical acclaim thus far: "The most exciting new band to have emerged from Manchester in recent times" (*The Guardian*); "More Manchester greats" (*NME*); and "Lowline, the latest stars in Manchester's resurgent music scene" (*The Sun*).

[www.myspace.com/thisislowline](http://www.myspace.com/thisislowline)

## 8 LIAM FROST **Skylark Avenue**

Contact John Empson | john.empson@btopenworld.com



For some artists, three years dominated by broken hearts, the spectre of bereavement and wrangles with their record company would be the perfect excuse to churn out a set of self-pitying songs. But Liam Frost has synthesised his experiences into *We Ain't Got No Money, Honey, But We Got Rain*, a brilliantly soulful pop record that mixes sweet melodies with tantalisingly dark undertones. With that determination to create an unashamedly upbeat record in mind, Liam went to New York to work with producer Victor Van Vugt (Nick Cave, FJ Harvey). "He makes really great-sounding records that are rich and well-layered. I also heard he was up for a party which helped," laughs Liam.

[www.myspace.com/listentoliampfrost](http://www.myspace.com/listentoliampfrost)





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key releases information can be emailed to [isabelle@musicweek.com](mailto:isabelle@musicweek.com)

## Out this week

### Singles

- **Cage Against The Machine** 4'33" (Wall Of Sound)  
Debut single
- **Miley Cyrus** Who Owns My Heart (Hollywood)
- Previous single: Can't Be Tamed (8)
- **The Drums** Me And The Moon (Island/Moshi Moshi)  
Previous single: Let's Go Surfing (63)
- **Duran Duran** All You Need Is Now (Parlophone)  
Previous single: Falling Down (52)
- **Flo-Rida** Turn Around (5,4,3,2,1) (Atlantic)  
Previous single: Club Can't Handle Me (1)
- **Gypsy & The Cat** The Piper's Song (RCA)  
Debut single
- **Alicia Keys** Wait Til You See My Smile (1)  
Previous single: Empire State of Mind (Part II) (4)



- **Lykke Li** Get Some (Atlantic)  
Previous single: I'm Good I'm Gone (did not chart)
- **N-Dubz** Girls (AATW/Island)  
Previous single: Best Behaviour (10)
- **The Priests & Shane McGowan** Little Drummer Boy/Peace On Earth (Epic)  
Previous single: Pie Jesus (did not chart)
- **Rumer** Rumer Sings Bacharach At Christmas (Atlantic)  
Previous single: Aretha (72)
- **Shakira feat. Dizzee Rascal** Loca (Epic)  
Previous single: Waka Waka (This Time For Africa) (21)
- **Usher** More (LaFace)  
Previous single: DJ Got Us Fallin' In Love (7)
- **The X Factor Winner** tbc (Syco)  
Debut single

### Albums

- **Ciara** Basic Instinct (RCA)  
Previous album (first-week sales/total sales): Fantasy Ride (12,872/42,408)
- **Crystal Bowersox** Farmer's Daughter (RCA)  
Debut album
- **The Damned Things** Ironclast (Mercury)  
Debut album
- **Flo-Rida** Only 1 Flo - Pt 1 (Atlantic)  
Previous album: R.O.O.T.S. (20,267/79,220)
- **Michael Jackson** Michael (Epic)  
Previous album: This Is It (78,118/533,218)
- **Pitbull** Planet Pit (1)  
Previous album: Rebellion (1,236/19,536)
- **James Rhodes** Bullets & Lullabies (Warner Bros)  
Previous album: Bach/Busoni/Beethoven/Piano Recital (n/a)
- **Lil' Wayne** Tha Carter IV (Island)  
Previous album: I Am Not a Human Being (2,606/14,657)

## Out next week

### Singles

- **Arcade Fire** The Suburbs (Sonovox)
- **The Bees** Winter Rose (Fiction)
- **Belleruche** Fuzz Face (Tru Thoughts)
- **Caribou** Leave House (Rough Trade)
- **Neil Diamond** Ain't No Sunshine (Columbia)
- **Caro Emerald** Riviera Life (Dramatico)
- **Fem Fel** Runnin' (Ten Ten)
- **Macy Gray** Real Love (Concord/Island)
- **Annie Lennox** God Rest Ye Merry Gentlemen (Island)
- **Pixie Lott** Can't Make This Over (Mercury)



- **Mona Trouble** On The Way (Island)
- **Rihanna feat. Drake** What's My Name? (Def Jam)
- **Shaheen** What Christmas Means To Me (Island)
- **Sick Puppies** All The Same (Virgin)
- **Train** Shake Up Christmas (Columbia)

### Albums

- **Duran Duran** All You Need Is Now (Parlophone)
- **Jamie Foxx** Best Night Of My Life (1)
- **Ghostface Killah** The Apollo Kid (Def Jam)

## December 27

### Singles

- **Paul Carrack** It Ain't Over (Carrack UK)
- **Cee Lo Green** It's OK (Warner Brothers)
- **Eliza Doolittle** Skinny Genes (Parlophone)
- **Wanda Jackson** Rip It Up (Nonesuch)
- **Ne-Yo** Cos I Said So (Def Jam)
- **Tinie Tempah** feat. Kelly Rowland Invincible (Parlophone)
- **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 (Polydor/Future)
- **Jessie J** Do It Like A Dude (Island)
- **MNDR** Fade To Black (Trouble)
- **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)
- **The Beach Girls** Scratch (Rock Mafia/Absolute)
- **British Sea Power** Valhalla Dancehall (Rough Trade)



- **Alex Clare** Up All Night (Island)
- **Jodie Connor** Now Or Never (Polydor)
- **The Joy Formidable** Austere (Atlantic)
- **Bruno Mars** Grenade (Elektra/Anti)
- **Travie McCoy** tbc (Decaydance/Fueled By Ramen)
- **My Chemical Romance** Sing (143/Reprise)
- **Jamie Woon** Lady Luck (Candent Songs/Polydor)
- **You Me At Six** feat. **Chiddy Bang** Rescue Me (Virgin)
- **Young Don** Lifestyle (Hitmakers Ent)

### Albums

- **Aloe Blacc** Good Things (Epic)
- **Emma's Imagination** Stand Still (Polydor/Future)
- **Minks** By The Hedge (Captured Tracks)
- **My Little Cheap Dictaphone** The Tragic Tale Of A Genius (Tri-Tone)

## January 17

### Singles

- **Adele** Rolling In The Deep (XL)
- **Aggro Santos** Like U Like (Future)
- **Anberlin** Impossible (Island)
- **Richard Ashcroft** This Thing Called Life (Parlophone)

- **Cloud Nothings** Should Have (Wichita)
- **Darwin Deez** Bad Day (Lucky Number)
- **Edei** Loved (Alma)
- **Encore** Make Your Mind Up (Island)
- **Everything Everything** Photoshop Handsome (Geffen)
- **Grouplove** Colours (Chess Club)
- **Joan As Police Woman** The Magic (PIAS)
- **Ke\$ha** We R Who We R (Columbia)
- **Avril Lavigne** What The Hell (Columbia)
- **Nervo** Irresistible (Positive/Virgin)
- **Pendulum** Crush (Warner Brothers)
- **Pink F\*\*kin' Perfect** (LaFace)
- **Jasmine Sullivan** Holding You Down (Goin' In (circles) (1)
- **Sunday Girl** Stop Hey (Geffen)
- **Tinchy Stryder** feat. **Bridget Kelly** Take The World (4th & Broadway)

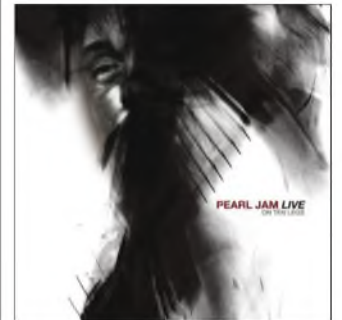


- **Wretch 32** Traktor (McSivels Recordings)

### Albums

- **Anna Calvi** Anna Calvi (Domine)
- **The Decemberists** The King Is Dead (Rough Trade)
- **Elysium III** (Island)
- **Fujiya & Miyagi** Ventriloquizing (Full Time Hobby)
- **Mötörhead** The World Is Yours (Mötörhead Music/UDR)  
EMI gets the ball rolling this week with the unveiling of The World Is Yours' lead single, Get Back In Line, but the album itself will enjoy an exclusive early release via *Classic Rock*

magazine on December 14, when a special edition of the magazine, *Classic Rock* Presents... Mötörhead, hits shelves.



- **Pearl Jam** Live On Ten Legs (Island)
- **Spokes** Everyone I Ever Met (Counter)

“Although it is extremely tempting to compare this Lancashire outfit to Arcade Fire, it seems as such comparisons would also be doing Spokes a disservice. Granted, the group produce a similar blend of slow-building, catchy hooks, euphoric half-shouted choruses and the infectious intensity often experienced by their Canadian counterparts, but it is where the paths of both acts diverge which is really when Spokes start to become interesting. Highlights include *Everyone I Ever Met*, a slow-building, shoegaze wall of sound, and the heady *Torn Up In Fraise*, which showcases the band's diversity and range of talents, proving their ability to stand head and shoulders above from crowd.”

- [www.musicweek.com/reviews](http://www.musicweek.com/reviews)
- **Various** 127 Hours (CST) (Polydor)
  - **White Lies** Ritual (Fiction)

## January 24

### Singles

- **Chapel Club** Surfacing (Polydor)
- **Chase & Status** feat. **Liam Bailey** Blind Faith (Mercury)
- **Devlin** feat. **Labrinth** Let It Go (Island)
- **Fenech-Soler** Demons (B Unique)
- **Heathers** Slices Of Paloma (tbc)
- **Hercules & Love Affair** My House (Moshi Mosh)

## THE PANEL

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



### CHARLIE ASHCROFT (ARTROCKER)

**Catfish & The Bottlemen: Bodies** (CATB Records)  
Bodies illustrates what the Llandudno quartet deal in so well: jaunty melodies, spiky guitar riffs and a memorable chorus. It is also refreshing to hear Ryan McCann's vocals recalling the more youthful elements of Alex Turner and Pete Doherty without sounding derivative.



### WILLEMYN BARKER-BENFIELD (AMELIA'S MAGAZINE)

**Charly Coombes and the New Breed: Waves EP** (CCATNB Records)  
Charly Coombes and the New Breed's second EP takes a sidestep away from their debut *Panic*, further cementing their keys-driven heart as one of most promising UK bands to step from the indie shadows and into the light.



### TIM JONES (RECORD COLLECTOR)

**Barbarellas: Body Rock** (Ceol Music)  
While Kylie is making waves in the States as Aphrodite, she has mighty competition closer to home, with Barbarellas' pleasing take on dancefloor-filling pop-rock. The Lynch sister's uptempo effervescence demands attention and a return to chart heights.



### CI BEATZ (1XTRA R&B MIX SHOW DJ, 1XTRA DAYTIME AND RADIO 1)

**Fe-Nix: Red Light** (Genetic)  
When I heard this I thought "Awesome!" – the perfect balance of commercial pop music and credible R&B. It's well produced, the girls can sing and it sits well on radio. Already the ladies' favourite due to the girl power-evoking lyrics, I'm expecting great things from this group.



