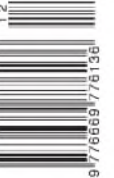


MusicWeek

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NEWS

RETAIL THRILLER

Prospect of new studio tracks after Sony does deal with Michael Jackson estate



DIGITAL

DIGITAL MARKETING

David Dorn on why iTunes LP is the perfect package for digital catalogue



FEATURES

WORLD CUP IN MOTION

Kevin Wall reveals the big plans behind FIFA's World Cup Kick-Off Celebration concert

New piracy figures flag up urgent need for Digital Economy Bill to protect British creative jobs

Piracy could cost UK 10,000 jobs

Piracy

By Charlotte Otter

THE DEVASTATING IMPACT OF PIRACY on the British music business is uncovered in new figures that show nearly 10,000 jobs could be lost in the industry by 2015.

The shock findings, which equate to almost 2,000 job losses every year for the next five years, have prompted music executives to call for swift action from the Government before "serious damage" is done to the sector.

The figures, culled from a new EU jobs report by Paris-based economics firm TERA Consultants, also predict Britain is going to be Europe's worst victim of piracy: the Building a Digital Economy report forecasts more than a quarter of a million jobs across all UK creative sectors will be lost by 2015 because of digital piracy, with a fall in retail revenues of around £7.1bn.

Although the report does not break down job-loss figures, working with the latest data from Creative and Cultural Skills, *Music Week* analysis found there could be as many as 9,600 job losses within the music industry over the next five years.



"The results stress that the growth of unauthorised filesharing, downloading and streaming is a major threat to creative industries in terms of loss of employment and revenues," says TUC general secretary Brenden Barber. "If there was ever the proof needed to demonstrate why the Digital Economy Bill is imperative for the protection of our creative industries, this is it."

The BPI has also waded into the debate. BPI chief executive Geoff Taylor says it is now essential for the Digital Economy Bill to become law.

"We are approaching a tipping point where investment in our talent will dry up due to mass illegal downloading," says Taylor. "That won't just be a problem for the music industry, or even the entertainment sector as a whole. It will do serious damage to the UK economy and destroy huge numbers of jobs. And in the process we'll lose something that makes this country special - its unique musical identity."

Worryingly, the report also predicts that by 2015 there will be a huge surge in illegal downloads because around two thirds of all households in

Europe will then be hooked up to broadband.

TERA has also found that in the last four years sales of recorded music within Europe slumped by 36%, representing a loss of £3.5bn in potential revenue. In 2008 alone, more than £251m was lost in revenue in the UK due to pirated audio products.

"The scale of the problem is truly frightening now," says Equity general secretary Christine Payne. "It is essential something is done as soon as possible to stop the job and revenue losses across all creative sectors from getting any worse."

Music executives are still optimistic that the Digital Economy Bill can help to

solve its problems, although one insider says there is now "absolutely no wriggle room" left for the Government and opposition to push it through.

It is now expected that the Bill will head for its Second Reading in the House of Commons on April 6, the day Parliament returns from Easter recess - and also the date the General Election will be announced; widely expected to be May 6.

That means the Bill will go into the wash-up process, where deals on the Bill will be done between all parties to push through the legislation, over April 7 and 8.

charlotte@musicweek.com



Parlophone A&R investment pays off for EMI

PARLOPHONE PRESIDENT MILES LEONARD says A&R budgets at the label he heads are "stronger than they have ever been", despite concern over the level of debts at parent company EMI.

The dire financials at EMI have threatened to overshadow what has been a string of positive A&R stories for the company.

But, with the budgets in place and a release schedule that includes new albums from LCD Soundsystem, The Chemical Brothers, Kylie Minogue and



Richard Ashcroft, Leonard is confident that the coming months will see Parlophone enjoy a continued run of success.

The latest of these is Gorillaz, whose third album *Plastic Beach* last week debuted at number two in the US (where it is released by Virgin), a career high for the act, with week-one sales of 112,000.

"We have the appetite to sign

and break some key artists this year; we have the room and space on the label now to really focus on new signings to the label. But I don't want to overcrowd Parlophone or spread bet; I want to focus on the right artists and break them this year," says Leonard.

EMI president of A&R Nick Gatfield emphasises that EMI's A&R success is not limited to Parlophone, "The new cycle of A&R at EMI, which began a year and a half ago, is now bearing

fruit under the strong leadership of Miles, Shabs [Jobanputra] and Daniel [Miller]."

2010 has been a year of decidedly mixed news at EMI, with the major revealing a pre-tax loss of £1.75bn in the same week it had four albums in the US top 10; and EMI Music CEO Elio Leoni-Sceti leaving the company in the same week new Parlophone signing Tinie Tempah went to number one in the UK with his debut single *Pass Out*.

● See feature on page 13.



News

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

The Playlist



KATE NASH Doo Wah Doo

Fiction

A confident return by Nash whose knack for a catchy pop hook is intact; this is not a million miles away from breakthrough hit Foundations. (single, April 12)



PATRICK WOLF This City

Hideout/Mercury

An anthemic first taste of Patrick Wolf's fifth album due later this year, his first since signing to recently-launched Mercury imprint Hideout Records. (single, tbc)



JACK JOHNSON You & Your Heart

Island

The lead single from Johnson's new album does not stray far from his successful formula, offering up well-rounded, guitar-driven pop. (single, May 17)



THE NATIONAL Bloodbuzz Ohio

4AD

Boasting an obsessive fanbase, stunning songs like this from forthcoming new album High Violet go some way to explaining why. (single, May 3)



BORN BLONDE Signs Of Fear

unsigned

Underpinned by a firm commercial sensibility, unsigned quintet Born Blonde have an at-times Verve-esque knack for writing infectious guitar-driven pop. (demo)



KAVINSKY Nightcall feat. Lovefoxxx

Record Makers

Produced by Guy-Manuel de Homem-Christo of Daft Punk and mixed by Sebastian, with guest vocals by lovefoxxx, this single ticks all the right boxes. (single, May 10)



DIANE BIRCH Valentino

Virgin

Rewind will lead Birch's debut album campaign in the UK but this track and its quirky accompanying video give a fuller picture of this artist's talents. (single, tbc)



NADA SURF If I Had A Hi-Fi

ADA

Covering the likes of Depeche Mode, Spoon, Kate Bush and The Go Betweens, this is laid-back, country-tinged pop with an infectious quality. (album, tbc)



LAUREN PRITCHARD When The Night Kills The Day

Island

Ted Mumford (Mumford & Sons) and Ed Harcourt collaborate on this introduction to Pritchard's debut. It is clean, folky pop with an American sheen. (single, tbc)



GRACE POTTER & THE NOCTURNALS Tiny Light

Island

With elements of Taylor Swift about it, this breezy slice of country-tinged pop could be in with a shot in the UK. (single, tbc)



SIGN HERE

One Little Indian has signed Wild Palms

Mercury imprint Hideout Records has signed Patrick Wolf

Record-label boss launches entertainment company

Bowen's BPM to tread similar ground to Syco

Companies

By Charlotte Otter

FORMER SONY BMG CHIEF OPERATING OFFICER Tim Bowen has returned to the industry with a new company styled on Syco.

BPM Entertainment takes inspiration from Simon Cowell's entertainment company Syco, which Bowen was instrumental in founding, and aims to create a strong brand out of BPM artists which can then be marketed across a number of media platforms.

Like Syco, the company spans management, publishing and TV production and aims to manage the creative development of a small number of acts.

BPM Entertainment has already signed up a number of groups, including teen pop band The Kixx, who appeared on the Young Voices tour in 2008. The four-piece, who have been compared to the Jonas Brothers and McFly, have just finished recording their debut album.

However, BPM Entertainment's first release will be by synth-pop duo The Bang Bang Club and Bowen says he is looking to get exposure for the group through television and film appearances as well as live performances.

"My ideal would be to create a brand for both bands, similar to that of High School Musical or Hannah Montana," says Bowen.

"It is important to look at bands



Ambition fulfilled: Tim Bowen

as a brand and not to be weighed down with CD sales and chart performances.

"Instead I believe the future lies in promoting and creating revenue from various platforms from which a group can be discovered - for example apps for phones - before partnering with majors for the actual hand releases."

BPM Entertainment is entirely self-funded by Bowen and his partner, Brit-nominated producer/composer Mike Peden.

"Setting up my own company has always been an ambition of mine. But it was only after Mike rang me up after my departure from Sony BMG in 2008 that the idea started to become a reality," says Bowen.

"It made sense for Mike and I to work together. We complement each other - like bookends.

"Whereas I have a knowledge gained from my time at Sony of how

to run a business and how to sign and promote artists, Mike has the production expertise to bring the most out of a band.

"It just seemed like an ideal partnership. And because there isn't the same financial security which was present at Sony BMG, there is obviously a lot of pressure on us for the company to do well.

"However, the bonus is that we have total control over the direction we want to take the company. We don't have to answer to anyone else. Which is refreshing."

BPM Entertainment's vision of the future sees the company growing as quickly and as ambitiously as possible.

"In the next five years I predict a lot of change in the corporate side of publishing and I hope that labels will be looking to smaller, independent companies such as us for inspiration," adds Bowen.

Key to this expansion will be the talent nurtured by the company.

"Larger labels want to have a band all ready to go, they cannot give them the time new artists need to discover their sound and hone their skills and that's where we come in," says Peden.

"At the end of the day the business is all about the quality of songs produced by an artist. The music companies come way in behind that.

"And we believe our acts have that quality which will hopefully speak for themselves and for us."

charlotte@musicweek.com

Limbering up to 'liberate creativity'

CULTURE SECRETARY BEN BRADSHAW, Conservative shadow arts minister Ed Vaizey and the Liberal Democrat's shadow culture secretary Don Foster will be among a heavy hitting team helping to launch UK Music's Liberating Creativity report next Monday (March 29).

The industry organisation has invited key ministers, opposition MPs and high-ranking industry executives to its manifesto launch at the House of Commons, timed perfectly before the Commons rises for the Easter recess the next day.

The blueprint for the industry, put in train last August by UK Music CEO Feargal Sharkey, will identify the key challenges facing the business over the next decade and, crucially, identify the way to solve them.

It is expected to deliver answers on financing labels and management companies, skills shortages

and promoting talent across media and will provide the Government with a ready-made wish list from the music industry in readiness for a new term.

Feargal Sharkey says, "This is the first time that the industry has come together, collectively, to formulate a long-term vision of what we are, who we are and where we need to go."

Also expected to attend the evening do are the Conservatives' Jeremy Hunt and John Whittingdale, former Culture Secretary and now Health Secretary Andy Burnham, Beggars Group boss Martin Mills, BPI CEO Geoff Taylor, Aim chairman and CEO Alison Wenham and Musicians' Union general secretary John Smith.

UK Music's vision for the future, which involved a lengthy consultation within industry circles, follows a hectic period of lobbying and high-profile media appearances from Sharkey to argue the industry's position in the crucial weeks that the Digital Economy Bill is debated.

Last week Sharkey was in Texas telling SXSW delegates that the UK is on the verge of new legislation and Government support. He said the Digital Economy Bill "could transform the digital market - ushering in a new dawn of cooperation between music and ISPs". He also said that Britain is leading the global debate about how music and technology can work together in the future.



GIG OF THE WEEK

Who: Laura Marling

When: Tuesday, March 23

Where: Barfly, Camden

Why: This low-key show by Marling ahead of her larger national dates will bring her new album to light in a rare, intimate setting.

New releases to see light of day as Sony settles with Jackson estate

Retailers anticipate fresh Jacko fever

Retail

By Ben Cardew

RETAILERS ARE LICKING THEIR LIPS at the prospect of new studio tracks and classic albums outtakes from Michael Jackson, after Sony signed a deal with the late singer's estate for 10 album projects over the next seven years.

The deal will include one album of unreleased material, set for release in November, as well as repackages of previously released songs.

Jackson had worked with producers including Akon and will.i.am on new material in the years before his death and there is also understood to be a considerable archive of unreleased material from the sessions for his classic albums.

HMV head of music Melanie Armstrong says that – depending on the quality of the new material – the release could be “potentially one of the year's biggest”.

“With Michael there's always a big audience out there, especially if you can connect with the wider record-buying public through press and airplay,” she says. “You only need one really good new song that will capture people's imagination and act as a catalyst to create a real media buzz, and we could have a great story on our hands.”

Tesco buying manager for music Michael Mulligan adds, “As coverage of the recent Sony/Michael Jackson deal demonstrated



New material: Jackson worked with Akon (inset left) and will.i.am (right) before his death last June



he is still extremely newsworthy. A lot of people will be very keen to hear the collaborations with the likes of will.i.am and Akon and the timing of the new album to capitalise on the Christmas gift market will undoubtedly help.”