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

- **Keri Hilson** Pretty Girl Rock (Interscope)
- **Incarnations** Make You Mine (Lovemonk)
- **Jamiroquai** Lifeline (Mercury)
- **Joan As Police Woman** The Deep Field (Play It Again Sam)
- **The Joy Formidable** The Big Roar (Atlantic)
- **Maddslinky feat. Tawiah** Further Away (Tru Thoughts)
- **Pearl And The Puppets** Because I Do EP (Island)
- **Rumer** Am I Forgiven (Atlantic)
- **Tinchy Stryder feat. Melanie Fiona** Let It Rain (4th & Broadway)
- **Teddy Thompson** Looking For A Girl (Blue Thumb/UCI)
- **The Wombats** Jump Into The Fog (4th Floor)

### Albums

- **Adele** 21 (XL)
- **Chapel Club** Palace (Polydor)
- **Cloud Nothings** Cloud Nothings (Wichita)
- **Cold War Kids** Mine Is Yours (Downtown/Cooperative V2)



- **Diddy & Dirty Money** Last Train To Paris (Interscope)
- **The Fall** This Nation's Saving Grace - Omnibus (Beggars Archives)
- **Funeral Party** The Golden Age Of Knowhere (Jive)
- **Iron And Wine** Kiss Each Other Clean (4AD)
- **Wanda Jackson** The Party Ain't Over (Nonesuch)
- **Bruno Mars** Doo Wops & Hooligans (Elektra/Atlantic)

- **T.I.** No Mercy (Atlantic/Grand Hustle)

## January 31

### Singles

- **B.O.B** I'll Be In The Sky (Rebel Rock Ent/Atlantic/Grand Hustle)
- **Christian TV** When She Turns 18 (Mercury)
- **Elton John & Leon Russell** When Love Is Dying (Mercury)
- **Everybody's Under Your Spell** Kusama EP (tbc)
- **Pete Lawrie** Fell Into The River (Island)
- **Loick Essien** Stuttering (RCA)
- **Nelly feat. Akon & T Pain** Move That Body (Island)
- **Neon Trees** Animal (Mercury)
- **Port Isaac's Fisherman's Friends** Winter Winds (Island)
- **Talay Riley** Sergeant Smash (Jive)
- **The Streets** Going Through Hell (679/Atlantic)
- **True Tiger feat. Professor Green** In The Air (Virgin)
- **The Vaccines** Post Break Up Sex (Columbia)

### Albums

- **Aggro Santos** Aggrosantos.Com (Future)
- **Eva Cassidy** Simply Eva (Blix Street)
- **Chase & Status** No More Idols (Mercury)
- **Esben And The Witch** Violet Cries (Matador)



- **Hercules & Love Affair** Blue Songs

(Moshi Moshi)

- **Keri Hilson** No Boys Allowed (Interscope)
- **Bruno Mars** tbc (Atlantic)
- **Men** Talk About Body (Columbia)



- **George Michael** Faith: Remastered (Epic)
- **Port Isaac's Fisherman's Friends** Port Isaac's Fisherman's Friends (Special Edition) (Island)
- **Portico Quartet** Knee Deep In The North Sea (Real World)
- **Teddy Thompson** Bella (Blue Thumb/UCI)

## February 7 and beyond

### Albums

- **[Dweeb]** Feels Like Dynamite (Fierce!) (7/2)
- **Beady Eye** Different Gear, Still Speeding (Beady Eye) (28/2)
- **James Blake** James Blake (Atlas/A&M) (7/2)
- **Bright Eyes** The People's Key (Polydor) (14/2)
- **Far East Movement** Free Wired (Polydor) (28/2)
- **Frankie & The Heartstrings** Hunger (Popsex/Wichita) (21/2)
- **Bob Geldof** How To Compose Popular Songs That Sell (Mercury) (7/2)
- **PJ Harvey** Let England Shake (Island) (14/2)
- **Lia Ices** Grown Unknown (Jagjaguwar) (14/2)
- **The Japanese Popstars** Control Your Allegiance (Virgin) (7/3)

- **The Joy Formidable** tbc (Atlantic) (14/2)
- **Miles Kane** Come Closer (Columbia) (21/2)

Daisy Lowe stars in the clip for this first full single from The Last Shadow Puppets star's forthcoming debut solo album. The song was produced by Dan Carey and will be available via digital download and two seven-inch vinyl formats including a remix by Steve Mason. Following recent live dates with The Courteeners, Kane will hit the road for a series of club gigs through February to accompany this release.

- **Camilla Kerslake** Moments (future) (7/3)
- **Adam Keshner** Challenging Nature (Disque Primeur) (7/3)



- **Avril Lavigne** Goodbye Lullaby (Columbia) (7/3)

The fourth studio album from Avril Lavigne, Goodbye Lullaby has been two years in the making and sees the star working with longtime collaborators Deryck Whibley (Sum 41), Evan Taubenfeld, Butch Walker and Max Martin. It is Lavigne's first new material since Alice, her contribution to the soundtrack of Tim Burton's Alice In Wonderland earlier this year. Lead single What The Hell will kick-start the campaign and will be aired for the first time on New Year's Eve during Dick Clark's Rockin' New Year's Eve in the US. Lavigne boasts career sales to date of more than 30m albums.

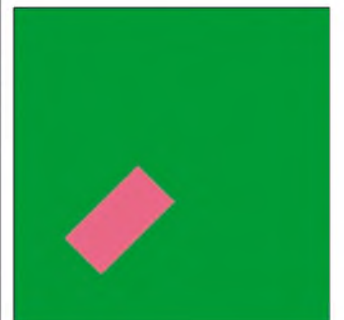
- **Jessica Lea Mayfield** Tell Me (Nonesuch) (7/2)
- **Lykke Li** Wounded Rhymes (LI/Atlantic) (28/2)
- **The Low Anthem** Smart Flesh (Bell Union) (2/2)

- **Clare Maguire** Light After Dark (Polydor) (28/2)

- **Neon Trees** Habits (Mercury) (21/2)
- **Noah & The Whale** tbc (Mercury) (7/3)
- **Peter Björn & John** tbc (Cocking Vinyl) (28/2)

The sixth album from the Swedish trio, this as-yet-untitled set sees the group working with an external producer for the first time, enlisting Per Sundling at Tambourine Studios in Melmo. The set is the follow-up to 2006's Living Thing album and heralds a return to their pop roots. The past few years have seen each of the group's members busy with individual projects: Björn Yttling produced Lykke Li's new album; Peter Morén released his first Swedish-language album I Spären av Tären; and John Eriksson released new album Favorite Flavor with his band Holiday for Strings as well as three EPs with his solo project Hortlax Cobra.

- **Mike Posner** 31 Minutes To Takeoff (1) (28/2)
- **Primal Scream** Screemadelica remastered (Sony) (M6) (7/3)



- **Gil Scott-Heron And Jamie xx** We're New Here (Young Turks) (21/2)
- **Sea Of Bees** Song For The Ravens (Heavenly) (7/2)
- **Jay Sean** Freeze Time (Cash Money/Island) (21/2)
- **Sound Of Rum** Balance (Sunday Best) (7/2)
- **The Streets** Computers And Blues (679/Atlantic) (7/2)
- **Versaemerge** Fixed At Zero (Fuelled By Remen/Atlantic) (7/2)
- **Yuck** Yuck (Mercury) (21/2)

## SINGLE OF THE WEEK

**The X Factor Winner** tbc (Syco)



With The X Factor's final aired last weekend, the new winner of the TV talent show will already be selling

thousands of units of their debut single. Indeed, four of the last five years have seen an X Factor winner take the festive poll position, with the cycle broken last year when Rage Against The Machine elbowed their Facebook-powered way to the top. The rule book has changed, with the four contestants recording different songs for their potential single for the first time. The nation already knows if Matt Cardle, One Direction, Cher Lloyd or Rebecca Ferguson were victorious, so now the only unknown is if the winner can fend off The Trashmen and Cage Against The Machine to secure the Christmas top spot.

## ALBUM OF THE WEEK

**Michael Jackson** Michael (Epic)



Eighteen months after his death, anticipation at retail is high for Michael Jackson's first posthumous release. A star-studded line-up of contemporary stars bolster the release, with 50 Cent, Lenny Kravitz, Dave Grohl, Akon and Christopher "Tricky" Stewart among Michael's musical guests. Lead single Hold My Hand has got things off to a strong start, where it went straight to the A-list at Radio 2 when it was serviced last month. As previewed in *Music Week* last week, the 43-minute set of patchwork tracks hangs together remarkably well, testament to the collaborative work undertaken by the Jackson Estate and Sony in recent months. Sales are likely to be strong, but a release date so late in the year could harm its overall sales potential.



# Key releases

## Mars eclipses pre-release competition



**AFTER SETTING THE PACE** among pre-releases for two weeks, Michael Jackson's posthumous Michael album is now in-store and has to cede its position atop the predictive charts. At HMV and Play, it is replaced by Bruno Mars' debut album *Doo Wops & Hoologans*, from which introductory single *The Way You Are* (Amazing) has now sold more than 700,000 copies. Evidently, some Mars

enthusiasts can't wait for the album's official January 24 release date – 5,000 of them have bought it on import. Mars' album also improves 5-4 at Amazon, where classical tenor Alfie Boe's *Bring Him Home* is the punters' top choice.

Orders are also building nicely for Adele's second album *21*. Scheduled for release the same date as Mars' album, it comes three years after her debut, *19*. Attracting sales to date

of more than 670,000, *19* has seen a major revival in interest of late, as its only cover – a version of Bob Dylan's *Make You Feel My Love* – has become a chart fixture after being covered four times on *The X Factor*. This success has rubbed off on *21*, which climbs 4-2 at Amazon, 5-4 at HMV and 6-4 at Play.

Number one for the third week in a row on the list of pre-releases most-tagged by users for

identification at Shazam is *Lights On* by Katy B feat. Ms. Dynamite. It has seen off Willow Smith and Nero in the last two weeks and is now challenged by Swedish dance act Avicii's recent club chart topper *My Feelings For You*, which jumps 11-2.

Even more solid, Rihanna's *Only Girl (In The World)* tops Last.fm's overall chart for the fourth straight week

Alan Jones

### Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	GREEN DAY	1214	360
2	SOULJA BOY TELL 'EM	1064	-363
3	EMINEM	1046	88
4	DEMI LOVATO	913	60
5	JASMINE V	796	194
6	KE\$HA	736	-89
7	RIHANNA	600	43
8	JONAS BROTHERS	537	-45
9	LADY GAGA	502	80
10	POMPLAMOOSE	390	-485
11	GREYSON CHANCE	383	44
12	DRAKE	262	-9
13	TOKIO HOTEL	257	66
14	MICHAEL JACKSON	216	14
15	THE WANTED	211	-70
16	MIRANDA COSGROVE	207	-34
17	ASHLEY TISDALE	205	-19
18	THE READY SET	193	-65
19	TREY SONGZ	175	26
20	30 SECONDS TO MARS	163	-34

musicmetric

### Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	BRUNO MARS	<i>Doo Wops...</i>	Elektra/Atlantic
2	MÖTORHEAD	<i>Wörld...((C Rock)</i>	Motorhead/UDR
3	AITER BRIDGE	<i>Live From Amsterdam</i>	Dc3
4	ADELE	<i>21</i>	XL
5	MÖTORHEAD	<i>Wörld Is Yours</i>	Motorhead/UDR
6	GEORGE MICHAEL		Faith Epic
7	WHITE LIES	<i>Ritual</i>	Fiction
8	TIFFANY PAGE	<i>Walk Away Slow</i>	Mercury
9	CHASE & STATUS	<i>No More Idols</i>	Mercury
10	LUMP BIZKIT	<i>Gold Cobra</i>	Polydor
11	MY BLOODY VALENTINE	<i>Loveless</i>	Sony
12	RYAN ADAMS	<i>III - IV</i>	Pax Am
13	ALFIE BOE	<i>Bring Him Home</i>	Decca
14	RUTH LORENZO	<i>Ruth Lorenzo</i>	Virgin
15	SOPHIE ELLIS-BEXTOR	<i>Straight...</i>	fascination
16	EVANESCENCE		Sony
17	BEADY EYE	<i>Different Gear...</i>	Big Brother
18	BEASTIE BOYS	<i>Hot Sauce...</i>	Parlophone
19	LADY GAGA	<i>Born This Way</i>	Interscope
20	T.I	<i>No Mercy</i>	Atlantic/Grand Hustle

PLAY.COM

### Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	ALFIE BOE	<i>Bring Him Home</i>	Decca
2	ADELE	<i>21</i>	XL
3	GEORGE MICHAEL	<i>Faith remastered</i>	Epic
4	BRUNO MARS	<i>Doo Wops...</i>	Elektra/Atlantic
5	ISRAEL KAMAKAWIWO'OLE	<i>Over...</i>	Decca
6	MÖTORHEAD	<i>Wörld Is Yours</i>	Motorhead/UDR
7	AITER BRIDGE	<i>Live From Amsterdam</i>	Dc3
8	CHASE & STATUS	<i>No More Idols</i>	Mercury
9	PATRIZIO BUANNE	<i>The Very Best Of</i>	UMTV
10	SINITTA	<i>Sinitta!</i>	Cherry Pop
11	VARIOUS	<i>Golden Age Of Rock'N'Roll</i>	12 Ace
12	RYAN ADAMS/CARDINALS	<i>III - IV</i>	Pax Am
13	WHITE LIES	<i>Ritual</i>	Fiction
14	MAGNUM	<i>The Visitation</i>	Steamhammer
15	PJ HARVEY	<i>Let England Shake</i>	Island
16	ALAN JACKSON	<i>34 Number Ones</i>	Arista
17	GLEE CAST	<i>Glee Season 2 Vol. 4</i>	Epic
18	EMMA'S IMAGINATION	<i>Stand Still</i>	Future
19	THIRTEEN SENSES	<i>Crystal Sounds</i>	PIAS
20	PRIMAL SCREAM	<i>Screamadelica</i>	Sony CMG

amazon.co.uk

### Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	BRUNO MARS	<i>Doo Wops...</i>	Elektra/Atlantic
2	CHASE & STATUS	<i>No More Idols</i>	Mercury
3	BRITISH SEA POWER	<i>Valhalla...</i>	Rough Trade
4	ADELE	<i>21</i>	XL
5	THE WOMBATS	<i>This Modern Glitch</i>	14th Floor
6	WHITE LIES	<i>Ritual</i>	Fiction
7	TIFFANY PAGE	<i>Walk Away Slow</i>	Mercury
8	G UNIT	<i>Come Back</i>	Interscope
9	JAY SEAN	<i>Freeze Time</i>	Cash Money/Island
10	LITTLE COMETS	<i>In Search Of...</i>	Dirty Hit
11	DIDDY/DIRTY MONEY	<i>Last Train...</i>	Interscope
12	EMMA'S IMAGINATION	<i>Stand Still</i>	Future
13	KELLY ROWLAND	<i>Kelly Rowland</i>	Motown
14	AKON	<i>Akonic</i>	Island
15	MUMMERS	<i>Mink Hollow Road</i>	Big Bass Drum
16	GLEE CAST	<i>Glee Season 2 Volume 4</i>	Epic
17	THIRTEEN SENSES	<i>Crystal Sounds</i>	PIAS
18	MÖTORHEAD	<i>Wörld Is Yours</i>	Motorhead/UDR
19	HUMAN LEAGUE	<i>Credo</i>	Wall Of Sound
20	JESSIE J	<i>Who You Are</i>	Island

hmv.com

### Top 20 last.fm Hype chart

Pos	ARTIST	TITLE	Label
1	RIHANNA	<i>Skin</i>	Def Jam
2	RIHANNA	<i>Fading</i>	Def Jam
3	RIHANNA	<i>Man Down</i>	Def Jam
4	KANYE WEST/DWELE	<i>Power</i>	Roc-a-fella
5	POGO	<i>Wishery</i>	White Label
6	WEEZER	<i>Outta Here</i>	Geffen
7	KANYE WEST	<i>Monster</i>	Roc-a-fella
8	MY CHEMICAL ROMANCE	<i>Na Na...</i>	143/Reprise
9	WEEZER	<i>Turning Up The Radio</i>	Geffen
10	PINK	<i>Raise Your Glass</i>	LaFace
11	BLACK EYED PEAS	<i>The Time</i>	Interscope
12	KANYE WEST	<i>Runaway</i>	Roc-a-fella
13	KANYE WEST	<i>Hell Of A Life</i>	Roc-a-fella
14	CHASE & STATUS	<i>Hypest Hype</i>	Vertigo
15	KANYE WEST	<i>Lost In The World</i>	Roc-a-fella
16	MURRAY GOLD	<i>I Am The Doctor</i>	Silva Screen
17	KANYE WEST	<i>Gorgeous</i>	Roc-a-fella
18	SUSAN BOYLE	<i>Perfect Day</i>	Syco
19	TENNIS	<i>Take Me Somewhere</i>	Fat Possum
20	KANYE WEST	<i>All Of The Lights</i>	Roc-a-fella

last.fm

## CATALOGUE REVIEWS

**VARIOUS**  
Ventis Secundis, Tene Cursum  
– *This Is Progressive Rock*  
(Angel Air SJPCD 348)

With contemporary bands such as Porcupine Tree, The Mars Volta and Coheed & Cambria giving the genre a 21st Century twist, compilations of earlier prog rock music are selling well. The latest to emerge is this grab bag from Angel Air, which includes recordings from 15 acts. Among the best known names here are Atomic Rooster, who offer the sublime *I Can't Take No More*, and The Ian Gillan Band, whose *Child In Time* is a beautifully restrained version of a song Gillan first and most famously cut with Deep Purple. Also included is Los Angeles band Carmen's Bulerias – a surprisingly good fusion of Flamenco and rock, with lyrics in both English and Spanish.

**JACKIE LEE**  
*The Duck* (Kent CDHP 32)



Not to be confused with the identically named Irish female singer who charted with Rupert The Bear and Wild Horses, this Jackie Lee was an American R&B singer, real name Earl Nelson, who also had some success as half of the duo Bob & Earl. After recording a number of songs under various other names, Nelson hit paydirt after releasing *The Duck* – an infectious track about a new dance in which you “flap your wings” – on the Mirwood label as Jackie Lee. To capitalise on the success of the single, an album of the same name was commissioned, and it is that which is now restored to catalogue. Courtesy of tracks such as *Do The Temptation Walk* (also here), Lee's popularity on the northern soul scene alone should ensure useful sales.

**THE EDGAR BROUGHTON BAND**  
*The Harvest Years 1969-1973*  
(Harvest/EMI 9494882)



A hard-hitting Midlands band who emerged from the underground scene to become one of the early Seventies' pre-eminent combos, The Edgar Broughton Band's uncompromising style did not prevent them from achieving a modicum of commercial success. All five of the albums they released for Harvest between 1969 and 1973 have been digitally remastered and squeezed into a 4CD set, which also accommodates a previously unissued, raw and incendiary live set from 1970. *Sing Brother Sing* was their most successful album, reaching number 19, and spawning a couple of Top 40 hits in *Out Demons Out* and the bizarre *Apache Dropout*.

**KASHIF**  
*Kashif/Send Me Your Love*  
(Superbird SBIRD 20039CD)



After proving his ability as a songwriter with hits such as *Love Come Down* (Evelyn 'Champagne' King), *Inside Love* (George Benson) and *You Give Good Love* (Whitney Houston), Kashif was snapped up by Arista as an artist in his own right. He immediately delivered back-to-back Top 10 US R&B chart albums with *Kashif* and *Send Me Your Love*, which are now gathered together with a couple of bonus tracks here. Using lightly textured synths and drum machines to set the scene, Kashif possessed a melodious voice and enjoyed success via a raft of songs such as *I Just Gotta Have You*, *Help Yourself To My Love*, *Stone Love* and *Baby Don't Change Your Baby's Heart*, all of which are included here.

Alan Jones

## CATALOGUE SINGLES TOP 20



This	Last	Artist	Title / Label / Distributor
1	1	ADELE	<i>Make You Feel My Love</i> / XL (PIAS)
2	17	MARIAH CAREY	<i>All I Want For Christmas Is You</i> / RCA (ARV)
3	7	THE POGUES FEAT. KIRSTY MACCOLL	<i>Fairytale Of New York</i> / Warner Brothers (CIN)
4	RE	RADIOHEAD	<i>Creep</i> / Parlophone (E)
5	NEW	THE MOODY BLUES	<i>Nights In White Satin</i> / Decca (ARV)
6	RE	WIZZARD	<i>I Wish It Could Be Christmas Everyday</i> / EMI (E)
7	RE	WHAM!	<i>Last Christmas</i> / Epic (ARV)
8	RE	SLADE	<i>Merry Xmas Everybody</i> / UMTV (ARV)
9	RE	BAND AID	<i>Do They Know It's Christmas?</i> / Mercury (ARV)
10	RE	ISRAEL KAMAKAWIWO'OLE	<i>Somewhere Over The Rainbow</i> / Decca (ARV)
11	RE	SNOW PATROL	<i>Chasing Cars</i> / Fiction (ARV)
12	RE	SHAKIN' STEVENS	<i>Merry Christmas Everyone</i> / Epic (ARV)
13	3	THE BEATLES	<i>Let It Be</i> / Apple/Parlophone (E)
14	RE	KINGS OF LEON	<i>Sex On Fire</i> / Hand Me Down (ARV)
15	2	THE BEATLES	<i>Hey Jude</i> / Apple/Parlophone (E)
16	RE	JOHN & YOKO & THE PLASTIC ONO BAND	<i>Happy Xmas (War Is Over)</i> / Parlophone (E)
17	RE	CHRIS REA	<i>Driving Home For Christmas</i> / Atlantic (CIN)
18	NEW	HAPPY MONDAYS	<i>Step On</i> / Rhino (CIN)
19	10	SHAKESPEARS SISTER	<i>Stay</i> / London (CIN)
20	6	TAKE THAT	<i>Rule The World</i> / Polydor (ARV)

Official Charts Company 2010



# Charts clubs

## Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	2	5	NERVO FEAT. OLLIE JAMES	Irresistible / Positiva/Virgin
2	4	3	SYKE'N'SUGARSTARR FEAT. JAY SEBAG	Like That Sound / Do The Hip!
3	29	3	ERIC PRYDZ	Niton (The Reason) / DatzMoS
4	27	2	USHER	More / LaFace
5	8	3	PLAN B	Love Goes Down / 679/Atlantic
6	15	3	KRAAK & SMAAK	Dynamite / Jalapeno
7	16	2	KATY B FEAT. MS DYNAMITE	Lights On / Rinse/Columbia
8	NEW		SOUND OF SOHO FEAT. AMANDA WILSON	Smile / Turbulence
9	1	5	KYLIE MINOGUE	Better Than Today / Parlophone
10	17	3	DREAMCATCHER	I Don't Wanna Lose My Way / American Girl Recordings
11	11	2	STEFANO NOFERINI	Back As U Were EP / Deeperfect
12	18	2	DAVID GUETTA FEAT. RIHANNA	Who's That Chick / Positiva/Virgin
13	5	4	WRETCH 32	Traktor / MoS/Levels Recordings
14	12	5	DADA LIFE	Unleash The F**kin Dada / Musical Freedom
15	9	7	CHICANE	Where Do I Start / Modenz
16	RE		DEABLO FEAT. LABRINTH	That Voice / Deablo
17	13	6	PET SHOP BOYS	West End Girls/Together / Parlophone
18	23	6	JULIE THOMPSON	Shine / Magik Muzik
19	2	5	BRIAN ANTHONY FEAT. SOPHIA MAY	In My Dreams (Part Two) / Sogni
20	3	6	ROBYN & LAIDBACK LUKE	Indestructible / Konichiwa
21	35	2	BLOCK & CROWN FEAT. 45 FIAT	Smokescreen / Audiofreaks
22	10	7	MARTIN SOIVEIG FEAT. DRAGONETTE	Hello / 3 Beat
23	14	5	ARMAND VAN HELDEN & STEVE AOKI	Brrat! / 3 Beat
24	NEW		FIRST STATE FEAT. REIYK	Cross The Line / Magik Muzik
25	NEW		DE'LACY & MARCO GEE	Let It Rain / Champion
26	NEW		ROBORTOM	Paganini Rocks / Sunday Best
27	24	2	THREE 'N' ONE PRESENTS JOHNNY SHAKER	Peari River 2010 / Zouk
28	39	3	ROBSON VIDAL & BLOND-ISH FEAT. COCO HAYEK	Miss You / Hi-Bisc
29	NEW		THE WANTED	Lose My Mind / Geffen
30	RE		TANTRUMS	Ticket Out / Bigger Than Berry
31	NEW		ESSEVEE & DIRTY VEGAS	Love Me Better / Pieces Of Eight
32	6	4	R ROSARIO & A AGUILERA VS T WALLACE	C'mon Get Funky / Blueplate Global
33	NEW		YASMIN	On My Own / MoS
34	NEW		POCKET LIPS	Easy Tiger / zy
35	22	7	RIHANNA	Only Girl (In The World) / Def Jam
36	21	13	SHRINK RELOADED FEAT. MC PRYME	Nervous Breakdown 2010 / Loverush Digital
37	20	8	EDWARD MAYA	This Is My Life / 3 Beat/AATW
38	NEW		WYNTER GORDON	Dirty Talk / Atlantic
39	NEW		CHASE & STATUS FEAT. LIAM BAILEY	Blind Faith / Mercury
40	NEW		D.O.N.S. & SHAHIN FEAT. SEANY B	Rollin' Deep / Kontor

## Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	15	2	THE SATURDAYS	Headlines / Fascination/Geffen
2	14	2	SOUND OF SOHO FEAT. AMANDA WILSON	Smile / Turbulence
3	17	2	KATY B FEAT. MS DYNAMITE	Lights On / Rinse/Columbia
4	7	3	OLLY MURS	Thinking Of Me / Epic/Syco
5	26	2	FLO-RIDA	Turn Around (5,4,3,2,1) / Atlantic
6	12	3	WILLOW SMITH	Whip My Hair / Roc Nation/Sony
7	13	3	JODIE CONNOR FEAT. WILEY	Now Or Never / Interscope
8	24	2	BRIAN ANTHONY FEAT. SOPHIA MAY	In My Dreams (Part Two) / Sogni
9	NEW		DAVID GUETTA FEAT. RIHANNA	Who's That Chick / Positiva/Virgin
10	NEW		KATY PERRY	Firework / Virgin
11	1	3	ALEXANDRA BURKE	The Silence / Syco
12	NEW		USHER	More / LaFace
13	20	3	SELENA GOMEZ & THE SCENE	A Year Without Rain / Hollywood-Polydor
14	25	2	DUFFY	Well, Well, Well (Bootleg Mixes) / White Label
15	NEW		BABY ALICE	Pina Colada / AATW
16	NEW		N-DUBZ	Girls / AATW/Island
17	2	5	ALESHA DIXON	Radio / Asylum/Atlantic
18	28	3	THE FIERCE COLLECTIVE	Baker Street/Where I Stood / Fierce Angel
19	27	2	MILEY CYRUS	Who Owns My Heart / Hollywood-Polydor
20	5	4	KYLIE MINOGUE	Better Than Today / Parlophone
21	18	3	CHERRI V	The Show / 6060
22	9	7	RIHANNA	Only Girl (In The World) / Def Jam
23	NEW		WRETCH 32	Traktor / MoS/Levels Recordings
24	NEW		THE WANTED	Lose My Mind / Geffen
25	19	6	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6 / Cherrytree/Interscope
26	23	3	BLACK EYED PEAS	The Time (Dirty Bit) / Interscope
27	30	2	OXFORD HUSTLERS & KATHERINE ELLIS	Love U More / Fierce Angel
28	NEW		AGGRO SANTOS FEAT. KIMBERLY WYATT	Like You Like / Future
29	22	5	NICOLE SCHERZINGER	Poison / Interscope
30	16	5	SHAKIRA FEAT. DIZZEE RASCAL	Loca / Epic

# Irresistible role reversal takes twins to the top



WHILE THOUSANDS OF RECORDS are put together by male DJ/producers with female singers at the helm, Nervo's Irresistible is one of the few in which the roles are reversed – with twin sisters Mim and Liv Nervo writing, producing and performing the song apart from the lead vocal, which is provided by the UK's Ollie James.

Set for release on Positiva in the new year, the track has been kicking around the Upfront club chart for some time but advances to number one this week in a plethora of mixes.

Meanwhile, it was a very close run thing on the Commercial Pop chart, where Smile by The Sound Of Soho ended up less than 2% behind

eventual chart champs The Saturdays. The girl band rack up their fourth number one on the chart with a package of remixes of songs from their mini album Headlines. It features an Almighty mix of Ego, a WaWa mix of Here Standing, a Cahill mix of Missing You, Stonebridge's take on Higher, Starsmith's tweaking of One Shot and The Buzz Junkies' treatment of Forever Is Over.

As on the OCC sales chart, Willow and Black Eyed Peas occupy the top two slots on the Urban chart. For the second week in a row, it is Willow who comes off best, with Whip My Hair's lead over The Time (Dirty Bit) virtually unchanged.

Alan Jones



On the boil: Black Eyed Peas hang at two in the Urban chart



Repackaged: The Saturdays' remixes reach the Commercial Pop summit

## Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	1	5	WILLOW SMITH	Whip My Hair / Roc Nation/Sony
2	2	7	BLACK EYED PEAS	The Time (Dirty Bit) / Interscope
3	16	2	USHER	More / LaFace
4	3	5	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6 / Cherrytree/Interscope
5	8	3	KATY B FEAT. MS DYNAMITE	Lights On / Rinse/Columbia
6	4	9	RIHANNA	Only Girl (In The World) / Def Jam
7	11	2	TALAY RILEY	Sergeant Smash / Jive
8	5	11	GYPTIAN	Hold You / MoS/Levels Recordings
9	5	4	WRETCH 32	Traktor / MoS/Levels Recordings
10	6	3	MICHAEL JACKSON & AKON	Hold My Hand / Epic
11	17	2	FLO-RIDA	Turn Around (5,4,3,2,1) / Atlantic
12	24	2	FE-NIX	Red Light / Genetic
13	20	2	LOICK ESSIEU	Stuttering / RCA
14	7	6	JAY SEAN FEAT. NICKI MINAJ	2012 (It Ain't The End) / Island
15	16	2	N-DUBZ	Girls / AATW/Island
16	15	9	JASON DERULO	The Sky's The Limit / Bee Gees/Heights/Warner Bros
17	12	8	SKEPTA FEAT. PREEYA KALIDAS	Cross My Heart / 3 Beat/AATWEEK
18	10	11	WILL.I.AM FEAT. NICKI MINAJ	Check It Out / Interscope
19	25	8	IRONIK FEAT. JESSICA LOWNDEN	Falling In Love / EPM Ent.
20	13	21	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love / LaFace
21	14	5	SHAKIRA FEAT. DIZZEE RASCAL	Loca / Epic
22	21	13	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars / Parlophone
23	NEW		RIHANNA FEAT. DRAKE	What's My Name? / Def Jam
24	NEW		TINIE TEMPAH FEAT. KELLY ROWLAND	Invincible / Parlophone
25	23	10	TINCHY STRYDER FEAT. TAI0 CRUZ	Second Chance / 4th & Broadway
26	19	19	TAIO CRUZ	Dynamite / 4th & Broadway
27	26	2	DR DRE FEAT. SNOOP DOGG & AKON	Kush / Interscope
28	22	4	JLS	Love You More / Epic
29	30	10	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza / Virgin
30	29	4	EMINEM FEAT. LIL WAYNE	No Love / Interscope

## Cool Cuts Top 20

Pos	ARTIST	Title
1	ROGER S FT FAR EAST MOVEMENT	2gether
2	DAVID GUETTA FT RIHANNA	Who's That Chick
3	DAVID LYNCH	Good Day Today
4	CHASE & STATUS FT LIAM BAILEY	Blind Faith
5	SKEPTA VS N-DUBZ	So Alive
6	ROBYN	Indestructible
7	RETROSPEXX	R.A.V.E.R
8	CRISTIAN MARCHI & NARI & MILANI	I Got You
9	E-SQUIRE	Sax
10	RESET!	Prepare To Fight EP
11	BLAME FT JOCELYN BROWN	Set Me Free
12	DIRTY VEGAS	Electric Love
13	NERO	Me & You
14	STEVE MULDER VS NICK FIORUCCI	3rd Cut
15	MOGUAI	Get Fresh
16	KURTIS MANTRONIK	Get Down
17	GRAMOPHONEDZIE	Out Of My Head
18	MENACE	Hz And Tones
19	ANNIE LENNOX	Universal Child
20	RON CARROL & LISA KENNINGTON	Together



Hear the Cool Cuts chart every Thursday 4-6pm GMT on Paul "Radical" Ruiz - Anything Goes radio show on Ministry Of Sound Radio across the globe on www.ministryofsound.com/radio



# Charts analysis

## Analysis Alan Jones



## The Time is right for Black Eyed Peas

**REMAINING ON TRACK** to notch their third Christmas number one album in five years, **Take That** continue to dominate proceedings with *Progress*. Its sales increasing 14.9% week-on-week to 203,210, *Progress* is now the biggest seller of 2010. Its tally of 1,107,046 surpasses Lady GaGa's *The Fame*, which has sold 996,983 copies so far this year and 2,385,947 copies in all. Taking 23 days to reach seven figures, *Progress* is the second-fastest *Take That* album to the target, behind *The Circus* (19 days). It is also the first album by any group to spend four weeks at number one since *The Circus* racked up five straight weeks in the winners' circle in 2008/9.

**Michael Buble's** *Crazy Love* responds to the screening of concert documentary *This Is Michael Buble* on ITV eight days ago and discounting of the 2CD *Hollywood* edition of the album - £5 at Asda and Amazon and £5.99 at Play at the start of last week - by jumping 8-2 (122,182 sales). That is enough to lift overall sales of the album to 2,098,185. It has spent 33 of its 60 weeks in the chart in the Top 10, the last eight of them consecutively.

The only album in the Top 10 not to enjoy double-digit growth in sales week-on-week, **Ollie Murs's** self-titled debut album slips 2-3 with

sales off 2.5% to 105,495. Elsewhere in the top tier, **Rihanna's** *Loud* holds at number four (94,774 sales), **JLS's** *Outta This World* drifts 3-5 (83,673 sales), **Susan Boyle's** *The Gift* ebbs 5-6 (76,888 sales), **Kings Of Leon's** *Come Around Sundown* rebounds 13-7 (70,359 sales), **Bon Jovi's** *Greatest Hits* falls 6-8 (66,820 sales) and **Andre Rieu's** *Moonlight Serenade* holds at number 10 (62,654 sales). The only new arrival in the Top 10 is *The Beginning* by **Black Eyed Peas**. The album made its debut last week at number 17 but the band's appearance on *The X Factor* - of which more later - helped it to register second-week sales of 63,658 as it sprints to number nine.

An *X Factor* winner in 2008, **Alexandra Burke** appeared on the results show to sing new single *The Silence* eight days ago. It coincided with the release of a new deluxe edition of her debut album *Overcome*, which returns to the chart at number 22 (34,854 sales). The new version of the album adds several new songs, including *The Silence*, which debuts on the singles chart at number 16 (17,993 sales). *Overcome* has sold 708,792 copies since it was released 60 weeks ago, the third-highest tally for an album by an *X Factor* graduate. Ahead of it lie *Spirit* by Leona Lewis (3,021,097

### Sales statistics

Vs last week	Singles	Artist albums
Sales	2,792,866	4,078,829
prev week	2,934,813	3,200,162
% change	-4.8%	+27.5%

Vs last week	Compilations	Total albums
Sales	1,099,231	5,178,060
prev week	924,968	5,129,138
% change	+18.8%	+25.5%

Year to date	Singles	Artist albums
Sales	134,807,510	81,543,149
vs prev year	125,388,488	83,147,251
% change	+7.5%	-1.9%

Year to date	Compilations	Total albums
Sales	19,605,933	101,149,082
vs prev year	20,697,617	103,844,868
% change	-5.3%	-2.6%

Compiled from sales data by Music Week

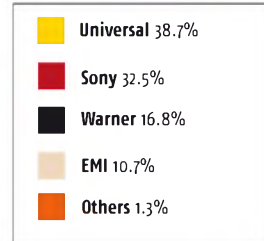
sales) and **JLS's** self-titled debut (1,259,475 sales). Last year's *X Factor* champion **Joe McElderry** has a very long way to go if his debut album *Wide Awake* is to match the multi-platinum status of his contemporaries - the album pulses 92-83 this week with sales of 6,310 lifting its seven-week tally to 80,450 - but third single *Someone Wake Me Up* is off to a nightmare start, debuting at a lowly number 68 (3,870 sales), despite being issued on CD as well as digitally.