To date Sony has issued one Jackson album, *This Is It*, following the singer's death in June 2009. The album, essentially a soundtrack album taken from rehearsals for Jackson's planned London dates with one previously unreleased song, has sold more than half a million copies in the UK and 5m worldwide.

Mulligan says even though *This Is It* was essentially another greatest hits set, it sold well, if slightly below initial forecasts.

“Despite the plethora of Jackson product available it shows that there is still an appetite for new collections,” adds Mulligan. “Enthusiasts like us want to hear what went into creating the great *Off The Wall* album. The deluxe/legacy editions make for great listening when they throw new light on familiar material.”

However HMV's Armstrong says that the Sony deal, reported as being worth up to \$250m (£163m), also makes sense from an international perspective

“Michael's music is timeless, and, if you think about it, you're going to have new generations of potential fans coming through, including in developing economies around the world, such as China, India and Brazil, where a burgeoning middle class is now more likely

to purchase legally rather than buy pirated copies, as some may have done previously.

“Throw in the fact that every few years there will be a key anniversary – as there is with Elvis for example, or, perhaps, a tribute concert, and commercially the deal starts to make a lot of sense.”

The new deal extends Sony's 30-year history with Jackson. Sony Commercial Music Group general manager Richard Connell says, “Michael Jackson has always been an integral part of the Sony Music family of artists. We are overjoyed that the legacy of this groundbreaking artist will continue to be protected and enhanced by those that knew him best.”

ben@musicweek.com



Music Week reflects online buzz with new charts

THE BUZZ GENERATED by Michael Jackson's massive record deal has helped the artist top the Music Metric Online Buzz chart.

The new chart is one of four *Music Week* is now running online and in the magazine on a rotating basis (see page 26). All four charts are intended to reflect the online “buzz” that acts are generating. They are:

- The Online Buzz – Total chart, which lists the artists with the most comments on major social networks, including MySpace, iLike, Last.fm and YouTube, last week;
- The Online Buzz – Change chart, which is based on the same information as the above, but ranks artists instead by how many more comments they received this week compared to last;
- The Online Fans Added – Total chart, which lists the artists with the most “friends” added on major



Buzzin': Lady GaGa tops two charts and is runner-up on a third

social networks last week; and

● The Online Fans Added – Change chart, which is based on the same information as the Fans Added chart, but ranks artists instead by how many more friends they added this week compared to last.

Michael Jackson leads the Online Buzz – Total chart, with 11,061 comments, above Lady GaGa's 5,361.

Justin Bieber is third and Demi Lovato fourth.

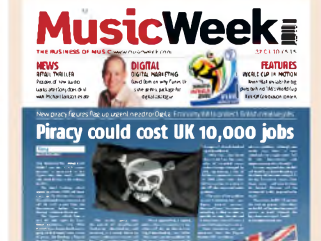
However, on the Online Buzz – Change chart, it is Lady GaGa who is at the summit, with 2,929 comments more this week than last, thanks in part to media reports about her controversial new video for *Telephone*, which features lesbianism and a mass poisoning over its 10-minute length. Lady GaGa also tops the Online Fans Added – Total chart, with 289,449 friends added.

Music Week charts and credits controller Isabelle Nesmon says, “We're excited about these new predictive charts. We feel they offer something slightly different to the line-up of predictive charts we already run. Those charts are largely based around transactions: these buzz charts show the instantaneous public reaction, bringing us right up to date.”

Music Metric Online Buzz Top 20 Total chart

Pos	ARTIST	Change	Total
1	MICHAEL JACKSON	2445	11061
2	LADY GAGA	2929	5361
3	JUSTIN BIEBER	-1152	3165
4	DEMI LOVATO	-58	1962
5	SOULIA BOY TELL 'EM	427	1794
6	KE\$HA	-242	1738
7	LIL WAYNE	95	1055
8	EMINEM	571	971
9	FOO FIGHTERS	935	935
10	ASHLEY TISDALE	46	853
11	TAYLOR SWIFT	-203	790
12	ALICIA KEYS	-37	594
13	BULLET FOR MY VALENTINE	460	593
14	AALIYAH	592	552
15	GORILLAZ	167	513
16	DRAKE	116	509
17	AKON	-242	522
18	GREEN DAY	4	522
19	MUSE	41	494
20	OWL CITY	123	452

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The UK ticketing market is gearing up for significant change

News

Editorial Robert Ashton



The Live Music Bill must get another airing after the Election

ONE OF THE TRAGEDIES of the last couple of weeks has been the slow death of a Bill that could have helped breathe new life into Britain's live scene.

The industry hasn't exploded in outrage as it did when extension of copyright term slipped by, probably because Tim Clement-Jones' Live Music Bill is still technically alive. But to all intents and purposes it is dead in the water.

The Private Members Bill is scheduled for further debate this Friday, but the House of Commons is not planning to sit on that day and the Bill looks like it will fall victim to Clement-Jones' own busy schedule (he has been playing a key role in the Digital Economy Bill, which has now started moving through the Commons) and through a genuine lack of Parliamentary time caused by the forthcoming Easter recess and the impending General Election, now widely expected on May 6.

The Lib Dem Lord and his team are already mourning the loss of legislation that they had hoped would reverse some of the harmful effects of the Licensing Act, which they believe is denying us a generation of performers.

Unfortunately, the Government doesn't agree with Clement-Jones, the Conservatives, the Culture, Media and Sport select committee and many within the industry – including UK Music, the Musicians' Union and Live Music Forum – who argue that the licensing exemption for small venues should apply to those with a capacity of 200 people or less.

It is sticking with its own consultation to exempt live events from the requirements of the Licensing Act 2003 if they are for just 100 people. Coincidentally, that consultation closes this Friday.

The loss of the Clement-Jones Bill seems like a missed opportunity for both the Government and the live sector. If the Government had genuinely wanted to support an exemption it could have got on board the Clement-Jones Bill and engaged in a bit of horse trading to make it more palatable to those within the DCMS.

There is also no guarantee that the Government will be able to push through its own changes – if it wants to make any – because the timing of the consultation and the process by which an exemption can be achieved is also put in jeopardy by the imminent election.

However, the Government is sticking with a consultation that few within the industry can see the point of. How many music venues or pubs are so tiny as to only allow 100 people?

The good news is Clement-Jones is determined to bring his Bill, which had also proposed re-introducing the two-in-the-bar rule, back to Parliament after the General Election.

By then he will have had the opportunity to scrutinise the conclusions of the DCMS's consultation and, according to insiders, will probably redraft the Bill to encompass other entertainment areas. This, the Lord hopes, will bring in even more supporters. Let's hope he has better luck next time.

The music industry has had a bruising time over the last decade as online piracy has slashed revenue streams. But just how insidious piracy has become is laid bare in the new figures from TERA's jobs report, which suggest the industry could lose almost 10,000 jobs by 2015.

This is another blow to an industry which has been working wonders to bring in fresh blood by encouraging apprenticeships and other job schemes. Hopefully, Government and opposition parties will take this on board when the Digital Economy Bill – and its proposals to rid the industry of piracy – move through the Commons in its Second Reading and wash-up.

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

Major aims to capitalise on 'valuable source of income'

Sony secures services of veteran music supervisor



Sync

By Robert Ashton

SONY MUSIC IS RAMPING UP its sync activities after hiring veteran music supervisor Ian Neil for the newly-created role of director of music for film, TV, advertising and computer games.

In the new role Neil will head up all of Sony Music's sync activities in the UK, while helping expand the use of UK repertoire worldwide. He will report directly to Sony Music COO Paul Curran.

Neil, who has run his own film and TV music supervision company since 2004 and was the man behind the double-platinum *Lock, Stock And Two Smoking Barrels* soundtrack, says sync has become much more prevalent and important within the industry.

"The difference between now and 10 years ago is that now every managing director wants to know what you are doing and the international guys and marketing men too because sync generates a lot of money," says Neil, who expects to add to the current three-man strong sync department when he joins Sony in May.



Neil, whose film credits also include the award-winning *Control*, *Joe Strummer – The Future Is Unwritten*, *Kidulthood*, *Adulthood*, *Rocknrolla*, *Nowhere Boy* and *Sex & Drugs And Rock & Roll* (where he was also an executive producer), says one of his first tasks will be to service broadcasters with a list of new and catalogue songs which are geared towards the World Cup.

He will also be concentrating on the forthcoming Mark Ronson album, whose predecessor *Version* spawned a raft of sync deals. "This time around it is all co-writes and it is a real summer record so it is a question of getting it early to the right people," says Neil, whose has just finished working on the forthcoming Matthew Vaughn movie *Kick Ass*.

He adds that moving back to a record company – he has worked at Polygram and Warner/Chappell – after working for himself for six years was "a huge decision", but the move is a challenge to work on a bigger scale.

He also says it is likely he will work on other forthcoming film projects. "Sony offered me an enviable position with flexibility that

enables me to stay close to my film clients. Ultimately it was a role that was just too good to ignore," says Neil. "There is an important job to be done there, as sync continues to be a valuable source of marketing and income in more challenging financial and creative times."

Curran says, "Maximising the value of our rights must be a core activity for us as a company. Sync licensing remains a challenging environment and one where it's essential we punch our full weight. Ian brings to this new role a wealth of experience, a fantastic network and great energy. He will be a great asset to this company."

Neil started in the music business in 1992 as a music researcher at Jeff Wayne Music. He left in 1995 to join Polygram Records, rising to head of film and TV. In 1999 he moved to Warner/Chappell Music Publishing where he became head of film, TV and advertising.

In these roles he placed artists such as the Lighthouse Family, The Cardigans, Moby, Goldfrapp, Overseer, Groove Armada and Lamb in high-profile campaigns and film and TV productions.

robert@musicweek.com

Senior staff go in RCA shake-up

RCA IS SHAKING UP its talent and marketing departments after letting A&R chief Jonnie Blackburn and senior marketing manager Ian Carew go.

It is understood a couple of other, less senior, A&R staff have also lost their jobs in the shake-up, although the company is not commenting on the changes and the reasons behind them.

It is also not known whether the Sony label will be seeking to replace Blackburn, although it is thought likely it will want some-

one to spearhead its efforts to sign UK acts directly to RCA. The label was the number one albums company in 2009, with a 13.3% share of the market, although much of this arguably came via its association with X Factor and Syco or from overseas.

The move also follows a major rejig two years ago when Sony and RCA managing director Craig Logan put in place a series of structural changes the company hoped would help them weather the economic storm.

Those changes included bringing the 1965 Records imprint and the Brightside A&R team in house and dissolving the Lavolta label.

At the end of last year Carew was instrumental in putting together an innovative digital advertising campaign as part of the UK launch activity for Chris Brown's album *Graffiti*.

The campaign for the R&B star saw visual advertising at Westfield London supported by audio played throughout the shopping complex.

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Is Charles Allen the right man to turn the fortunes of EMI around?

THIS WEEK WE ASK:

Will Sony's record-breaking deal with Michael Jackson prove profitable?

YES 71% NO 29%

To vote, visit www.musicweek.com

ON THE WEB

www.musicweek.com

- Gorillaz make international impact
- Glee Volume 2 – sales breakdown
- Viewpoint – Miles Leonard on Tinie Tempah's Pass Out

Offer's popularity gives green light for further exclusives

Tesco CD simply a success

Retail

By Ben Cardew

TESCO IS PUSHING ON with its next exclusive album this summer after it revealed its recent Simply Red album exclusive lifted the retailer's overall music sales and boosted sales of the band's back catalogue.

The supermarket giant last month launched the bespoke Simply Red compilation *Songs of Love* and backed the release with the biggest marketing push it has given to a CD, including a £150,000 TV campaign, mailouts to 6m Clubcard holders and access to Tesco marketing collateral such as car park banners.

Tesco head of entertainment Rob Salter, who was the driving force behind the retailer's groundbreaking promotion, says the push has paid off: the album charted at 25 in its first week of release, climbing to 12 in the week preceding Mother's Day.

"If I was being critical I could say we were hoping to get it into the Top 10, but overall we are very happy," says Salter. "It was a good demonstration of what we can do. Overall unit sales have been good [it sold almost 35,000 in its first two weeks] and it has had a positive impact on our overall music sales."

Salter explains this effect is hard to quantify as Mother's Day – traditionally a driver for music sales – falls in a different sales week this year, making a year-on-year comparison hard to make.



However, he notes Simply Red's 25 – *The Greatest Hits*, sold 5,212 copies in the week that *Songs of Love* climbed to 12, an increase of more than 200% week-on-week.