One of the chart's hardest perennials makes a massive jump this week. **Abba's** *Gold: Greatest Hits* rockets 138-31 on sales of 27,388. In catalogue for 18 years and featuring some songs twice that old, the album's latest resurgence is due primarily to the release of a new deluxe edition which adds a DVD featuring digitally remastered versions of their hits, as well as the screening of ITV's *The Nation's* favourite *Abba Song* eight days ago. Drawing ever closer to the 5m sales mark - its current tally is 4,834,564 - it strengthens its claim to third place in the all-time sales rankings behind *Queen's* *Greatest Hits* (5,794,486) and *The Beatles's* *Sgt. Pepper's Lonely Hearts Club Band* (5,019,206).

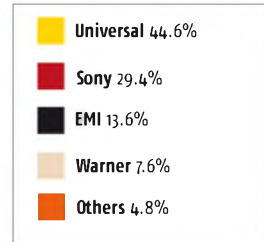
Only four new releases muster enough sales to make the Top 75. Northern Ireland's Catholic clergymen **The Priests** at number 37 (18,503 sales) with their album of sacred and secular seasonal songs. Noel; **Daft Punk's** *Disney* soundtrack album *Tron: Legacy* debuts at number 39 (16,166 sales); Canada's dance denizen **Deadmau5** debuts at number 48 (13,467 sales) with his mathematically muddled  $4 \times 4 = 12$ ; and Welsh tenor **Bryn Terfel's** *Carols & Christmas Songs* debuts at number 53 (11,918 sales).

Now *That's What I Call Music!* 77 racks up a third week atop the compilation and combined charts, with a further 205,196 sales. In 20

### ARTIST ALBUMS



### SINGLES



days, it has sold 766,095 copies, putting it 15.2% ahead of same-stage sales of 2009 equivalent, *Now!* 74.

Better weather helped sales to grow for the eighth week in a row, improving 25.5% week-on-week to 5,178,060 - a new 2010 high but 10.8% below same-week 2009 sales of 5,803,607.

Early midweek sales flashes suggested **Willow** would debut at number one with her first single *Whip My Hair* - but **Black Eyed Peas'** performance of *The Time (Dirty Bit)* on *The X Factor* eight days ago helped the latter track to sprint 6-1 on sales of 74,918. It is **Black Eyed**

**Peas'** fifth number one single *Blondie*, with six UK chart-toppers, are the only US act (albeit one with a British member) to have more. **BEPs'** fourth number one, *Meet Me Halfway*, was also propelled to the summit by an appearance on *The X Factor* 13 months ago.

*Whip My Hair* still makes a fine debut, arriving at number two on sales of 64,743 copies. *Willow* was in line to become the youngest female solo artist ever to have a number one single, with 10 years one month and 18 days elapsing from her birth on October 31 2000 to the notional date of this week's chart (December 18 2010). Instead, the record remains in the hands of **Helen Shapiro**, who was 14 years 10 months and 15 days old when she topped with *You Don't Know in 1961*. *Willow* may yet rise to number one and has broken the record for youngest female solo artist to have a Top 40 hit, narrowly beating **Demi Holborn**, a Welsh child star, who was 10 years and two months old when she reached number 27 with *I'd Like To Teach The World To Sing* in 2002. *Willow's* father **Will** has topped the chart both as half of **DJ Jazzy Jeff & The Fresh Prince** and solo, and if *Willow* reaches number one the pair will be only the third parent and child to top the chart separately: the first was **Frank and Nancy Sinatra** (who did it together too); the second **Julio and Enrique Iglesias**.

After two weeks at number one, *The X Factor* Finalists' **Heroes** slumps to number seven (36,800 sales).

**Rihanna** continues to hold three places in the Top 10, with *What's My Name* (feat. **Drake**) jumping 8-4 (42,287 sales), *Only Girl (In The World)* rebounding 7-5 (40,103 sales), and *Who's That Chick* (**David Guetta** feat. **Rihanna**) holding at number nine (29,090 sales).

Singles sales declined 4.8% week-on-week to 2,792,866 - 10.04% above same-week 2009 sales of 2,537,942.

## International charts coverage Alan Jones

### Duffy hits lucky number 13 in charts around the world

No matter how well they sell in November and December, albums of seasonal material inevitably drop like the needles from a Christmas tree once January arrives. For the moment, however, the charts are full of them, with **Mariah Carey's** *Merry Christmas II* You outpacing most of the pack, with worldwide sales in excess of 1m copies in five weeks. But even **Carey** cannot compete with **Susan Boyle**, who dominates the global salescape

for the fourth week in a row.

Dethroned by **Kanye West** last week, **Boyle** returns to number one in the US, where *The Gift* sold 271,000 last week - 3% more than the previous week - to lift its career sales to 1,134,000. It makes even more impressive strides in Canada, where it posts a thumping 45% increase in sales week-on-week (to 28,000) to move 2-1.

*The Gift* spends its fourth straight

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 TAKE THAT <i>Progress</i>	£7.99	£8.99	£8.99	£8.99
2 MICHAEL BUBLE <i>Crazy Love</i>	£8.97	n/a	£8.99	£8.99
3 OLLIE MURS <i>Ollie Murs</i>	£8.95	£8.99	£8.95	£8.95
4 RIHANNA <i>Loud</i>	£8.43	£8.99	£8.99	£8.99
5 JLS <i>Outta This World</i>	£8.97	£8.99	£8.99	£8.99



# Charts sales

Key

■ Highest new entry ■ Highest climber

## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	2	ALEXA GODDARD Turn My Swag On / (dieldo) (Ditto)
2	1	ADELE Make You Feel My Love / XL (PIAS)
3	2	AFROJACK FEAT. EVA SIMONS Take Over Control / MoS (ARV)
4	5	GYPTIAN Hold You / MoS/Levels Recordings (ARV)
5	6	TIM BERG Seek Romance (The Love You Seek) / DataMoS (ARV)
6	7	YEO VALLEY BOYZ FEAT. MR GEORGE Yeo Valley Rap / Black Sheep (AWAL)
7	9	DJ FRESH Gold Dust / DataMoS (ARV)
8	NEW	BASHY VS NAPT Make My Day / Bashy Holdings (BH)
9	11	DANNY BYRD We Can Have It All / Hospital (SRD)
10	10	EXAMPLE Kickstarts / DataMoS (ARV)
11	4	BRETT DOMINO Gillian McKeith / Bad (BAD)
12	RE	ROBIN S Show Me Love / Champion (tbc)
13	8	SIGMA & DJ FRESH Lassitude / Breakbeat Kaos (SRD)
14	13	ALEX GAUDINO I'm In Love (I Wanna Do It) / MoS (ARV)
15	16	JONA LEWIE Stop The Cavalry / Shift (ADA/CIN)
16	RE	TRASHMEN Surfin' Bird / Charly (tbc)
17	18	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
18	RE	NERO Innocence/Electron / MTA (SRD)
19	RE	TOM JONES AND CERYS FROM CATATONIA Baby, It's Cold Outside / Gut (tbc)
20	RE	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / Data (ARV)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	2	ADELE 19 / XL (PIAS)
2	1	DANIEL O'DONNELL O' Holy Night - The Christmas Album / DMG TV (SDU)
3	3	ALED JONES Aled's Christmas Gift / DMG TV (SDU)
4	5	THE XX Xx / Young Turks (PIAS)
5	4	PETER ANDRE Accelerate / Onehead (NOVA/RV)
6	6	FOSTER & ALLEN Magic Moments / DMG TV (SDU)
7	8	KATE RUSBY Make The Light / Pure (ADA/RV)
8	NEW	FRANK TURNER Rock & Roll / Xtra Mile (PIAS)
9	7	EXAMPLE Won't Go Quietly / DataMoS (ARV)
10	10	THE NATIONAL High Violet / LAD (PIAS)
11	11	VAMPIRE WEEKEND Contra / XL (PIAS)
12	8	SUEDE The Best Of / SuedeMoS (ARV)
13	RE	KATE RUSBY Sweet Bells / Pure (ADA/RV)
14	13	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
15	16	BELLOWHEAD Hedonism / Navigator (PRDP)
16	15	MADNESS Complete Madness / Union Square (SDU)
17	17	BELLE & SEBASTIAN Write About Love / Rough Trade (PIAS)
18	19	WARPAINT The Fool / Rough Trade (PIAS)
19	RE	DIZZEE RASCAL Tongue N' Cheek / Dirted Stank (PIAS)
20	NEW	FATHER CHRISTMAS Father Christmas Sings / lapland (LAPLAND)

## Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	1	YEO VALLEY BOYZ FEAT. MR GEORGE Yeo Valley Rap / Black Sheep (AWAL)
2	NEW	BASHY VS NAPT Make My Day / Bashy Holdings (Bashy Holdings)
3	NEW	SIGMA & DJ FRESH Lassitude / Breakbeat Kaos (SRD)
4	12	TRASHMEN Surfin' Bird / Charly (tbc)
5	7	NERO Innocence/Electron / MTA (SRD)
6	4	RADICAL FACE Welcome Home Son / Morr (SHK)
7	NEW	ABI Missing You / Transmission (PIAS)
8	3	BEADY EYE Bring The Light / Beady Eye (PIAS)
9	2	ROC C FEAT. OH NO & POX DOG Don't Stop / Stonax Throw (ADA/CIN)
10	5	ALLIE MOSS Corner / Allie Moss (TUNEORE)

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 77 / EMI Virgin/UMTV (E)
2	4	VARIOUS Anthems - Electronic 80s 2 / EMI TV/MoS (ARV)
3	3	VARIOUS Now That's What I Call Xmas / EMI Virgin/Rhino/UMTV (E)
4	2	VARIOUS Pop Party 8 / UMTV (ARV)
5	6	VARIOUS Anthems Disco / MoS/Rhino (ARV)
6	5	VARIOUS Dreamboats And Petticoats Four / EMI TV/UMTV (ARV)
7	7	VARIOUS Merry Xmas! / Sony/UMTV (ARV)
8	10	VARIOUS R&B Collection - 2011 / Sony/UMTV (ARV)
9	9	VARIOUS Bbc Radio 1's Live Lounge - Vol 5 / Sony Music/UMTV (ARV)
10	8	VARIOUS Clubland 18 / AATW/UMTV (ARV)
11	11	VARIOUS American Anthems / EMI TV/Sony (ARV)
12	12	VARIOUS Barbie - Let's All Dance / Sony/UMTV (ARV)
13	14	VARIOUS The Annual 2011 / MoS (ARV)
14	16	VARIOUS Jackie - The Party Album / EMI TV/UMTV (E)
15	13	VARIOUS The Classical Album 2011 / Decca/Sony (ARV)
16	15	VARIOUS Floorfillers 2011 / AATW/UMTV (ARV)
17	17	VARIOUS Ultimate R&B 2010 / EMI TV/Rhino (CIN)
18	18	VARIOUS Superdub / EMI TV/One More Tune (CIN)
19	19	VARIOUS Cbeebies Song Time / Little Demon (SDU)
20	20	VARIOUS Trance Nation - The Collection / MoS (ARV)

## Classical albums Top 10

This	Last	Artist Title / Label
1	1	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade / Decca (ARV)
2	2	RUSSELL WATSON La Voce / Epic (ARV)
3	NEW	BRYN TERFEL Carols And Christmas Songs / Deutsche Grammophon (ARV)
4	4	ALED JONES Aled's Christmas Gift / DMG TV (SDU)
5	3	THE CHOIRGIRL ISABEL The Choirgirl Isabel / Decca (ARV)
6	5	ANDRE RIEU Forever Vienna / Decca (ARV)
7	6	THE BENEDICTINE NUNS OF NOTRE-DAME Voices: Chant From Avignon / Decca (ARV)
8	7	CENTRAL BAND OF THE RAF Reach For The Skies / Decca (ARV)
9	9	KING'S COLLEGE CHOIR/WILCOCKS Essential Carols / Decca (ARV)
10	RE	KATHERINE JENKINS The Ultimate Collection / Decca (ARV)