The issue of exclusives has traditionally been a thorny one among retailers: when Chris de Burgh did an exclusive album deal with Wool-

worths in 2004, HMV pulled his albums off its shelves. However, Salter says that in a declining market this is less important.

What is more, he believes the week-on-week sales lift in Simply Red's greatest hits set shows how the activity around an exclusive release can boost a band's overall profile and sales.

"If you were



Simply Red you would be delighted that other retailers have piggy-backed on our campaign," he says.

Salter explains that Tesco's share of the music market was also up 2% week-on-week in the Mother's Day week and its share of the grocery market also grew. "It is a proof of the concept and it shows that it is not to be feared," Salter adds.

Buyers of the Simply Red album also received priority booking for Simply Red's final tour, which takes place this autumn. Push Entertainment, which provides the validation mechanic for the promotion, says around 50% of people who bought the album have gone on to buy concert tickets.

Push Entertainment director Simon Scott says, "The success of the *Songs of Love* priority ticketing promotion shows there is still huge potential to offer digital benefits to consumers of physical product. With *Songs of Love* we believe Simply Red are leading the industry in demonstrating how you can drive concert ticket sales using this technology."

Simply Red manager Ian Grenfell says the promotion has helped to raise awareness of the live dates. "We are very pleased at the high conversion rate of CD to ticket sales using Push Technology," he adds.

Tesco has previously said it plans "three or four" audio exclusives a year. Salter now reveals the next exclusive album is planned for "early summer" and while Father's Day on June 20 might seem an obvious date, the Tesco executive says the next release will not necessarily be linked to an event.

As for *Songs of Love*, the album will remain on sale in Tesco and individual stores will continue to push the release.

ben@musicweek.com

News in brief

● Lord Clement-Jones' **Live Music Bill** could be crippled by the Easter recess and impending General Election. The Lib Dem Lord's Bill wanted to establish an exemption for live music in small venues – of 200 capacity or less – licensed under the Licensing Act 2003. The Bill is scheduled for a second reading in the House of Commons this Friday, although it is now likely the Commons will not sit that day.

● The music industry and BBC will be heavily involved in a new 12-week festival and the four opening and closing ceremonies around the Olympics in 2012. **Festival 2012** will run from June 21 to September 9 2012 and will feature "leading artists from around the world" playing in cities all over the UK.

● Alicia Keys, Amadou & Mariam, Angelique Kidjo and the Black Eyed Peas are among the artists slated to perform at the **World Cup's** kick-off concert. The stars will perform at 8pm on June 10 at the newly-renovated Orlando Stadium in Soweto/Johannesburg the night before the opening match.

● The Second Reading of the **Digital Economy Bill** is expected to be on April 6, after the Bill passed through its First Reading in the House of Commons last week. There was a surprising outcome to the Bill's Third Reading in the Lords with the Lib Dem's Amendment 120A – to replace controversial Clause 17 aimed at "future proofing" the Bill against non-P2P methods of piracy – winning through.

● Madrid will host this year's **MTV Europe Music Awards** on November 7. The Sunday event marks the first time in the EMA's 17 year history that the broadcaster has switched away from its traditional midweek slot and will be the second time that Spain has hosted the event after Barcelona in 2002.

● **Eddy Grant** is considering legal action over allegations that Gorillaz' recent single *Stylo* infringes the copyright of his hit *Time Warp*.

● Warner/Chappell has signed a global publishing agreement with **Dave Grohl**. The deal, announced on Wednesday, will see Warner/Chappell oversee the worldwide publishing rights for Grohl's first four albums with Foo Fighters. The publisher will also manage Grohl's writing work while he was the drummer with Nirvana. Meanwhile, Warner/Chappell has extended its

worldwide co-publishing agreement with **Claude Kelly**. As part of the agreement, the publisher will continue to co-publish on a worldwide basis all of Kelly's future compositions, as well as his catalogue of past work. The R&B singer penned a number of hits for Britney Spears' last album, *Circus*, as well as *My Life Would Suck Without You* for Kelly Clarkson and Party in the USA recorded by Miley Cyrus



● Big Star and Box Tops musician **Alex Chilton** (pictured) has died in New Orleans. Chilton, who was 59, had apparently been experiencing heart problems. He found fame as lead singer for the Box Tops, who had a number one with *The Letter* when he was just 16. The group disbanded in 1970 and Chilton went on to join Big Star with Chris Bell.

● Iggy Pop, Abba, Jimmy Cliff and The Hollies were inducted into the **US Rock and Roll Hall of Fame** last week. Abba's Benny Andersson revealed at the New York ceremony the band would never perform together again.

● **PPL** and the **BPI** have successfully prosecuted Access All Areas, an organisation involved in illegally manufacturing and distributing digital audio and video jukeboxes.

● Gordon Brown has given his support for the build of the £13m **National Skills Academy for Creative & Cultural Skills** in Thurrock. The state-of-the-art building, set within the Royal Opera House Production Park, will deliver industry-led training for the creative sector.

● Radiohead's Ed O'Brien and singer/songwriter Billy Bragg will be in Devon this Friday when the **Featured Artists Coalition** hooks up with University College Falmouth for a day-long event examining how the industry can adopt new models in the face of continued filesharing.

● **Universal** is testing a new lower pricing structure for CDs in the US. The major's Velocity programme is intended to get CDs into stores at \$10 (£6.60) or lower. At the same time, Universal will step up its plans for deluxe versions of albums selling at higher prices, in a move that mirrors its approach in the UK. The intention is that the lower CD price will boost sales, helping to keep revenues stable.

● **Songlines** magazine has announced the final nominees for its Songlines Music Awards 2010. The awards recognise outstanding talent in world music and are voted for by Songlines readers and the general public. There are four categories: best artist, best group, cross-cultural collaboration and newcomer. The winners of each category will be announced in the June issue of *Songlines*, on sale from April 30.



News media

ON THE WEB

www.musicweek.com

- Grizzly Bear record video tribute to 6 Music
- Zane Lowe's Hottest Record in the World
- Evening Session returns for one-off on 6 Music

TV Airplay chart Top 40

nielsen
Music Control

Lady Gaga Feat. Beyonce's Telephone video

This Wk	Last	Artist Title Label	Plays
1	1	TINIE TEMPAH Pass Out / Parlophone	675
2	2	RIHANNA Rude Boy / Def Jam	559
3	5	BLACK EYED PEAS Rock That Body / Interscope	465
4	3	JLS One Shot / Epic	451
5	4	JASON DERULO In My Head / Beluga Heights/Warner Bros	430
6	10	JUSTIN BIEBER FEAT. LUDACRIS Baby / Def Jam	392
7	7	ELLIE GOULDING Starry Eyed / Polydor	387
8	24	MCLEAN My Name / Asylum	378
9	6	FLORENCE + THE MACHINE/DIZZEE RASCAL You've Got The Dirtee Love - Live / Dirtee Stank/Island	367
10	NEW	LADY GAGA FEAT. BEYONCE Telephone / Interscope	366
11	9	NAUGHTY BOY/WILEY/EMELI SANDE Never Be Your Woman / Relentless/Virgin	366
12	8	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again / Interscope	340
13	14	CHIDDY BANG The Opposite Of Adults / Regal	323
14	11	CHERYL COLE Parachute / Fascination	306
15	17	YOUNG MONEY Bedrock / Island	293
16	RE	GORILLAZ Stylo / Parlophone	293
17	33	N-DUBZ Say It's Over / UMTV	292
18	28	GABRIELLA CILMI On A Mission / Island	273
19	39	INNA Hot / 3 Beat/AATW	272
20	19	OWL CITY Fireflies / Island	251
21	15	LADY GAGA Bad Romance / Interscope	247
22	13	IYAZ Replay / Reprise	243
23	18	KE\$HA FEAT. 3OH!3 Blah Blah Blah / RCA	241
24	22	JAY-Z FEAT. SWIZZ BEATZ On To The Next One / Roc Nation	224
25	NEW	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope	216
26	20	SUGABABES Wear My Kiss / Island	214
27	36	DAVID GUETTA FEAT. KID CUDI Memories / Positiva/Virgin	203
28	29	STEVE AOKI FEAT. ZUPER BLAHO I'm In The House / Data	198
29	NEW	PROFESSOR GREEN FEAT. ED DREWETT I Need You Tonight / Virgin	197
30	25	CHRIS BROWN Crawl / Jive	187
31	22	LEONA LEWIS I Got You / Syco	187
32	RE	TAIO CRUZ Break Your Heart / 4th & Broadway	185
33	16	JAY SEAN FEAT. SEAN PAUL AND LIL JON Do You Remember / Cash Money	181
34	RE	PLAN B She Said / 679/Atlantic	179
35	35	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data	179
36	26	PIXIE LOTT Gravity / Mercury	174
37	34	GRAMOPHONEDZIE Why Don't You / Positiva/Virgin	173
38	NEW	CASCADA Pyromania / AATW/UMTV	168
39	NEW	DIANA VICKERS Once / RCA	167
40	30	ALEXANDRA BURKE Broken Heels / Syco	164

TV airplay chart top 40 © Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: 4Music, Bliss, Channel AKA, Chart Show TV, Clubland TV, E4, Flaunt, Flava, Kerrang! TV, Kiss TV, Magic TV, MTV, MTV Base, MTV Dance, MTV Hits, MTV Two, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, The Vault, VH1 and Viva

TV series sets out to compile best rock'n'rollers

BBC viewers to select ultimate dream band

Radio

By Ben Cardew

THE BBC will attempt to definitively answer the age-old question of what is the ultimate line-up for a rock'n'roll band in an ambitious multi-platform project coming to our TVs, radios and computers this spring.

Rock'n'Roll - a working title - will include a BBC Two documentary series narrated by Radio 2 presenter Mark Radcliffe, as well as content on Radio 2 and bbc.co.uk. It will culminate in a live studio show where industry experts will discuss their favourite rock'n'roll musicians and create the ultimate fantasy band.

The series examines each band-member's role and finds out what makes them tick - as well as relating some of the greatest tales in rock'n'roll history.

The documentary will break the band down into its constituent parts - singer, guitarist, drummer as well as the "other one", with the intention of getting under the skin of the best bands of the last 50 years.

The fifth programme combines these strands to examine the aesthetics of the band as a whole.

In between each documentary, enthusiasts will be able to continue the debate on Radio 2. More details



Who will be voted into the ultimate band: Jon Bon Jovi, Sting or Slash?



of this will be announced in the following weeks. Viewers can also visit the series' website and take part in an online poll to choose their favourite musician.

The live studio finale will then bring together a panel of "industry experts and celebrity fans" and the ultimate rock'n'roll line-up, as voted for by the public, will be revealed.

The programme's executive producer Mark Cooper says the scope will be massive. "We've captured more than 100 interviews with rock'n'roll greats while making this series," he says. "From Sting, Roger Daltrey and Jon Bon Jovi talking about what it means to be

lead singer, to Jeff Beck and Slash on the role of the guitarist and interviews with drummers such as Phil Collins and Chad Smith. It's crammed with great stories, brilliant archive material and graphics that bring the mythological moments of the great rock'n'roll bands to life."

Jan Younghusband, BBC Music and Events commissioning editor adds, "This is a series that celebrates the rock'n'roll life. I'm thrilled Mark Radcliffe will be part of the project and will be championing the series on BBC Radio 2. We hope rock fans across the UK will join the debate on TV, radio and online."

ben@musicweek.com

Media news in brief



● Famed world music DJ **Charlie Gillett** has died at the age of 68.

Gillett, who was a presenter on BBC Radio 3 and the World Service, had contracted an autoimmune disease and last week suffered a heart attack. Although probably best known for his role in bringing world music to a larger audience via his radio shows and the albums he compiled, Gillett was also credited with helping to discover Dire Straits, after playing their demo tape on his Radio London show Honky Tonk. With his partner Gordon Nelki, Gillett also launched the Oval label in 1974.

● MPs have condemned Channel 4 for failing to publicise the losses incurred through the failed launch of its **4Radio** venture. In a report published by the Commons Culture,

Media and Sport Select Committee last Monday, MPs criticised the broadcaster, which pulled the plug on plans to launch a string of new digital radio stations under the 4Radio brand in January 2009. The Channel 4 Annual Report says the station's digital losses were not broken out in detail in its 2008 report, and instead were buried within its financial statements under the heading of "other". It explains that Channel 4 had a requirement for its plans to be accountable to the public.



● **Grizzly Bear** and **Heaven 17's** Martyn Ware (pictured) have added

their voices to the campaign to save BBC 6 Music from closure, recording video tributes to the station. They can be found at the

Save 6 Music YouTube channel (www.youtube.com/save6music) alongside films from Jim Bob of Carter USM and The Woodentops. Gary Williams, who is behind the channel, says more videos are in the pipeline.