## Jazz/blues albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	RUMER Seasons Of My Soul / Atlantic (CIN)
2	5	MICHAEL BUBLE Let It Snow / 143/Reprise (CIN)
3	2	JOOLS HOLLAND & HIS R&B ORCHESTRA Rocking Horse / Rhino (CIN)
4	6	MICHAEL BUBLE Call Me Irresponsible / 143/Reprise (EIN)
5	4	MICHAEL BUBLE It's Time / 143/Reprise (CIN)
6	7	MICHAEL BUBLE Come Fly With Me / 143/Reprise (CIN)
7	3	ELTON JOHN & LEON RUSSELL The Union / Mercury (ARV)
8	RE	MICHAEL BUBLE Caught In The Act / 143/Reprise (CIN)
9	9	MICHAEL BUBLE Sings Totally Blond / Metro (SDU)
10	3	NORAH JONES Featuring... / Blue Note (E)

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week at number one in New Zealand - where Boyle's debut disc I Dreamed A Dream was number one for 12 weeks. The album is also in the Top 10 in Australia (2-2), Flanders (3-4), Estonia (8-6), Ireland (5-6), Greece (35-7), Norway (17-10) and South Africa (13-10), while improving in Hungary (27-19), Finland (39-20), Wallonia (47-34), Mexico (80-76) and Spain (96-95). It is neither Top 10 nor climbing in The Netherlands (11-14), Denmark (14-14), Sweden (12-17), Switzerland (19-27), France (40-55) and Japan (71-85). Duffy made a huge impression with her debut album Rockferry reaching the Top 10 in 10 overseas territories

Follow-up Endlessly made its domestic bow at number nine, and now adds placings in 13 overseas charts - though it cannot quite match its UK position in any of them. Endlessly debuts in Finland (number 10), Switzerland (10), Germany (15), Austria (17), France (18), the Netherlands (18), New Zealand (19), The Czech Republic (22), Australia (27), Ireland (27), Flanders (42), Poland (42) and Wallonia (59). James Blunt's Some Kind Of Trouble and Take That's Progress continue to enjoy high chart profiles, with Blunt's album in 19 charts and Take That's in 14. Some Kind Of Trouble is in the

10 in Austria (10-5), Germany (10-7), Switzerland (4-7), Wallonia (7-7), New Zealand (15-9), while Progress debuts at number one in Greece and number three in Italy, while moving 1-2 in Germany and Denmark, 2-2 in Ireland, 2-3 in Austria, 6-4 in the Netherlands, 41-7 in Sweden and 2-8 in Switzerland. Sting's CD/DVD set Live in Berlin barely registered here last week, debuting at number 180, but improves on that showing in half a dozen territories this week, earning debuts in Germany (13), Austria (22), Switzerland (60), Wallonia (69), the Netherlands (73) and Flanders (90).



# Charts sales

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

## The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Label / Catalogue number (Distributor))	Label / Catalogue number (Distributor)	SALES INCREASE
1	6	5	<b>BLACK EYED PEAS</b> The Time (Dirty Bit) Interscope CATCO169904228 (ARV)	(will.i.am/DJ Ammo) Sony ATW/EMI/Calspen/PEN/Marcu/WorldSong (Adams/Pineda/teroy/Previtel/Nicola/Markowitz)	+50% SALES INCREASE
2	New		<b>WILLOW</b> Whip My Hair Columbia/Roc Nation 88697825912 (ARV)	(Jukebox/OBangla/Carter) EMI/Darkchild/Dime & My Jukebox/RJ/Levite Comp (Jackson/Rockwell)	HIGHEST NEW ENTRY
3	2	5	<b>ELLIE GOULDING</b> Your Song Polydor CATCO170420945 (ARV)	(lovet) Universal (John/Teupin)	
4	8	4	<b>RIHANNA FEAT. DRAKE</b> What's My Name? Def Jam CATCO17058572 (ARV)	(StarGate/Harrell) EMI/PeerMusic (Eriksen/Hermansen/Croham/Dean/Hale)	SALES INCREASE
5	7	7	<b>RIHANNA</b> Only Girl (In The World) Def Jam 2755511 (ARV)	(StarGate/Harrell) EMI/PeerMusic (Eriksen/Hermansen/Croham/Dean/Hale)	SALES INCREASE
6	5	4	<b>FAR EAST MOVEMENT FEAT. CATARACS &amp; DEV</b> Like A G6 Interscope/Cherrytree CATCO169904472 (ARV)	(Ibc) Hunnypot/Songs Of Mam/Hornal Brothers/ta Coqui Nostra/CC (Nishimura/Roh/Choung/Singer-Vine/Hollowell-Dhar/Cocua)	
7	1	3	<b>X FACTOR FINALISTS 2010</b> Heroes Syco 88697817442 (ARV)	(Stannard/Hoves) Universal/EMI/RZO/Tintoretto (Bowie/Enc)	
8	4	3	<b>OLLY MURS</b> Thinking Of Me Epic/Syco 88697794982 (ARV)	(Future Cut/Robson) Sony ATW/Stage Three/Universal/Sail/Isaak (Murs/Robsocni/Hectec)	
9	9	2	<b>DAVID GUETTA FEAT. RIHANNA</b> Who's That Chick Positive/Virgin CATCO170369716 (E)	(Guetta/Tuinfort/Riesterer) Sony ATW/Sucks/Talpa/Rister Editions (Hamid/Guetta/Tuinfort/Riesterer)	
10	3	2	<b>NICOLE SCHERZINGER</b> Poison Interscope CATCO169294869 (ARV)	(RedOne/Joker) Sony ATW/Universal/Warner Chappell/IBC (Scherzinger/Hall/Beat/Geek/Junior/RedOne)	
11	New		<b>MICHAEL JACKSON &amp; AKON</b> Hold My Hand Sony 88697834032 (ARV)	(Jackson/Akon/Tuinfort) Sony ATW/Warner Tamerlane/Planna/Talpa/Bucks/Sturic-Bpez (Thiz/Tuinfort/Kelly)	
12	11	8	<b>KATY PERRY</b> Firework Virgin CATCO169836353 (E)	(StarGate/Vee) Warner Chappell/EMI/TrueLove/PeerMusic/Dat/Damm/Dean (Hudson/Eriksen/Hermansen/Wilhelm/Dean)	
13	18	2	<b>COLDPLAY</b> Christmas Lights Parlophone CATCO17058581 (E)	(Dravs/Enc/Simpson/Green) Universal/3erryman/Buckland/Champion/Martin	SALES INCREASE
14	10	4	<b>JLS</b> Love You More Epic 88697794112 (ARV)	(Gadi/Syence/Hector) EMI/Sony ATW/Gad (Williams/Humes/GIM/Merrygic/Gadi/Hector)	
15	12	5	<b>TAKE THAT</b> The Flood Polydor 2755985 (ARV)	(Price) EMI/Sony ATW/Universal/Fire/I (Barlow/Dona/Oliver/Owen/Williams)	
16	New		<b>ALEXANDRA BURKE</b> The Silence Syco GBHMJ0900054 (ARV)	(RedOne) Universal/EMI/Sony ATW (Kotcheal/Khayat/Hajji)	
17	14	12	<b>BRUNO MARS</b> Just The Way You Are (Amazing) Elektra/Atlantic CATCO163709275 (CIN)	(The Smeezingtons/Needlz) Universal/Warner Chappell/EMI/Bug/1Q (Mars/Lawrence/Levine/Gain/Walton)	
18	17	6	<b>ALEXIS JORDAN</b> Happiness Star/Roc/Nation/Columbia CATCO162402533 (ARV)	(StarGate) EMI (Deadmau5/Rowe/Hermansen/Eriksen)	
19	15	5	<b>MCFY FEAT. TAO CRUZ</b> Shine A Light Island/Super 2755725 (ARV)	(Cruz/Nglish) EMI/Kobalt/Sony ATW (Cruz/Fletcher/Jones/Poynter/Juc/Kasirye)	
20	26	2	<b>ALEXA GODDARD</b> Turn My Swag On Idleitol CATCO17187427 (DITTO)	(Tency) EMI/Diasaster/Big-N-Mag/Published By Patrick (McConnell/Randolph/Way)	SALES INCREASE
21	13	10	<b>CEE LO GREEN</b> Forget You Warner Brothers WEA476CD (CIN)	(The Smeezingtons) Chrystalis/1Q/Roc Cor/Bug/Music Famamaanem/EMIGod Given (Green/Mars/Lawrence/Brown/Levine)	
22	16	10	<b>MIKE POSNER</b> Cooler Than Me J CATCO169326509 (ARV)	(Gigamesh) Sony ATW/North Greenway/Eric Holljes (Posner/Holljes)	
23	22	21	<b>MARIAH CAREY</b> All I Want For Christmas Is You RCA 6610702 (ARV)	(Carey/Afanasiyeff) Universal/Sony ATW (Carey/Afanasiyeff)	
24	19	8	<b>NELLY</b> Just A Dream Island CATCO16936250 (ARV)	(Donsin/Love) Universal/Foray/Jimpub/Rico Love Is Still A Rapper/EMI/Jackie Frost/Jesse Jaye (Haynes/Scheffer/Love/Romano)	
25	23	2	<b>N-DUBZ</b> Girls AATW/Island CATCO1718191 (ARV)	(Donsin) Sony ATW/CC (Donsin/Croston/Starvic/Contostavlos/Rawson/Anderson)	
26	27	19	<b>THE POGUES FEAT. KIRSTY MACCOLL</b> Fairytale Of New York Warner Brothers WEA400CD (CIN)	(Lillywhite) Universal/Perfect Songs (Finer/MacGowan)	SALES INCREASE
27	20	5	<b>PINK</b> Raise Your Glass LaFace 88697817232 (ARV)	(Martini/Shellback) Kobalt/Pink Insider/EMI/Maraton (Pink/Martini/Shellback)	
28	25	6	<b>WILL.I.AM FEAT. NICKI MINAJ</b> Check It Out Interscope 2754634 (ARV)	(will.i.am) Universal/Cherry Lane/Harajuku Barbie/Money Mack/Garlin (Adams/Miraj/Downes/Horn/Wccley/Brown)	
29	30	3	<b>JESSIE J</b> Do It Like A Dude Island CATCO17098927 (ARV)	(The Invisible Men/Parker & James) Sony ATW/Universal/CC (Cornish/The Invisible Men/Parker & James)	SALES INCREASE
30	40	25	<b>EMINEM FEAT. RIHANNA</b> Love The Way You Lie Interscope USJM17015397 (ARV)	(Alex Da Kid) Universal/Imagem (Mathers/Sizant/Halferman)	+50% SALES INCREASE
31	21	18	<b>ADELE</b> Make You Feel My Love XL X15393CD (PIAS)	(Ahhix) Sony ATW (Dylan)	
32	63	4	<b>KYLIE MINOGUE</b> Better Than Today Parlophone CDR56R28 (E)	(Pallett/Chatterley/Price) Universal/Chrystel/Is (Pallett/Chatterley)	HIGHEST CLIMBER
33	24	2	<b>AFROJACK FEAT. EVA SIMONS</b> Take Over Control MoS MDS159CDX (ARV)	(Afrojack) Afrojack/Bucks/Tejeda/Welbcomers (Afrojack/Simons/Simons/Hemilton)	
34	29	2	<b>THE WANTED</b> Lose My Mind Geffen CATCO17063254 (ARV)	(Rami/Falk/The Wideboys) Air Chrystalis/Kobalt (Woodford/Yacoub/Falk)	
35	31	14	<b>THE SATURDAYS FEAT. FLO-RIDA</b> Higher Fascination/Geffen 2753171 (ARV)	(Arnthor) P&P/Aristostacks/Willow (Birgisson/Walden)	
36	36	4	<b>USHER</b> More LaFace CATCO170614790 (ARV)	(RedOne) EMI/RedOne/Prince Charles/Sony ATW/RW-IV (RedOne/Hinshaw/Raymond)	
37	28	7	<b>CHERYL COLE</b> Promise This Fascination 2753879 (ARV)	(Wilkins) Sony ATW/Warner Tamerlane/Power Pen Biz/CC (Hamilton/Wilkins/Jackson)	
38	33	4	<b>TINCHY STRYDER FEAT. CHIPMUNK</b> Game Over 4th & Broadway GBUV17006580 (ARV)	(SH) Universal/Puregroove/EMI/PeerMusic/Bucks/Stripes (Dancuah/Thomson/McNesson/Kogwu/Devlin/Bernardo/Gleavel/Maghal/Fyffe)	