● Commercial radio body **RadioCentre** has appointed Planet Rock owner Malcolm Blucmel and KM Group head of radio Steve Fountain to its board. The pair were elected by RadioCentre members as part of a new process announced in January this year, designed to strengthen representation and improve accountability.

● Steve Lamacq and Jo Whaley are to revive the **Evening Session** on BBC 6 Music for a one-off special on Friday April 2, in the show's original 6.00-9.00pm slot. Lamacq says he "jumped at the chance" to revive the show, which was known in the Nineties for covering new guitar

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

Airplay analysis Alan Jones

Cheryl Cole parachutes to top spot



JLS' One Shot made it to the top of the radio airplay chart last week but now dives to number nine, leaving their X Factor pal Cheryl Cole to take over with Parachute. Logging the biggest increase in plays of any track last week, Parachute glides 7-1 with 2,151 plays earning it an audience of 49.24m on the Music Control panel, which, incidentally, was compiled this week without Friday and Saturday (19 and 20 March) data from BBC Essex, Chelmsford Radio 107.7, Dream 100, Heart 102.6 Essex, Heart 96.1 Colchester, Heart 97.1 Ipswich and Kiss 105-108, due to telecommunications problems.

Parachute earned 42.35% of its audience from 17 plays on Radio 1 and five on Radio 2 while its top tallies came from Leicester Sound and RAM FM (59 plays each).

The X Factor link continues with Diana Vickers, who was placed fourth in the 2008 finals, making huge gains with her debut single Once, which rockets 67-24. The Cathy Dennis/EG White song secured 854 plays from 49 stations, logging an audience of 21.72m. Ten plays on Radio 1 account for 40.15% of the track's audience but its biggest supporters were Trent FM and RAM

FM, each of which aired it 45 times. There are several other notable movers on the chart this week: This Ain't A Love Song, the first single from Scouting For Girls' second album Everybody Wants To Be On TV, vaults 17-5, with the week's biggest increase in audience; American singer-songwriter Joshua Radin leaps 51-17 with I'd Rather Be With You, as 614 spins earn it an audience of more than 27m; and Justin Bieber's Baby collaboration with Ludacris climbs 71-26, thanks to 19 plays from Radio 1, which provides more than three quarters of the song's audience of 21.14m.

Meanwhile, although the racy video for Telephone is the phenomenon of the week, and jumps 321-10 on the TV airplay chart for Lady GaGa and Beyonce, with 366 plays, it may be that its 10-minute-plus duration is working against it. It is still way behind Tinie Tempah's Pass Out, which was easily the most-played promo on TV last week, increasing its lead over runner-up Rihanna's Rude Boy. Pass Out's top supporters came from MTV Base (77 plays), Starz (71) and MTV Hits (69).

Alan Jones

Campaign focus



Don Diablo

major is ready to push the button on his solo material in the UK.

With the producer posting new material almost weekly, Diablo's online presence has played a big part in driving downloads of more than 5.5m over the past 12 months.

RCA is looking to keep that momentum going as it gears up to the spring release of his debut album.

A handful of tracks from Exit Studio Sweatshop will be available via his official website, www.dondiablo.com, for two weeks ahead of the album's official release, an approach RCA product manager Lijne Kreupeling says works on two levels.

"This method of release is both a 'thank you' to the online community for their support but also is a great way to increase his worldwide fan base," Kreupeling explains.

Who's Your Daddy, the lead single from the album, is due for release on April 19 and has already been enjoying strong specialist support in the UK.

RCA is taking a novel approach to the debut album release by Dutch producer and DJ Don Diablo, making a selection of tracks from the album available to download for free ahead of its commercial release this May. Diablo has enjoyed huge success in his native country and has been behind remixes for Mika, Public Enemy, Cassius, Newton Faulkner and Master Shortie among others. Now, having signed a 360-degree global deal with Sony, the

UK radio airplay chart Top 50



Table with 10 columns: Rank, This week, Last, Weeks on chart, Sales chart, Artist Title Label, Tcle plays, Plays %+or-, Tcle Aud (m), and Aud %w+or-. Lists top 50 tracks including Cheryl Cole's Parachute at #1, Robbie Williams' Morning Sun at #2, and Jason Derulo's In My Head at #3.

Nilsen Music Control monitors the full overnight slot on 26 hours a day, seven days a week: XTRA, 100-102, Real Radio 102, 4 Wish FM, 105.4 The Beach, 105.4 Real Radio 106, 5 Edgemoor FM, 107.6 Nite FM, 107.7 Brunel FM, 108-110, 6 Music, 95.8 Capital FM, 96-100, 96.2 The Revolution, 96.3 Arc FM, 96.3 Rock Red 4, 96.4 FM The Wave, 96.9 Viking FM, 96.9 Radio Norwich, Absolute Radio, Absolute Xtra, Atlantic FM, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Swindon, BBC Radio Ulster, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50.

Pre-release Top 20

Table with 3 columns: Rank, Artist Title Label, and Total audience (m). Lists pre-release tracks including Scouting For Girls' This Ain't A Love Song at #1, Joshua Radin's I'd Rather Be With You at #2, and Diana Vickers' Once at #3.

News live

ON THE WEB

- **Mötörhead** mark 35 years with tour, album and movie
- Industry on its marks for **Olympic music**
- Keys and Peas confirm **World Cup** gig

www.musicweek.com

AEG Live behind plans to promote green awareness events without leaving footprint

Environment back on live agenda

Environment

By Gordon Masson

THE LIVE MUSIC INDUSTRY is planning a day of green gigs around the world to raise awareness of environmental issues.

Frustrated by the impact the Live Earth concerts made in 2007, AEG Live president international Rob Hallett is hoping fellow promoters will join him in efforts to persuade concertgoers to change their behaviour in relation to the environment.

"Live Earth was a great PR exercise but in terms of the impact it had on the environment it was probably one of the biggest culprits in history," says Hallett.

"Bands were having to fly in on helicopters and private jets from other festivals to play at Live Earth,

so the carbon footprint at all the events around the world must have been massive."

Conscious of that lesson, Hallett has devised a plan that could bolster the work being done by Julie's Bicycle, where the green message can be delivered to the maximum number of people while having a minimal carbon footprint.

"It's a simple idea but basically we could choose a date and on that day every concert around the world could be branded with messages to heighten awareness about the environment," explains Hallett. "So it would be like a Live Earth awareness day without creating any extra carbon as the gigs would be happening anyway."

Music Week understands the scheme has won support from a number of live music promoters and



Green message: Rob Hallett

endorses the idea. He has already had discussions with Hallett and is willing to lend his support and experience to any global green day involving music.

Julie's Bicycle director Alison Tickell is also impressed, but admits the

other implications we'd have to look at. It's an idea where we'd very much like to see something happen."

Hallett's proposal comes ahead of the publication of a Julie's Bicycle study into the impact touring has on the environment. Researchers have

"Live Earth was a great PR exercise but in terms of impact on the environment it was one of the biggest culprits in history"

ROB HALLETT, AEG LIVE (PICTURED)

venues in Europe and as far afield as Australia.

But talks to decide a particular date on which the international community could participate have yet to take place.

And the producer behind Live Earth, Control Room's Kevin Wall,

idea is still at the embryonic stage.

"We'll definitely be discussing it but this was Rob Hallett coming up with the idea and airing it rather than something we've got concrete plans in motion for yet," says Tickell.

"We really like the concept and while there are a fair degree of logistics and

compiled data from about 30 individual tours, taking in clubs, theatres, arenas and stadia, to analyse the impact they have on the environment and suggest simple ways in which artists and tour managers can cut their carbon emissions

gordon@musicweek.com

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
243,483	JAMES MORRISON SECC, Glasgow	9,181	DF Concerts
171,535	WILL YOUNG NIA, Birmingham	4,901	Live Nation
130,375	SNOW PATROL Clyde Auditorium, Glasgow	2,982	DF Concerts
128,170	WILL YOUNG Cardiff International Arena	3,662	Live Nation
123,466	JAMES MORRISON P&J Arena, Aberdeen	4,552	DF Concerts
122,955	WILL YOUNG Bournemouth International Centre	3,513	Live Nation
115,220	WILL YOUNG Brighton Centre	3,292	Live Nation
111,962	PAUL WELLER Bridlington Spa	3,500	3A Entertainment
110,890	ALICE COOPER Brighton Centre	3,412	Live Nation
91,747	ALICE COOPER Plymouth Pavilion	2,823	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period Nov 29 - Dec 5, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Tixdaq Ticket sales value chart

pos	prev	artist	dates
1	17	LADY GAGA	7
2	5	PAUL MCCARTNEY	3
3	12	ROD STEWART	15
4	8	KINGS OF LEON	1
5	16	MICHAEL BUBLE	17
6	7	X FACTOR FINALISTS	11
7	NEW	CLIFF & THE SHADOWS	6
8	9	AEROSMITH	1
9	2	ALICIA KEYS	5
10	4	JLS	18
11	1	V FESTIVAL	4
12	NEW	DIVERSITY	21
13	3	WESTLIFE	21
14	NEW	KATHERINE JENKINS	5
15	NEW	WHITNEY HOUSTON	10
16	15	LEONA LEWIS	13
17	NEW	THE CHEMICAL BROTHERS	4
18	11	BLACK EYED PEAS	9
19	10	FLORENCE + THE MACHINE	11
20	19	GREEN DAY	4

Hitwise Secondary ticketing chart

pos	prev	artist
1	2	LADY GAGA
2	5	MICHAEL BUBLE
3	3	ROBBIE WILLIAMS
4	1	V FESTIVAL
5	4	JLS
6	NEW	FLIGHT OF THE CONCHORDS
7	NEW	EDEN SESSIONS
8	NEW	ANDRE RIEU
9	NEW	CLIFF RICHARD
10	6	FLORENCE + THE MACHINE
11	7	PAUL MCCARTNEY
12	11	T IN THE PARK
13	8	BLACK EYED PEAS
14	NEW	ROD STEWART
15	NEW	LATITUDE FESTIVAL
16	9	RIHANNA
17	10	AEROSMITH
18	NEW	JOHN BARROWMAN
19	15	MUSE
20	NEW	PAOLO NUTINI

tixdaq.com - Live entertainment intelligence
See more Tixdaq and Hitwise charts at musicweek.com



Data sharing could reap its rewards, says Stormcrowd

THE SECRETIVE NATURE of the live music business is holding the industry back from achieving its full potential, according to a London-based consultancy.

Stormcrowd founder Steve Machin, who is working for some of the live music industry's biggest players, says there are masses of unused data, which hold the key to untapped revenue streams. Machin adds there is a "ton of data out there and a lot of it is free, but it is being massively underused".

He also contends that the guarded nature of executives at the helm of the live music business is undermining the industry's potential.

"You cannot benchmark unless you have benchmark data and unfortunately there's still a very secretive approach to sharing information in the music business," says Machin, adding that the oil and pharmaceutical industries - which are both highly competitive - share large amounts of data.

He adds, "Companies in these sectors have realised that when the water rises all the ships sail higher, so sharing data is common practice. The live music industry could certainly learn a lesson or two by looking at what other industries do."

Machin admits that there are

a lack of industry analysts that can make sense of fan data, but nonetheless he contends there are numerous ways in which statistics can be used to increase revenue streams and claims the benefits some of the more savvy operators are achieving are just the tip of the iceberg.

"At the moment the majority of businesses that are using their data tend to see the value largely around marketing purposes," he continues. "But one of the most interesting ways data can be manipulated is to optimise pricing for shows and products."

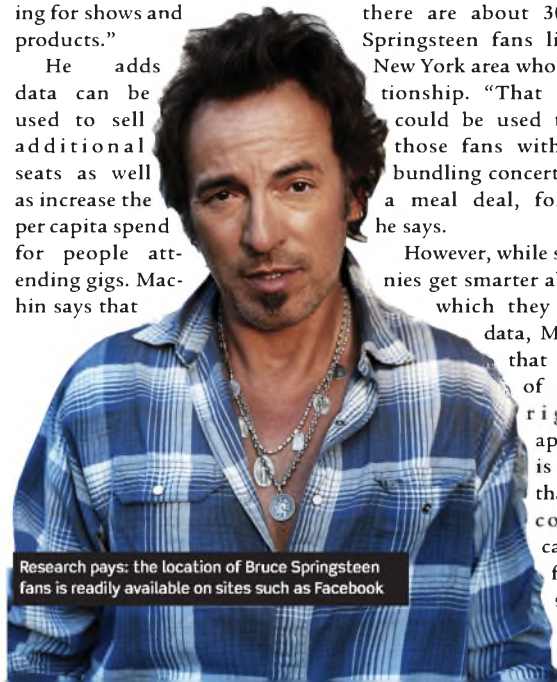
He adds data can be used to sell additional seats as well as increase the per capita spend for people attending gigs. Machin says that

if someone owns the rights for ticketing and merchandise for an artist they can use the database of ticket purchasers to send them an email the day after they have been to a gig to offer a unique opportunity available only to those who attended the show.

He adds, "The [return on investment] on each email you send out for such initiatives is very high - way above the industry average."

Giving an example of freely available data, Machin says a Facebook search tells him that there are about 30,000 Bruce Springsteen fans living in the New York area who are in a relationship. "That information could be used to approach those fans with a package bundling concert tickets with a meal deal, for instance," he says.

However, while some companies get smarter about ways in which they analyse fan data, Machin warns that if the input of data is not rigorously applied, there is a danger that the wrong conclusions can be drawn from bad statistics.



Research pays: the location of Bruce Springsteen fans is readily available on sites such as Facebook

ISLAND RECORDS CONGRATULATES

TAIO CRUZ



No.1 BILLBOARD HOT 100

NO.1 US ITUNES

NO.1 UK SINGLE

WITH "BREAK YOUR HEART"

**NEXT UP FOR THE INTERNATIONAL "ROKSTARR"
THE NEW SINGLE "DIRTY PICTURE" WITH KE\$HA
COMING APRIL**



News digital

ON THE WEB

www.musicweek.com

- Will mobile app revenues eclipse CD revenues by 2012?
- Musicvault brings succinct album reviews to Twitter
- Relisir promises you'll never miss a new release again

Digital news in brief

- **Spotify** co-founder and CEO Daniel Ek used his SXSW keynote to reveal the service now has 320,000+ premium subscribers in Europe. It had 250,000 at the end of 2009.
- **We7** has announced an ad sales partnership with Yahoo. The latter will handle the entire display ad inventory on the former's streaming music service.
- Both **MOG All Access** and **Rhapsody** have confirmed the imminent launch of mobile apps for the iPhone and Android. Subscribers will be able to, as with the Spotify and We7 apps, cache music locally on their handsets.
- A **Spanish court** has upheld an earlier finding that sites linking to infringing content on filesharing networks are not liable for copyright infringement themselves.
- In its long-running \$1bn (£0.65bn) legal battle with **Viacom**, YouTube has accused the media company of secretly uploading content to the video-sharing site to support its copyright infringement cases. The case was first filed in 2007.
- **Nokia** has confirmed that its unlimited mobile service Comes With Music will launch in India by the end of June.
- The video for **Stylo** by **Gorillaz** was viewed 900,000 times in its first 24 hours on YouTube. Meanwhile, the video for **Lady GaGa** and **Beyoncé's** Telephone topped 17m views on YouTube within its first five days.
- **Pandora** has revealed it accounts for 44% of total SoundExchange royalties for non-interactive streams in the US.



- Personalised online radio station **Slacker** has opened up to unsigned acts to allow them to create their own branded radio channels on the platform.
- Dimensional Associates looks set to take full ownership of **The Orchard** in a deal that values the independent digital aggregator and distributor at

New services

- **Musicians Wanted**, launched by YouTube, is a service targeting independent musicians. Eligible artists will be able to create their own channel on YouTube and share related ad revenue.
- **A+R Access + Rewards** is eMusic's new executive member service for its US customers, giving them special access to music events and discounts from selected retail partners.

Apps round-up

- **iamamiwhoami** (iPhone - £0.59) is an app that collates all the online content released to date by mystery act iamamiwhoami. It sheds no new light on who is behind it, but it helps stir up yet more anticipation around this year's greatest viral campaign.
- **LoKast** (Phone - free), the stand-out app launched at SXSW, is a proximity based service that lets users see what content (including music) others nearby have on their phones.

Catalogue arm calls for labels to embrace iTunes' digital packaging opportunity

Rhino pins hopes on iTunes LP

Catalogue

By Eamonn Forde

RHINO HAS COME OUT IN SUPPORT of iTunes LP as one of the strongest digital marketing opportunities for catalogue, despite the format being heavily criticised in some quarters recently as a failure with only 29 titles available.

The newly-appointed SVP of global sales and digital strategy at Warner's catalogue arm David Dorn describes the iTunes LP as the first format to "really bring packaging to the digital world".

"I am a huge supporter of a deeper level of experience and engagement for consumers," he says. "I am looking forward to seeing what other partners and technology companies come up with to allow us to do that. For the moment, iTunes LP is the one we have to work with and we have a number of projects that are in consideration or are in development for that format."

While he accepts catalogue titles have the best opportunity to really stretch iTunes LP to its full potential, he says the new Gorillaz album *Plastic Beach* is a shining example of what can be done with frontline releases. "I was really encouraged



"Really bring packaging to the digital world": David Dorn

that the *Plastic Beach* album was the best one out there that I've seen so far," he says. "They did a great job with it and things like that really get me going to want to make one that's better than that."

Dorn believes this should be taken as a call to action for all labels, catalogue and frontline, to seize formats like iTunes LP as an opportunity to really innovate in digital. "My hope is that the industry overall starts to look at digital packaging as the next frontier to conquer," he says.

The recent Pink Floyd court action against EMI has brought the issue of digital catalogue marketing

to the fore. The band were of the belief that the digital unbundling of tracks undermined the album experience and this clearly has a bearing on not just EMI but also Rhino and other catalogue labels.

For Dorn, the digital arena offers both threats and opportunities. "The business just changed," he explains. "We were in one business for many years where we sold people a complete body of work on a physical format. Now we are in the digital world and the model has changed. Our goal at Rhino is to identify all those great recordings and to let people know about them. Titles like Aretha Franklin's *I Never Loved A Man*, *Led Zeppelin IV* and the first *Ramones* album are things that you should buy as albums as they hold up and they're great pieces of work."

Not all consumers, he admits, necessarily regard the album in such sacrosanct terms, but individual downloads can lead them into an appreciation of the album as a body of work and artistic statement.

"We have found there are people who are a little more casual at the beginning when introduced to an artist and maybe only buy a track," he says. "That does present us with an opportunity to convert that per-

son who bought one track into someone who buys more tracks or a greatest hits, which leads to them buying a full studio album or everything that act ever did."

Digital has been growing considerably for Rhino and will be key for Dorn as he works with Warner divisions around the world to exploit domestic repertoire both locally and internationally. While unable to give out figures, he says "our digital business has significantly grown over the past few years to the point where digital and physical are very close [in value terms] to parity".

In light of Warner Music chief executive Edgar Bronfman Jr's criticisms of free streaming services, Dorn states subscription-based services will be important for the future of catalogue marketing.

"When we have streaming services where we have agreed that our artists are going to be compensated properly," he says, "then there are amazing opportunities for their subscribers to dive deep into the history of music. For us that is very exciting as a lot of those services work through playlisting or recommendations. They all offer a great catalogue opportunity."

eamonn.forde@me.com

XiVA serves 7digital downloads to entertainment systems

CUSTOM INSTALLATION COMPANY Imerge launches its XiVA music download service this week, powered by 7digital.

XiVA stands for "crossover of internet, video and audio" and sits within Imerge's bespoke high-end home entertainment hardware system.

Imerge business development manager Charlie Mertz says, "Imerge is the first manufacturer of its type that 7digital has worked with. Of course, there is the BlackBerry connection but that is about mobile devices for the masses. This service is currently available exclusively on our Imerge boxes."

The service will run on 7digital's API and billing sys-

tem but will be branded as a XiVA service, with Imerge taking a share of download sales. The service is live in the UK and the US, with imminent plans to roll out across Europe, market-by-market.

Imerge was established in 1997 as a software development company, later expanding into building web-enabled audio and video appliances. From that, its sound server emerged, acting as a hard drive in a box with multiple audio outputs.

"Basically [the sound server] is like a giant iPod with a TV interface that can stream different music to different rooms in the house simultaneously," says Mertz.

There are currently more than 35,000 Imerge systems installed around the world. While this may seem slight, Mertz suggests the owners are heavy consumers of digital music and will buy in bulk.

As the system costs around £8,000 on average to install, the users demand high quality and this is where the company expects its new download music offering to step in.



already own."

Users can scroll through their collection or the XiVA store on screen in an interface not dissimilar to Apple's Cover Flow or Time Machine.

Selecting an artist will list all available music that the user does not already own. The discovery element is, however, where Mertz believes the service can really drive sales.

Selecting an artist will give a list of 20 related artists, with each of them linking to 20 other related artists. The slick 3D nature of the interface makes this discovery something users will become absorbed in. On top of this, as with Time Machine, a history of what the user has browsed can be instantly called up at any point.

Any downloaded content is not, however, confined to the sound server box. "The tracks are downloaded to the Imerge server as well as the Sky Locker service, the cloud-based storage solution that 7digital provides for us, so that the customer can download to other devices they own," says Mertz. "It is very much smart-house technology. We are touting it as the ultimate evolution of music purchasing."



News publishing

Texas singer/songwriter enters new music venture

Spiteri to nurture fresh talent via publishing arm

Signings

By Charlotte Otter

TEXAS FRONTWOMAN Sharleen Spiteri has set up a new publishing company with bandmate Johnny McElhone.

The as-yet-unnamed venture will act as an arm of Sony/ATV and will be funded by the global publishing company.

Spiteri says that, although the move into her publishing role was daunting, it seemed like a natural thing to do. "I can't imagine getting to a point in my life where Johnny or I will not be working in the music industry in some way," she says. "In that sense, starting up our own publishing company was a very organic thing for us to do."

The first signing to the company is Brighton four-piece band Ramona.

Spiteri is also signing two new solo acts known as Jack and Lauren.

"Johnny and I have worked with other people in the music business for more than 23 years now and during that time we have been lucky to meet a lot of extremely experienced people," adds Spiteri.

"If we, in turn, can pass on some of what we have learned, from songwriting experience to general music sense, then the whole performance industry can only continue to get better. It was very inspiring working with young, new songwriters and a very enjoyable experience."

Spiteri and McElhone have helped to co-write Ramona's self-titled debut album, which is set for release later this year on Columbia.



"If Johnny and I can pass on some of what we have learned from songwriting experience to general music sense, the whole performance industry can only continue to get better..."

SHARLEEN SPITERI

"Johnny and I saw Karen Anne and her band Ramona last year and were simply blown away by their talent," says Spiteri.

"So I got Mike Smith from Columbia to listen to them perform and he was blown away too. He insisted they should be signed to him and we agreed."

"The whole process happened very quickly - which is partly why we haven't finalised our company name yet," she says.

Sony/ATV vice president, office of the chairman and global communications, Janice Brock adds, "Sharleen and Johnny have always been really forward thinking and I am really excited about this new venture."

"They are both very focused on the project and will provide a refreshing approach towards it. This is a very exciting time for them."

charlotte@musicweek.com

Secon gets Bug to cover his back

Songwriter 'on same page' as indie

LUCAS SECON HAS SIGNED WITH BUG MUSIC because he was in danger of being swamped by his workload.

With a raft of singles and projects lined up for the future, the previously self-publishing "artist/conceptualist" signed a three-year deal with the US indie publisher after finding it increasingly tough to juggle his writing commitments and manage his career.

"There's tons of stuff going on," says Secon, who penned the 2009 Pussycat Dolls' smash *I Hate This Part* and has been behind hits for Britney Spears, Sean Kingston and Pixie Lott.

He now has a formidable list of projects coming up, including writing with August Rigo for Leona Lewis and JLS.

He is also co-producing and co-writing an upcoming single for Kylie Minogue; producing and co-writing Shayne Ward's new single, producing and co-writing with Makeba Riddick two Toni Braxton singles and new tracks for Alexandra Burke with Frankie Storm.

In addition he is producing The Cab's single, which he co-wrote with Evan Bogart; and co-writing the forthcoming *Fighting With Wire* single for Atlantic US with Wayne Hector.

Secon explains, "At some point it [the work] reaches over your head so you've got to choose your moment and choose it right."

That resulted in the global publishing agreement with Bug. Secon, who also manages himself and has been self-publishing for two years since splitting with Warner/Chappell, required a partner who could be aggressive and maximise all the sync opportunities.

"With Bug covering my back I can ramp it up even more for 2010 and beyond," he says. "I have so many great songs coming out and being worked, the possibilities are exciting."

Secon was courted by all the major publishers before signing to Bug, who he says were "on the same page creatively."

"I think with an indie they maybe have a slightly smaller roster and smaller hierarchy, so for me it is easier to get hold of all the heads in the US and UK," he says.