This wk	Last wk	Wks in chart	Artist Title (Label / Catalogue number (Distributor))	Label / Catalogue number (Distributor)	SALES INCREASE
39	35	11	<b>TINIE TEMPAH FEAT. ERIC TURNER</b> Written In The Stars Felicityphone CATCO1646303E4 (E)	(SH) Warner Chappell/EMI (Mughal/DK/gwyn/Turner/Bernardo)	
40	37	5	<b>GYPTIAN</b> Hold You MoS/Levels Recordings MDS162CDX (ARV)	(Pessier) STB (Eccwars/Sichonson)	
41	32	10	<b>B.O.B FEAT. RIVERS CUOMO</b> Magic Rebel Rock Ent/Atlantic/Greind Hustle A0356CD (CIN)	(Dr Luke) Kabe/ItKesz/MoneyE.O Smith/Hic/M Scuser/Univers/Mecklitch/Terion/Jay/Hed/Heath)	
42	New		<b>FLO-RIDA</b> Turn Around (5,4,3,2,1) Atlantic CATCO169858267 (CIN)	(Frank Et/Dada Life/Negrete) Sony ATW/Warner Chappell/Ve/Venus (Dillal/Tranks/Polete/Xplicit/Ccme/Engl/Cm/Kic/m/Ble/nk/Melieri)	
43	54	9	<b>MICHAEL BUBLE</b> Hollywood 143/Reprise W822CD (CIN)	(Rock) Warner Chappell/EMI (The Last Man Standing/Robert Scott (Buble/Scott)	SALES INCREASE
44	New		<b>MANIC STREET PREACHERS</b> Some Kind Of Nothingness Columbia 8869782162 (ARV)	(Eringe/Williams/Manic Street Preachers) Sony ATW (Manic Street Preachers)	
45	38	9	<b>DUCK SAUCE</b> Barbra Streisand 3 Be/1AATW CDG10BE1472 (AMDIARV)	(Duck Sauce) Sony ATW/Bug/Alcin Mecklitch (Ven Helcen/Mecklitch/Terion/Jay/Hed/Heath)	
46	52	15	<b>WIZZARD</b> I Wish It Could Be Christmas Everyday EMI CATCO104296423 (E)	(Wccc) EMI (Wccc)	
47	42	16	<b>TAIO CRUZ</b> Dynamite 4th & Broadway 2744693 (ARV)	(Dr. Luke/Blanco) EMI/Kobalt (Cctwa/Cl/Martin/Levin/McKeel/Ruz)	
48	49	4	<b>THE SCRIPT</b> Nothing Phncgenic CATCO16934281 (ARV)	(O'Connell/Sheridan/Kiper/Life/Empton) EMI/Millie/genu/Sonic/Greiff/1Q/Stage Three (O'Connell/Sheridan/Kiper/Life/Empton)	
49	41	15	<b>OLLY MURS</b> Please Don't Let Me Go Epic/Syco 88697758702 (ARV)	(Future Cut/Robson) Sell/Isaac/Universal/Warner Chappell/Stage Three (Murs/Robsocni/Kelly)	
50	71	100	<b>SNOW PATROL</b> Chasing Cars Fiction 1704397 (ARV)	(Jack/Inlee) Universal (Lightbody/Connolly/Simpson/Quinn/Wilson)	SALES INCREASE
51	59	19	<b>SLADE</b> Merry Xmas Everybody UMTV 1713753 (ARV)	(Handler) Barn Publishing (Holder/Lea)	SALES INCREASE
52	45	10	<b>SWEDISH HOUSE MAFIA VS TINIE TEMPAH</b> Miami 2 Ibiza Virgin VST2019 (E)	(Swedish House Mafia) EMI/Universal (Aswell/Angel/Clayton/Scott/Kogwu)	
53	57	16	<b>WHAM!</b> Last Christmas Epic GB88B0400019 (ARV)	(Michael) Warner Chappell (Michael)	
54	62	13	<b>BAND AID</b> Do They Know It's Christmas? Mercury CATCO2506730 (ARV)	(Ure) Warner Chappell (Ure/Geldof)	SALES INCREASE
55	56	7	<b>TIM BERG</b> Seek Bromance (The Love You Seek) Cata/MoS MDS150CDX (ARV)	(Singing) Sony ATW/Bucks (Berging/Pourncuif/Cole/Lea/Satini/Affrini/Damen/Eliz/Lewis/Tonic/Wilkin/Morland)	
56	Re-entry		<b>BRITNEY SPEARS</b> Everytime Mve 82676626202 (ARV)	(Sigsworth) Universal/2cmba/Notting Hill/See Nymph/Ancient Acems (Spears/Stamatelats)	
57	47	2	<b>JAMES BLAKE</b> Limit To Your Love Polydor ATIASO (ARV)	(Blake/ibc) De/Label/EMI/BMG/Universal (Beck/Teist)	
58	48	20	<b>THE WANTED</b> All Time Low Geffen 2743018 (ARV)	(Mac) Rockstone/PeerMusic/Sony ATW/Warner Chappell (Mac/Hector/Drewett)	
59	Re-entry		<b>BLACK EYED PEAS</b> I Gotta Feeling Interscope CATCO151960369 (ARV) ★	(Guetta) Cherry Lane/EMI/Square River/Rister/Shep/Clc/Bernstein/8Cc (Ccm/PI/Inccz/Ccme/2/Fergusn/Cuetta/Riesterer)	
60	New		<b>PLAIN WHITE T'S</b> Rhythm Of Love Island CATCO17012403 (ARV)	(Ibc) Warner Chappell/Songs For Whitney (Icpez)	
61	Re-entry		<b>FYFE DANGERFIELD</b> She's Always A Woman Geffen CATCO162152E47 (ARV)	(Dangerfield/Ingrm) EMI (Jeeb)	
62	New		<b>PLAN B</b> Love Goes Down 679/Atlantic CATCO171282745 (CIN)	(Drew/Apple/Polay/McEwen) Universal/Peer Music/Sony ATW (Drew/Martin/Agc/p/able/y/le/ssa/ll/Gass)	
63	74	2	<b>CHERYL COLE</b> The Flood Polydor 2760340 (ARV)	(Wilkins/Gollins) Sony ATW/Warner Tamerlane/Blow The Speakers/Priscilla Hamilton/Power Pen Biz/Priscilla Renea (Hamilton/Wilkins)	SALES INCREASE
64	Re-entry		<b>TINIE TEMPAH FEAT. KELLY ROWLAND</b> Invincible Parlophone GB7P0900064 (E)	(SH) Sony ATW/EMI/Stripes/Phrice/ed Differently (Mughal/DK/gwyn/Anquell)	
65	43	4	<b>WESTLIFE</b> Safe Syco 88697724492 (ARV)	(Shanks) Sony ATW/Tone Renger/Wing Treets (Shanks/Crunche)	
66	70	16	<b>KATY B</b> Katy On A Mission Rinse/Columbia CATCO164967837 (SRD)	(Sengal/Geenus) EMI (Brien/Ace/Jumci/Ceenus)	
67	New		<b>PROFESSOR GREEN FEAT. MAVERICK SABRE</b> Jungle Virgin CATCO171608435 (E)	(Tree Tiger) Bucks/CC (Mancerson/Sabre/Cnlich/Cowers)	
68	New		<b>JOE MCELDERY</b> Someone Wake Me Up Syco 8869781812 (ARV)	(Hedge/Star/Butler) Bucks/Waspring (Keene/McKallier/Hgc/S/Butler)	
69	New		<b>KINGS OF LEON</b> Pyro He and Me Down CATCO171536490 (ARV)	(Perzagic/King) Bug (Fralow/Wil/Welw/Wil/Falco/Wil/Falco/Wil)	
70	65	6	<b>NE-YO</b> One In A Million Def Jam USJN17001630 (ARV)	(Harmony) EMI/Universal (Smith/Hermcn)	
71	67	15	<b>KATY PERRY</b> Teenage Dream Virgin CATCO166646093 (E)	(Dr. Luke/Blanco/Martin; Kobalt/Warner Chappell/When I'm Rich You'll Be My Bitch (K.Perry/Gottwa/C/Levin/McKeel/Martin)	
72	50	8	<b>THE WANTED</b> Heart Vacancy Geffen 275154E (ARV)	(Jeberg/Cutler/er) Sony ATW/Warner Chappell/Bug/Label/er/BMG Rights/Kc/CC (Hansen/Jeberg/Seccon/Hectec)	
73	61	20	<b>TRAVIE MCCOY FEAT. BRUNO MARS</b> Billionaire Decay/dnce/Fueled By Remen A0354CD (CIN)	(The Smeezingtons) EMI/Da/Dez/Music/Bug/CC/CC/CC/Music/Remen/10y/Le/er/An/Arts/Se/ke/1Q (McCoy/Mars/Levine/Levine)	
74	73	14	<b>SHAKIN' STEVENS</b> Merry Christmas Everyone Epic CATCO132E24456 (ARV)	(Ecmuncs) EMI (Heathie)	
75	Re-entry		<b>TINIE TEMPAH</b> Pass Out Parlophone R6805 (E)	(Lehrnth/Da Diggler) Stella/EMI/CC (Lehrnth/Tinie Tempah/Wilkins)	

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- Just The Way You Are (Amazing) 17
- Katy On A Mission 66
- Last Christmas 53
- Like A G6 6
- Limit To Your Love 57
- Love Goes Down 62
- Love The Way You Lie 30
- Love You More 14
- Magic 41
- Make You Feel My Love 31
- Merry Christmas Everyone 74
- Merry Xmas Everybody 51
- Miami 2 Ibiza 52
- More 36
- Nothing 48
- One In A Million 70
- Only Girl (In The World) 5
- Pass Out 75
- Please Don't Let Me Go 49
- Poison 10
- Promise This 37
- Pyro 69
- Raise Your Glass 27
- Rhythm Of Love 60
- Safe 65
- Seek Bromance (The Love You Seek) 55
- She's Always A Woman 61
- Shine A Light 19
- Some Kind Of Nothingness 44
- Someone Wake Me Up 68
- Take Over Control 33
- Teenage Dream 71
- The Flood 95
- The Flood 63
- The Silence 16
- The Time (Dirty Bit) 1
- Thinking Of Me 8
- Turn Around (5,4,3,2,1) 42
- Turn My Swag On 2
- What's My Name? 4
- Whip My Hair 2
- Who's That Chick 9
- Written In The Stars 39
- Your Song 3
- Key
- ★ Platinum (600,000)
- Gold (400,000)
- Silver (200,000)
- As used by Radio 4