Bug's worldwide reach - it has offices in LA, New York, Nashville, Atlanta, London and Munich - was also a deal-clincher, because Secon often finds himself working with artists and writers on both sides of the Atlantic.

Bug Music creative director Paul Jordan says, "He's based here, but in the past year has made 11 trips to LA. He gets all the creative support he needs from our sync, urban and pop departments all over."

Secon is also planning his first venture to Nashville later this year, which will mean tapping into Bug's office there and getting the company to hook him up with other acts and writers.

Bug Music's management has welcomed its new signing. "Lucas is a monster writer and producer," says CEO John Rudolph.

"He is relentlessly prolific and astonishingly versatile. So 2010 is going to put Lucas on top with our full support. I just hope we can keep up with him."

Further to this activity, Secon also has a joint venture with dance label Strictly Rhythm which means he is exploring the back catalogue and reworking and resampling old tracks.

Chrysalis confirms Rumer with signing

CHRYSLIS MUSIC has signed up the jazz, gospel, soul and Motown-influenced artist Rumer after a "whirlwind romance".

Rumer, signed to Atlantic and managed by Kwame Kwaten at ATC management, has her debut album *Seasons Of My Soul* out later this year.

A&R manager Hugo Turquet says she is a massive priority for the label and publisher.

"I've known about her for a few years, she's a great singer in the mould of Joni Mitchell, The Carpenters and Roberta Flack and



really has the songs to back it up," says Turquet. "We are all really excited about working with Rumer on her upcoming album."

Chrysalis chief executive Jeremy

Lascelles is impressed with his new charge having signed up Rumer just a few days after meeting her.

"It's been a long time since I was this blown away by a new artist," he says. "That voice of hers is truly something special - effortless, beautiful and so musical."

"She doesn't need to show off to convey emotion. I met her and signed her within less than a week so it's been a bit of a whirlwind romance, but I think the sky is the limit for a talent as exciting as this."



JLS are among Lucas Secon's future clients

News diary

ON THE WEB THIS WEEK

'NO QUICK SALE OF EMI' AFFIRMS CHARLES ALLEN

Musicindustryprophet: "If they attempt to sell EMI to Warner, officially get prepared for something bigger than the whole 6 Music thing."

RADIO 2 LAUNCHES SPRING SCHEDULE

Tim Garwell: "Very disappointed to hear of cuts to Radcliffe and Maconie. Not impressed. To people like me, popular music is our culture."

DIGITAL ECONOMY BILL GOES TO COMMONS WITH 120A INTACT

Ray Boggiano: "Far from being 'vital for the future of the UK's creative sector', the Bill is distracting, diverting attention from the pressing issue of a need for record labels to refocus on a more profitable business model, i.e. live music promotion as the primary revenue stream with records as a low-profit promotional activity."

TEENAGER SET FOR EUROVISION

Ian Moore: "The best man won. Good song and great artist. Pete Waterman saw this from the start. Now let's hope it can do the UK justice in the contest."

London duo's best in tents

UNEARTHED

IT IS LITTLE MORE than six months since their formation but London duo Summer Camp are fast emerging as one of the year's most talked-about new acts.

Initially attracting tastemaker attention with their first recording, a cover of I Only Have Eyes For You by Fifties doo-wop group The Flamingos, the band have amassed a collection of demos which have found a permanent place on blogs and aggregator sites over the past few months.

Now the band, comprising former Transgressive solo artist Jeremy Warmsley and Elizabeth Sankey, are poised for the release of their first official product via indie Moshi Moshi as part of its Singles Club.

They will perform their first headline show at the Lexington in north London on April 8, following a string of unannounced live shows across the capital over the past month.

This will be quickly followed by the release of the Moshi Moshi single Ghost Town on April 12. The song has already proved popular for the duo online



Cast list

Management Louise Latimer and Richard Ramsey, Empire Management	National Press Julie Bland and Keong Woo, Family
Label Stephen Bass, Michael McClatchey, Moshi Moshi Singles Club	Online Press Keong Woo, Family
	National Radio Ewan Hall, Greg Wells, Peer Group
	Agent David Exley, Coda

and was one of the first demos they recorded.

Louise Latimer from Empire Artist Management says despite the hype, the focus is on allowing the band enough time to develop their material in the run-up to their debut album.

"Initial reactions to Summer

Camp since starting the Moshi Moshi single campaign have been spectacular. What the band are concentrating on now is writing brilliant songs for an album which will prove worthy of all the excitement," she says.

Already, the duo have won praise from *NME*, *The Guardian* and

Notion and their debut single has been playlisted on 6 Music.

Currently unsigned for publishing and recording long-term, the duo are writing material for their debut album and will be performing a string of festival dates this summer.

stuart@musicweek.com

Dooley's Diary



MW Treks to Downing Street to visit Maggie

THERE IS LITTLE DOOLEY LIKES

MORE than having a poke about behind the corridors of power, so you can imagine his delight last week when he was invited to a reception at **Number 11 Downing Street**, courtesy of the Trekstock charity and Maggie Darling. Present and feeling the power in the room were Trekstock patron Mark Ronson, designer Henry Holland and Alistair Darling, while Rox and Goldheart Assembly played acoustic sets. The highlight of the whole show though – other than Peter Mandelson skulking around downstairs – was **Maggie herself, "a recovering journalist"** in her own words, who worked the room with the charm of a seasoned campaigner and certainly none of the aggressive swearing which, if Andrew Rawnsley's new book is to be believed, she unleashed in support of her husband... Also showing considerable charm last week was none other than **manager extraordinaire Jonathan Shalit**, who popped the big question to Katrina Sedley. No, not "will you collaborate with N-Dubz", but "will you marry me". The old romantic tells Dooley, "After much haranguing from Katrina, I allowed her to come with me on



my annual two-week Oscar visit to LA. My client Myleene Klass hosts the CNN coverage of the Oscars and N-Dubz were meeting with LA Reid, Max Gousse and David Massey...

When in LA, as I drove down Sunset Boulevard it suddenly hit me like a thunderbolt from the blue. Here I was zapping all around the world looking for my wife who seemed to be becoming a more and more unlikely scenario – when a girl under my nose was totally in love with me and then I realised I was totally in love with her." After first checking with Katrina's children, **our hero popped the question** (down on one knee naturally) and she said "yes yes yes". Congratulations all round...**New**

Chrysalis signing Rumer doesn't hold back when it comes to airing her musical influences. Apparently the singer/songwriter is inspired by 1930s jazz, gospel, rhythm and blues, bluegrass, Sixties and Seventies soul, West Coast harmonies, swing jazz, MGM movie musicals, country, folk songs, 78s, hymns, Judy Garland, Cass Elliot, Laura Nyro, Aretha Franklin, Bill Withers, Dionne Warwick, The Carpenters, Nina Simone, phew, yeah, ok, we get the picture. Oh, and also something called **Mowtown**, which

must be one of those new obscure underground genres... When **P Diddy** wasn't in negotiations to buy Crystal Palace football club last week, the great man was playing back new songs from his forthcoming Interscope/Polydor album *Last Train To Paris* for Universal execs. Our mole tells us the Diddy was "very relaxed, open and entertaining", which will presumably change if he does take charge of a relegation-threatened football club in deepest south London. Joining him here (l-r) are: Ferdy Unger-Hamilton, David Joseph (both Universal), Jimmy Iovine (Interscope Geffen A&M), P Diddy, Lucian Grainge, Max Hole (both Universal), Chris Lighty (Violator



Management), Martin Kiersenbaum (Cherrytree Records) and James Cruz (Bad Boy Management)... We don't have a lookalike corner here at *Music Week*, but **Private Eye** has helpfully pointed out on p15 of its latest issue the **incredible resemblance between Culture Secretary Ben Bradshaw and dame David Bowie**. Who would have thought it?... **Emeli Sande**, who featured on Chipmunk's hit single



Diamond Rings as well as Naughty Boy presents Wiley's *Never Be Your Woman*, has signed to Relentless/Virgin Records. She is currently working with Naughty Boy on her debut album and writing with various artists including Magnetic Man, Tinchy Stryder and Cheryl Cole. But before that, she posed for a champagne moment. Pictured top (l-r): Fay Hoyte and Shabs Jobanputra (Virgin), Glyn Akins (Relentless), Sam Evitt (Virgin) and Riki Bleau (manager of Naughty Boy); bottom (l-r): Sande, Adrian Sykes (Sande's manager), Joel Sande and Naughty Boy... For those of you who think that music matters, get down to the Curzon Cinema in London's Soho this Wednesday morning, for the launch of, erm, **Music Matters**. The event takes place from 10.00 - 11.30, with the first screening of the specially-made *Music Matters* films. So get involved... And finally, we wish a **swift recovery to Music Week editor Paul Williams and writer Chas de Whalley**. The former is laid up in hospital after breaking his foot (twice!). Our best wishes to you both. And don't worry Paul – the magazine's in safe hands...

Features

GOING THE EXTRA MILES

Having emerged from an 18-month period of change, Parlophone is weathering its parent company's storm and pushing fresh talent and existing artists to new heights. Now its president Miles Leonard is ready to unleash the full depth, quality and diversity of his label's roster

Labels

By Christopher Barrett



DESPITE THE MEDIA FURORE surrounding the financial woes, staffing fluctuations and potential change in ownership of its parent company EMI, Parlophone president Miles Leonard (left) is keeping his focus firmly set on attracting and nurturing new talent.

Since taking his first step into A&R as a scout for Virgin back in 1991 where his debut signing proved to be The Verve, Leonard has put his ears to good use, something that continues to pay dividends to this day.

Now a 15-year-veteran of Parlophone, Leonard has clearly lost none of his passion for signing and breaking new acts with Tinie Tempah's first Parlophone single *Pass Out* looking set to remain at number one for a third week on the singles chart this week.

The success of the 20-year-old London-born rapper recently landed Parlophone with a chance to simultaneously top both the albums and singles chart with Tinie Tempah's *Pass Out* looking set to be joined by Gorillaz album *Plastic Beach* at the peak of their respective run-downs - before the Damon Albarn project was narrowly pipped at the post by *Boyzone*.

Meanwhile another recent Parlophone signing, Philadelphia's Chiddy Bang, has been busy gaining traction in the top 20 with the single *The Opposite Of Adults*. The success of the track by 19-year-old DJ/producer Xaphoon Jones and MC Chiddy saw Leonard climb on board the *London Eye* with the duo recently and sign them to a long-term, multi-album deal.

Despite widespread reports of the seemingly fragile financial bond holding Terra Firma in place as EMI's owners, Leonard insists that Parlophone is "at a point now where the investment in A&R is very strong. We are showing it by investing in new artists and having success with them," he says.

During his tenure at Parlophone, Leonard has seen the label sign hugely successful acts including Kylie Minogue, Coldplay, Lily Allen and Gorillaz and he insists his remit to sign "quality acts in every area and to broaden the genres of music within Parlophone" has remained intact despite this year's apparent focus on new urban acts.

"We do not have a focus in one particular area, it just so happens Chiddy and Tinie came through similar musical genres but that is more coincidence than anything else, I think they are two very different artists," says Leonard.

"If there is any strategy I think it's 'less is more' - as a company we don't spread bet. I only want to work with the best in pop music. Acts need to be individual, unique and the best in their area, and that's really been my long-time philosophy. We are very active and out there wanting to sign artists but it is only the best that we will approach and sign."

Parlophone's current level of A&R endeavours is in stark contrast to the long period of relative A&R inactivity that stemmed from Terra Firma's acquisition of EMI.

Leonard explains that during a period of around 18 months it was his priority to maintain stability within Parlophone and make sure the label delivered on its existing artists including Coldplay, Lily Allen and Bat For Lashes.

"We didn't sign artists because we were a changing company and needed to get all our ducks in a row before we could go out and tell artists what we had changed into," explains Leonard. "It is only in the past six months, having come out of the other side of that big change, that we felt that we were really in a place to approach artists and offer them something different and that is when we signed Tinie Tempah and Chiddy Bang."

Leonard says that it is a priority to break both artists this year - and that the initial release by Chiddy Bang on *Regal* was another example of the label being used as a pre-Parlophone platform for emerging acts to follow in the footsteps of the likes of *Mansun*, *Athlete* and *Babyshambles*.

"We wanted to utilise *Regal* and start signing new artists," says Leonard. "Chiddy Bang started off as a single EP deal and through us starting to work the EP we formed a great relationship with their management at *Crush* and recognised there was a lot more to them than an EP."

The executive also says that Chiddy Bang is now the subject of "immense global interest" and that an album is set to be completed by May prior to an August release. The same month will also

see the release of Tinie Tempah's album *Disc-Overy* with the British MC currently in the studio with *Labrinth*. Meanwhile *Pass Out* is earning considerable interest from overseas but Leonard is intent on protecting the intrinsic qualities that make Tinie Tempah such a compelling artist.

"Through the underground, the street and through blogs, *Pass Out* seems to have stirred a lot of interest in the US," says Leonard. "Tinie has been approached by some key producers in the US. There are a lot of people that want to work with him. We are very excited about that but at the same time we want to make an album that is true to what Tinie is about; it's not about Tinie trying to be an American artist."

But the coming months are not all about freshly-signed artists for Parlophone. There are forthcoming new albums from established heavyweights including *The Chemical Brothers*, *Kylie Minogue* and *Richard Ashcroft* on the schedule alongside James Murphy's third LCD Soundsystem LP, a prospect Leonard is unequivocally enthusiastic about.

"I think it is the best album that James Murphy has recorded; it's incredible," says Leonard. "I think it will really broaden him out to a much wider audience as well as please his loyal fans."

Released on DFA/Parlophone on May 17, the as-yet-untitled LCD Soundsystem LP is the first studio set since 2007's widely acclaimed *Sound Of Silver*, and will be supported by a world tour commencing with a performance at *Coachella* alongside *Gorillaz*.

May will also see *The Chemical Brothers* launch their new album with four dates at London's *Roundhouse*, shows that Leonard says are set to be "the biggest and most adventurous that *The Chemical Brothers* have ever done".

A month later Parlophone will unleash a new album by *Kylie Minogue*, which is currently being recorded in London and executive produced by *Stuart Price*. Parlophone is awaiting its delivery at the end of March.

Discussing the album, which he believes is "five singles deep", Leonard says he is thrilled by what he has heard. "[Kylie] has made a great record and worked with some fantastic people. *Stuart* and *Kylie* have written and recorded together, *Fraser T Smith* and *Tim from Keane* have delivered a wonderful song called *Beautiful*, *Calvin Harris* and *Jake Shears* [*Scissors Sisters*] have recorded a track together - we are very excited by the record and the energy we are getting from *Kylie* is the strongest it's ever been."

Meanwhile, going full circle, the man that Leonard first persuaded to sign on the dotted line, *Richard Ashcroft*, has also been working hard in the studio ahead of a Parlophone album release in June.

Having teamed up with a number of musicians and *Jay-Z* producer *No ID*, *Ashcroft* is set to complete an album under the guise of *United Nations Of Sound*, a project that will be backed by live activity.

The array of forthcoming Parlophone albums, says Leonard, illustrates "the depth, quality and diversity" of the artists on the label's roster.

"All of them are unique and original in their own area, from the best pop to the most left field rock and most urban of artists," says Leonard. "It's a great demonstration of what we are all about."



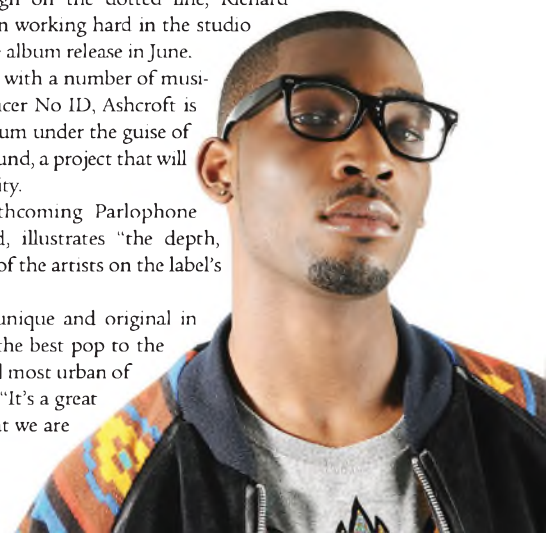
"I think it is the best album that James Murphy has recorded; it's incredible..."

MILES LEONARD ON LCD SOUNDSYSTEM ALBUM

ABOVE
Career best?
James Murphy of LCD Soundsystem



BELOW
Starters for 2010:
Chiddy Bang and Tinie Tempah will lead Parlophone into a new decade while stalwarts including Kylie Minogue (left) promise high-volume sales





PRODUCTION



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Features

WORLD CUP IN MOTION

With much of the line-up for the FIFA World Cup Kick-Off Celebration concert now established, its mastermind, Control Room founder Kevin Wall, discusses the challenges of staging the event

Events

By Christopher Barrett

JUNE WILL SEE TWO WORLD CUP FIRSTS with the football extravaganza not only making its African debut but it being preceded by an inaugural FIFA World Cup Kick-Off Celebration concert.

The concert, which is set to include performances from Alicia Keys, Amadou & Mariam and Black Eyed Peas, is being executive-produced by Emmy Award-winning producer Kevin Wall and his company Control Room. Wall's operation has in the past been responsible for staging huge international concerts including Live Earth, but nothing on the scale of the June 10 Kick-Off concert. This is expected to attract a global audience of more than one billion and provide a hugely important platform for both the musicians involved and music in general.

Here Control Room founder Kevin Wall discusses the complexity of establishing the worldwide broadcast network, ticketing in Soweto and finding the right balance between football, local musical talent and international stars.

Music Week How and why did you and Control Room get involved in organising the event?

Kevin Wall FIFA quietly went into the marketplace with some of its larger broadcast partners to look for a team that could create a big event for primetime television the night before the first game and I think our name kept coming up because we had experience of both working with broadcasters technically in delivery and we had experience in producing creative content. They contacted us about a year ago and we immediately said yes. We have done big events, but a World Cup is bigger than anything we have done; it's the first event of its kind and we are hoping that it turns out to be a regular part of the World Cup.

MW How does the World Cup concert differ from other major multimedia live-music events that you have staged such as Live Earth?

KW Our challenge is creatively marrying Africa, its music and culture, with football. We have big ceremonial pieces planned that you would expect to see at the opening ceremony of something like the Olympics. I can't give too much away but it's an interesting challenge and we are doing some amazing creative stuff. We are working in the UK with Mark Fisher's company Stufish and a guy named Ray Winkler who has worked on the Beijing Olympics closing ceremony and Cirque du Soleil. We are also working with Patrick Woodroffe who has done lighting design for The Rolling Stones and many theatrical projects. We are marrying the kind of awareness concert that you

would normally see our name attached to like a Live Earth or Live 8 with a hybrid event that will bring in the soccer fan but more importantly a lot of people that may or may not be aware that the World Cup is beginning and who may not be a fan.

MW It also offers a great platform for the musicians involved and music in general with football fans being lured to a music event.

KW Obviously it is a huge sporting event, but to do an opening like this somewhere like Africa, which is so much about music, and to be able to bring music as the centrepiece of this marks a huge opportunity for the recording industry. Because off the back of a massive world event we can present artists as they should be seen – live. Live events like the Grammy Awards and the Brits have seen the ratings start to go up. I think it's all good.

MW What kind of audience size are you expecting both at the Orlando Stadium in Soweto and over the airwaves?

KW It's a rebuilt stadium with a capacity of about 50,000. It's in the heart of Soweto, a block from where Desmond Tutu and Nelson Mandela grew up. It's one of the iconic places in Soweto and as a township it is one of the best known in the world.

We are being broadcast in all 54 countries in Africa live-live and to get terrestrial TV in all of them has never been done before.

We are really broadcasting around the world live – it is the same footprint that the World Cup is using with its broadcast partnerships so the audience number on this should exceed a billion people watching it live. Because of time zones I doubt it will go much over that.

In the US we are on three different networks and will be dealing with the major broadcasters in every territory.

MW How will the timing affect the broadcast?

KW The show will be three hours long; it starts at 8pm and goes to 11pm Johannesburg time. It will be broadcast live-live throughout Europe and the Americas, with a tape delay in Asia and Australasia, and it will be repeated in primetime in North and South America.

MW Creatively, how are you mixing football with the live music performances?

KW We are using soccer icons throughout the show to host elements in their own languages. We will have some major celebrities, both African and from Hollywood, who are acting as hosts for the project.

There will be great collaborations with African music and there will be big moments because we will introduce the 32 teams throughout the evening of these performances with soccer greats. In addition we have just started negotiations with a famous UK football player who is now not going to be playing in the World Cup...

MW Looking at the musical line-up it appears that you have worked hard to find a balance between internationally-renowned and local African artists on the bill.

KW We looked at the African continent as a whole with Amadou & Mariam and Angelique Kidjo and we also wanted to have a very strong South African presence like

The Parlotones and BLK JKS. The event is from South Africa so even the major international artists are there to support this African look and feel, so you will see a lot of collaborations along with hit songs from Alicia Keys, Black Eyed Peas and Shakira. Overall we think this reflects the very balanced view that we have taken.

Over the next couple of months we will be announcing a number of additional performers and there will be some big surprises in terms of talent; it will continue to build.

MW In terms of ticketing distribution, pricing and audience strategy what have you in place?

KW We have spent a lot of time on how the actual hard tickets will be distributed and who buys the tickets. There has been an extensive plan to avoid piracy that we have put together and FIFA approved of. It is going to be handled through a large local ticketing agency in South Africa and our local promoter Showtime Entertainment.

We have priced the tickets to the local marketplace. What we didn't want to do is have ticket revenue drive the success of the event. We want to make sure that there are locals at the event and an adequate amount of affordable tickets for them. We will have a very 'vibey' live stadium.

LEFT On the world stage: Alicia Keys (inset) and local stars Amadou & Mariam (bottom left) will perform at the FIFA World Cup Kick-Off Celebration

BELOW Orlando blooms: the 40,000-capacity Orlando Stadium in Soweto will be seen by a billion TV viewers when it hosts the music extravaganza



"We have just started negotiations with a famous UK football player who is now not going to be playing in the World Cup..."

KEVIN WALL



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- 3 **i-tab** will transpose catalogues into the necessary formats at no cost to the rights owners
- 4 **i-tab** provide full and comprehensive download audit trails to ensure that payments are full and correct
- 5 **i-tab** will work with artists, rights owners and representative organisations to ensure that the digital era does not compromise legalities
- 6 **i-tab** will work with artists and rights owners to expand this new channel to their benefit & share their music with the digital generation

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Features

HITTING THE RIGHT NOTE

"People still want to purchase music in book format but are now doing that much more online..."

MARK MUMFORD,
HAL LEONARD



As the Frankfurt Musikmesse approaches, Music Week looks at the current issues and innovations within the UK sheet-music industry where the i-Tab is eagerly anticipated

Sheet music

By Paul Sullivan

THE PAST FEW YEARS have not been the greatest for many businesses, but the UK sheet-music industry has weathered the recession well.

Indeed markets in the UK and Germany (where this month's Frankfurt Musikmesse will take place) have remained stable, with the German publishing association Deutscher Musikverleger-Verband reporting that German music publishers "were able to achieve the same sales volume for sheet music in 2009 as in 2008, despite the continued competition from the illegal copying of music."

"Certainly the overall decline of the economy has suppressed expendable income," says Hal Leonard's director for European sales & marketing Mark Mumford, "and that's taken a bite out of the sheet-music industry, but thankfully less than the rest of the music products industry. It's still a challenge to get retailers to take in adequate inventory and to improve merchandising though."

Faber chief executive Richard King believes that with sheet music being a highly-specialised niche sector involving a "relatively small number of dedicated enthusiasts," the market has proved largely recession-proof. "Belief in this principle has encouraged us to work tirelessly on new product and promotion through the recession," says King. "Other than a couple of

lumpy periods in the middle of last year we've maintained steady, if unexciting sales growth year on year."

While the buoyancy of the sheet-music trade has hardly been helped by the closure of a number of key high-street retailers, new online operations are contributing to its stability.

Faber's digital download sales have shown significant percentage growth, and have, according to King, started to become "a meaningful revenue stream".

Meanwhile Mumford says online sales of sheet music "are undoubtedly now a bigger part of selling sheet music but as physical mail-order fulfillment".

"People still want to purchase music in book format but are now doing that much more online," says Mumford who points to Hal Leonard's new dedicated website, aimed at dealers, as an initiative that is helping to boost online trade. "They can access a number of resources to support them in selling from their website and have the publication on their website for sale on the same day as we release it," he enthuses.

"Having said that, digital [download] sales are growing and are now a fundamental part of our business strategy," continues Mumford. "We have seven websites dedicated to digital sheet music for different music-maker groups and are working with different partners on a variety of projects."

The market has also been buoyed by government initiatives such as Wider Opportunities and Sing Up. But Schott sales and marketing director Rob Garcia is con-

cerned about the future of such projects. "One of our main concerns from the educational side is that government schemes like these, which keep music alive, remain active. We all benefit a great deal from these projects and there is a danger that if this is not continued, we as an industry might suffer terribly."