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))	SALES INCREASE
1	1	4	<b>TAKE THAT</b> Progress Polydor 2748474 (ARV) 5★	SALES INCREASE
2	8	60	<b>MICHAEL BUBLE</b> Crazy Love 143/Reprise 9362496277 (CIN) 7★	+50% SALES INCREASE
3	2	2	<b>OLLY MURS</b> Ollly Murs Epic/Syco 88697765022 (ARV)	SALES INCREASE
4	4	4	<b>RIHANNA</b> Loud Def Jam 2752365 (ARV) ★	SALES INCREASE
5	3	3	<b>JLS</b> Outta This World Epic 88697742862 (ARV)	SALES INCREASE
6	5	5	<b>SUSAN BOYLE</b> The Gift Syco 88697720772 (ARV)	SALES INCREASE
7	13	8	<b>KINGS OF LEON</b> Come Around Sundown Hand Me Down 88697782411 (ARV)	+50% SALES INCREASE
8	6	6	<b>BON JOVI</b> Greatest Hits Mercury 2752339 (ARV) ★	SALES INCREASE
9	17	2	<b>BLACK EYED PEAS</b> The Beginning Interscope 2754899 (ARV)	+50% SALES INCREASE
10	10	4	<b>ANDRE RIEU &amp; JOHANN STRAUSS ORCHESTRA</b> Moonlight Serenade Decca 5331178 (ARV)	SALES INCREASE
11	12	4	<b>PINK</b> Greatest Hits...So Far!!! LaFace 88697807232 (ARV)	SALES INCREASE
12	11	3	<b>WESTLIFE</b> Gravity Syco 88697724482 (ARV)	SALES INCREASE
13	14	15	<b>KATY PERRY</b> Teenage Dream Virgin CDV3084 (E) ★	SALES INCREASE
14	16	9	<b>ROBBIE WILLIAMS</b> In And Out Of Consciousness: The Greatest Hits 1990-2010 Virgin DVD3082 (E) ★	SALES INCREASE
15	7	2	<b>N-DUBZ</b> Love Live Life A&M/Island 2758314 (ARV)	SALES INCREASE
16	15	6	<b>CHERYL COLE</b> Messy Little Raindrops Polydor 2753287 (ARV)	SALES INCREASE
17	19	13	<b>THE SCRIPT</b> Science & Faith Phonogenic 88697754492 (ARV)	SALES INCREASE
18	29	4	<b>ANNIE LENNOX</b> A Christmas Cornucopia Island 2753309 (ARV)	HIGHEST CLIMBER
19	9	2	<b>DUFFY</b> Endlessly A&M 2753146 (ARV)	SALES INCREASE
20	20	6	<b>RUMER</b> Seasons Of My Soul Atlantic 5249825752 (CIN)	SALES INCREASE
21	28	7	<b>BARBRA STREISAND</b> The Ultimate Collection Legacy 88697790432 (ARV)	+50% SALES INCREASE
22	Re-entry		<b>ALEXANDRA BURKE</b> Overcome Syco 88697460232 (ARV) ★	SALES INCREASE
23	25	6	<b>ROD STEWART</b> Fly Me To The Moon - Vol V J 88697766092 (ARV)	SALES INCREASE
24	13	7	<b>THE WANTED</b> The Wanted Geffen 2741607 (ARV)	SALES INCREASE
25	27	35	<b>PLAN B</b> The Defamation Of Strickland Banks 679/Atlantic 5186884712 (CIN) 2★	SALES INCREASE
26	24	32	<b>ELLIE GOULDING</b> Lights Polydor 2737999 (ARV)	SALES INCREASE
27	21	3	<b>RUSSELL WATSON</b> La Voce Epic 8869773392 (ARV)	SALES INCREASE
28	23	45	<b>JUSTIN BIEBER</b> My World Def Jam 2725523 (ARV) ★	SALES INCREASE
29	26	4	<b>RUSSELL WATSON</b> The Platinum Collection Decca 4804484 (ARV)	SALES INCREASE
30	22	5	<b>JAMES BLUNT</b> Some Kind Of Trouble Atlantic/Custard 7567889301 (CIN)	SALES INCREASE
31	Re-entry		<b>ABBA</b> Gold - Greatest Hits Polar 2725259 (ARV) 13★	SALES INCREASE
32	30	10	<b>THE BEATLES</b> 1962-1966 Red: Remastered Apple/Parlophone CDPCSP717 (E) 2★	SALES INCREASE
33	32	8	<b>THE BEATLES</b> 1967-1970 Blue: Remastered Apple/Parlophone BLUE6770 (E) 2★	SALES INCREASE
34	31	10	<b>TINIE TEMPAH</b> Disc-Overy Parlophone 9065132 (E) ★	SALES INCREASE
35	Re-entry		<b>KATHERINE JENKINS</b> Believe WME 2564682855 (CIN)	SALES INCREASE
36	34	7	<b>THE SOLDIERS</b> Letters Home Rhino 5249826222 (CIN)	SALES INCREASE
37	New		<b>THE PRIESTS</b> Noel Epic 88697757292 (ARV)	HIGHEST NEW ENTRY
38	33	4	<b>BRUCE SPRINGSTEEN</b> The Promise Columbia 88697761772 (ARV)	SALES INCREASE

This wk	Last wk	Wks in chart	Artist Title (Label / Catalogue number (Distributor))	SALES INCREASE
39	New		<b>DAFT PUNK</b> Tron Legacy (OST) Walt Disney 9084702 (E)	SALES INCREASE
40	37	2	<b>GLEE CAST</b> Glee - The Music - The Christmas Album Epic 88697785672 (ARV)	SALES INCREASE
41	38	64	<b>ADELE</b> 19 XL XL CD313 (PIAS) 2★	SALES INCREASE
42	45	62	<b>MUMFORD &amp; SONS</b> Sign No More Gentlemen Of The Road/Island 2722538 (ARV) 2★	SALES INCREASE
43	Re-entry		<b>GLEE CAST</b> Glee - The Music - Best Of Season One Epic 88697804452 (ARV)	SALES INCREASE
44	35	2	<b>BRUCE SPRINGSTEEN</b> The Collection - 1973-84 Sony 88697747712 (ARV)	SALES INCREASE
45	36	3	<b>DANIEL O'DONNELL</b> O' Holy Night - The Christmas Album EMG TV DMGTV040 (SDU)	SALES INCREASE
46	40	5	<b>CEE LO GREEN</b> The Lady Killer Warner Brothers 7567885289 (CIN)	SALES INCREASE
47	44	13	<b>PHIL COLLINS</b> Going Back Atlantic 7567890599 (CIN)	SALES INCREASE
48	New		<b>DEADMAU5</b> 4x4=12 Neustroy/Wire In MAU5 (CD) (E)	SALES INCREASE
49	49	5	<b>THE CHELSEA PENSIONERS</b> Men In Scarlet Rhino 5249818892 (CIN)	SALES INCREASE
50	41	65	<b>PIXIE LOTT</b> Turn It Up Mercury 2700146 (ARV) 2★	SALES INCREASE
51	47	100	<b>LADY GAGA</b> The Fame Interscope 1791397 (ARV) 4★	SALES INCREASE
52	46	25	<b>EMINEM</b> Recovery Interscope 2739452 (ARV)	SALES INCREASE
53	New		<b>BRYN TERFER</b> Carols And Christmas Songs Deutsche Grammophon 4778768 (ARV)	SALES INCREASE
54	48	6	<b>ELAINE PAIGE</b> Elaine Paige & Friends Rhino 5249828742 (CIN)	SALES INCREASE
55	43	3	<b>JOSH GROBAN</b> Illuminations 43/Reprise 9362496479 (CIN)	SALES INCREASE
56	39	3	<b>MY CHEMICAL ROMANCE</b> Danger Days: The True Lives Of The Fabulous Killjoys Reprise/43 936249595 (CIN)	SALES INCREASE
57	67	6	<b>THE OVERTONES</b> Good Ol' Fashioned Love WME/Rhino 5249825442 (CIN)	+60% SALES INCREASE
58	52	133	<b>TAKE THAT</b> Never Forget - The Ultimate Collection RCA 8287648522 (ARV) 3★	SALES INCREASE
59	50	6	<b>NEIL DIAMOND</b> Dreams Columbia 88697798392 (ARV)	SALES INCREASE
60	54	3	<b>BETTE MIDLER</b> Memories Of You Rhino 2564677186 (CIN)	SALES INCREASE
61	56	50	<b>JLS</b> JLS Epic 88697564572 (ARV) 4★	SALES INCREASE
62	60	30	<b>SUSAN BOYLE</b> I Dreamed A Dream Syco 88697554542 (ARV) 7★	SALES INCREASE
63	51	4	<b>MCFly</b> Above The Noise Island/Super 2756203 (ARV)	SALES INCREASE
64	62	116	<b>KINGS OF LEON</b> Only By The Night Hand Me Down 88697737121 (ARV) 5★	SALES INCREASE
65	59	22	<b>KYLIE MINOGUE</b> Aphrodite Parlophone 6479032 (E)	SALES INCREASE
66	61	22	<b>ELIZA DOOLITTLE</b> Eliza Doolittle Parlophone 6099340 (E)	SALES INCREASE
67	66	57	<b>BIFFY CIYRO</b> Only Revolutions 14th Floor 5186561452 (CIN) ★	SALES INCREASE
68	68	80	<b>PAOLO NUTINI</b> Sunny Side Up Atlantic 2564690337 (CIN) 4★	SALES INCREASE
69	64	13	<b>ROBERT PLANT</b> Band Of Joy Decca 2748331 (ARV)	SALES INCREASE
70	42	3	<b>KANYE WEST</b> My Beautiful Dark Twisted Fantasy Roc-A-Fella/Def Jam 2752373 (ARV)	SALES INCREASE
71	63	3	<b>NICKI MINAJ</b> Pink Friday Cash Money/Island 2754184 (ARV)	SALES INCREASE
72	Re-entry		<b>GLEE CAST</b> Glee - The Music - Season One - Vol 1 Epic 88697540922 (ARV) ★	SALES INCREASE
73	Re-entry		<b>ARCADE FIRE</b> The Suburbs Sonovox 2742629 (ARV)	SALES INCREASE
74	Re-entry		<b>OASIS</b> Time Flies: 1994 - 2009 Big Brother 8869777622 (PIAS)	SALES INCREASE
75	58	17	<b>THE SATURDAYS</b> Headlines Fascination/Geffen 2746350 (ARV)	SALES INCREASE

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Abba 31	Cole, Cheryl 16	Jenkins, Katherine 35	N-Dubz 15	Rumer 20	Westlife 12	Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000) ★ in European sales	EPI Awards Albums Various: Ultimate R&B 2010 (silver), Two Coca Cola Cinemas Club: Tourist History (silver), The Overtones: Good Ol' Fashioned Love (silver), Bombay Bicycle Club: Flaws (silver), Annie Lennox: A Christmas Cornucopia (silver), McFly: Above The Noise	(silver), The Drums: The Drums (silver), Kanye West: My Beautiful Dark Twisted Fantasy (silver), The Gaslight Anthem: American Slang (silver), Michael Buble: Crazy Love (7 x platinum)	(gold), Rihanna: Loud (platinum), Katy Perry: Teenage Dream (platinum), Take That: Frigress (5 x platinum), Michael Buble: Crazy Love (7 x platinum)
Adele 41	Collins, Phil 47	JLS 5, 61	Nutini, Paolo 68	Saturdays, The 75	Williams, Robbie 14				
Archie Fire 73	Daft Punk 39	Kings Of Leon 7, 64	Oasis 74	Script, The 17					
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Bieber, Justin 28	Deadmau5 48	Lennox, Annie 18	Paige, Elaine 54	Springsteen, Bruce 38, 44					
Biffy Clyro 67	Diamond, Neil 59	Lott, Pixie 50	Perry, Katy 13	Stewart, Rod 23					
Black Eyed Peas 9	Doolittle, Eliza 66	McFly 63	Pink 11	Stewart, Barbra 21					
Blunt, James 30	Duffy 19	Midler, Bette 60	Plan B 25	Take That 1, 58					
Bon Jovi 8	Eminem 52	Minaj, Nicki 71	Plant, Robert 69	Tempah, Time 34					
Boyle, Susan 6, 62	Glee Cast 40, 43, 72	Monogoue, Kylie 65	Priests, The 37	Terfel, Bryn 37					
Buble, Michael 2	Goulding, Ellie 26	Mumford & Sons 42	Rieu, Andre & Johann	Wanted, The 24					
Burke, Alexandra 22	Green, Cee-Lo 46	Murs, Ollly 3	Strauss Orchestra 10	Watson, Russell 27, 29					
Chelsea Pensioners 49	Groban, Josh 55	My Chemical Romance 56	Rihanna 4	West, Kanye 10					



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