But in the meantime, new sheet-music titles are selling strongly. Schott's educational arm is steadily turning over everything from folk songbooks to pop guides.

Meanwhile at Mel Bay its three biggest pre-sellers and newest releases are artist driven - Steve Gadd (currently drumming for Eric Clapton), and Tommy Emmanuel have both released folios, and the company is promoting its first artist signing Rodney Branigan, who is due to perform at MusikMesse.

Over at Music Sales its biggest sellers in recent weeks have been titles featuring the songs of Taylor Swift, Lady GaGa, Glee, AC:DC, Michael Jackson, Mark Knopfler, Led Zeppelin and Ludovico Einaudi.

For Hal Leonard, sales of film and TV titles including Twilight: New Moon (Score), Avatar and Glee are proving particularly healthy while the company is also seeing growth in its titles aimed at acoustic guitar performance and is looking to capitalise on major artist tours this year.

"We have a number of artist European tours coming up in the next few months such as Metallica, Black Eyed Peas, Black Sabbath, Bon Jovi, Owl City, Kings Of Leon and John Mayer, which are obviously great opportunities for us to promote and sell Hal Leonard-related folios on

ABOVE
The iPod of the sheet-music world? Expected to help boost digital sales, the i-Tab sits on the end of a guitar and scrolls lyrics and chords in perfect time

Features

"We have worked tirelessly on new product and promotion through the recession. We've maintained steady, if unexciting sales growth year on year..."

RICHARD KING, FABER

and off line," enthuses Mumford.

Faber has seen good sales from its matching folio product (new titles include Muse, Jamie Cullum, Robbie Williams and Corinne Bailey Rae) and its chord songbooks for guitar and ukulele. "The key is the good old traditional combination of content, pricing and format," insists King who points to a clear music-making trend that has stemmed from thrifty consumers.

"There is no question that ukulele has had a significant resurgence through the recession. It's cheap, accessible and great fun. A ukulele chord songbook with the right content will now typically outsell guitar."

One of the focuses at the forthcoming Musikmesse trade fair will be how the relationship between retailers and publishers will change with regards to the digital possibilities of music marketing and distribution. One panel - Music retailing and the 21st Century Publisher - will specifically address the concerns of the industry in the digital age via discussions between high-level industry participants.

New deals and distribution methods currently operating in the market include Hal Leonard's worldwide sales, marketing and distribution relationship with Randall & Nancy Faber and the Piano Adventures catalogue, Mel Bay's distribution deal for DVDs and CDs (the company is also working on a speculative "print on demand" service via online sites) and Music Sales has taken on the sales and distribution of the Rhinegold Music Study Guides with positive results.

Among the technological innovations expected to boost digital sales of sheet music is Apple's new iPad and the i-Tab with the latter designed to sit on the end of a guitar scrolling lyrics and chords in perfect time.

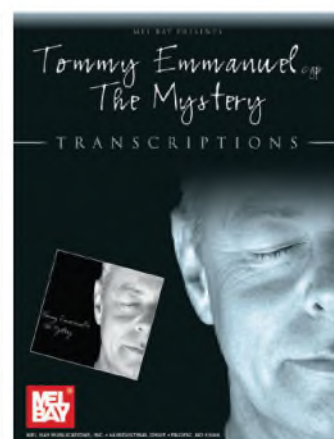
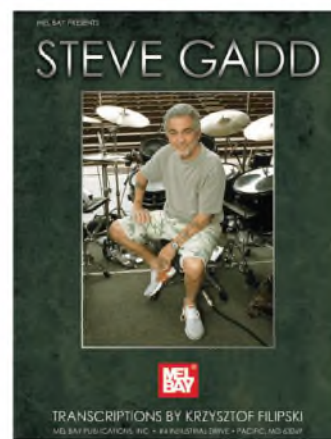
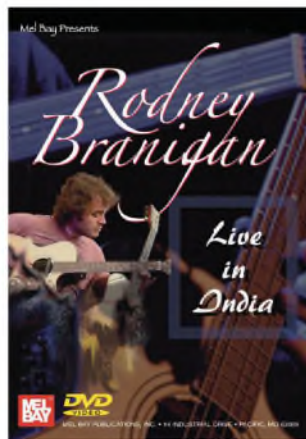
Indeed, the i-Tab itself - the first platform offering true tempo scrolling, synchronised audio and advanced features such as embedded key change - represents a significant step forward for the industry, allowing rights owners the opportunity to deliver all formats of sheet music in a new digital framework. Programs like PureSolo "wrap" sheet music and/or lyrics in a proprietary file format along with a corresponding backing track and then deliver it in a way that allows users to record themselves playing that sheet music or singing those lyrics.

Germany remains an important market for sheet music, with German music publishers comprising around 10% of the total revenue of the industry. In 2009, the (so-called) paper business amounted to about €60m. Hence Musikmesse is an important industry event for most publishers with many embracing the opportunity to meet with current customers, create new contacts and present new ideas.

Schott will be relaunching its mds-partner website at the event, and Music Sales, who according to Group COO Chris Butterm is anticipating a "bumper show", will have over 100 new titles there, "ranging from 10-minute Teacher DVDs, to new Eric Whitacre choral titles, Play Guitar, Bass and Drums with AC:DC, the new Ellie Goulding matching folio, and a new series of Jazz Transcriptions featuring Teddy Wilson, Duke Ellington and Earl Hines".

"For the first time we have allocated a substantial amount of space and staff to a digital suite," says Richard King of the upcoming event, "through which we are promoting a recently launched

RIGHT
Film titles via Hal Leonard are selling well while Mel Bay is confident of success with its three big new releases



BELOW
Step forward: the i-Tab is a significant step forward for the industry and will be pushed heavily at Frankfurt's Musikmesse (right)



musikmesse



scheme - partners a Faber-created start-up which is our way of harnessing the power of the web for digital sheet-music downloads. We will be promoting the scheme to specialist web retailers, licensees and rights licensors."

The i-Tab company - which will be highlighted at the event's opening press conference as an example of one of the most innovative products at the show - plans to showcase its new product to buyers and media, make appoint-

ments with more distributors and conclude deals with music rights owners.

In Frankfurt, Mel Bay will be looking at securing certain countries and territories with custom prints and foreign language/translated publications, as well as "planning future business with German and Italian distributors", promoting the third-party catalogues they have taken on exclusively and expanding the Eastern Bloc territories".

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Features

CHANGING THE TICKETING TUNE



The UK ticketing market is gearing up for significant change: new players are set to enter the market, pricing and secondary selling is transforming and technology is playing an increasingly bigger role

Ticketing

By Gordon Masson

THE MONTHS AHEAD could well see something of a revolution in the UK ticketing market.

With ticketing giant CTS Eventim making its entry into the country and the market waiting to see exactly how the Live Nation and Ticketmaster merger will impact on the trade, only one thing is certain and that's change.

First in the line of fire is pricing. The battle lines over secondary ticketing may have been blurred in recent years with artists, managers and even promoters inking deals with the likes of Seatwave and Viagogo, but now it seems that the primary ticketing companies are preparing to strike back, as pipedreams of dynamic pricing models – which have the ability to charge different fees for tickets based on demand and the timing of the purchase – come to fruition.

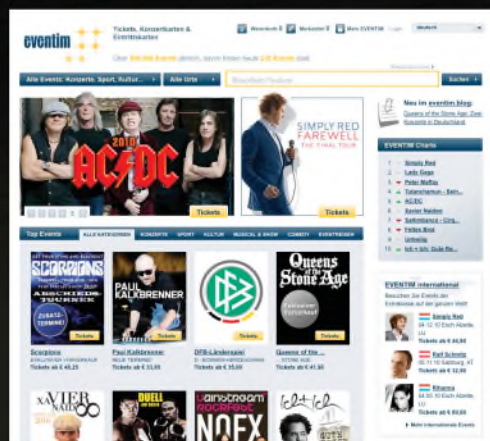
"We've not done full dynamic pricing in the UK yet, but the prospects of a full arena tour sold using dynamic pricing is inevitable within the next year or two," reveals Ticketmaster UK managing director Chris Edmonds. "It's definitely part of the plan going forward in our merger with Live Nation."

The Ticket Factory's general manager Will Quekett believes the travel industry's success with dynamic pricing could provide lessons. "We can certainly learn from the yield management models that the travel business has developed over the years," says Quekett.

"I think we'll start to see technology that allows the hirers of venues to let the market determine the price of tickets."

But not everyone is as bullish. See Tickets chairman Nick Blackburn notes, "The problem with dynamic ticketing is that the acts have to agree to it. But tour managers need to know what their guarantees are going to be so they can budget accordingly. With dynamic pricing that becomes difficult."

However, while dynamic pricing remains a work in progress, the ticketing business is continuing to develop technology to improve the services it can offer to its pro-



ducer clients and the fans who purchase tickets.

"We've introduced interactive seating maps for a number of our West End theatre venues and the response to them has been amazing both from clients and consumers," reveals Ticketmaster's Edmonds. "From a consumer point of view the transparency of being able to make a choice on their seats there and then on our website has resulted in a very interesting shift in our internet sales increasing. Going forward we'd like to roll out the seating maps for live music venues as well."

Indeed, the Ticketmaster boss believes such innovation can help dissuade fans from risking their cash with unscrupulous secondary-ticketing operations. "If you can raise awareness in the primary market it stops people drifting off to dodgy secondary sites," observes Edmonds.

In saying that, Ticketmaster's secondary ticketing subsidiary Get Me In! is acting in consort with its parent company to develop better ways of delivering tickets to punters.

"We're a relatively young company but we're growing substantially," says Get Me In! general manager Andrew Blachman. "We're a volume business so the lower the ticket price the better it is for us because more people buy: we're a marketplace rather than a broker."

Blachman reports 70% of the tickets traded through

Get Me In! are for live music events and he reveals one way in which the secondary business can work hand in hand with primary ticketing to everyone's benefit.

"Because we are owned by Ticketmaster we're working on a system whereby Get Me In! can cancel the original tickets to reprint them in the new buyer's name," he tells *Music Week*. "That creates a completely secure market, validated by the TicketFast system, and it means we can bring down the shipping costs of using a courier, for example, by allowing the buyer to print at home."

Blachman also contends that the size of the secondary market is probably underestimated. "It's extremely fragmented – there are hundreds of resellers out there in the UK and we know that they use Get Me In! to sell their tickets," he states. "So I don't know if there will be much consolidation among secondary ticketing sellers, but whether the marketplaces such as ourselves consolidate remains to be seen."

On the flip side See Tickets' Blackburn does not believe that fans are best served by operations with dual purposes. "I'd love to know how many times a ticket is sold," he comments. "It's a difficult area to try and do both things. We make a living out of being a primary ticketing company."

Blackburn is underwhelmed by the entry of CTS Eventim to the UK market, while he is guarded about what the merger of Ticketmaster and Live Nation might mean.

"You really need to look 20 years later to gauge the impact that things like Live Nation/Ticketmaster have on the market," he says. "But right now it's polarising people to where they might award their business and we obviously hope that some of that might fall our way."

The Ticket Factory's Quekett also views it as an opportunity. "The uncertainty of the situation regarding Eventim, Live Nation and Ticketmaster can only be helpful to us and the fact that the merged entity in the United States is going back to Ticketmaster could

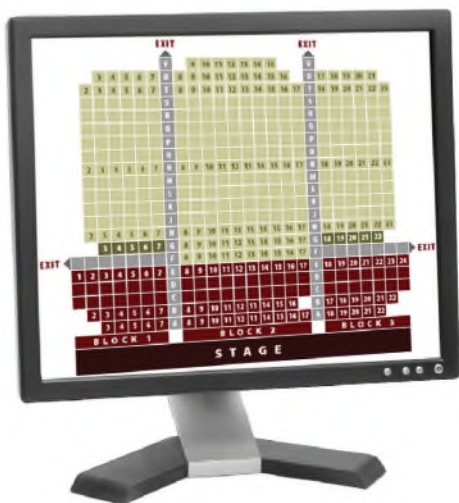
LEFT

Germany calling: CTS Eventim's entry into the UK marks a sea change for the live market – but some observers are already questioning its commitment to this country

"You really need to look 20 years on to gauge the impact that things like Live Nation/Ticketmaster have on the market..."

NICK BLACKBURN, SEE TICKETS

Features



ABOVE
Screen to seat: interactive seating maps offered by various primary ticketing operations are already dictating a major shift towards internet sales

INSET RIGHT
CTS Eventim owner Klaus-Peter Schulenberg

persuade clients here to look at other providers," says Quekett.

Blackburn adds, "My question about CTS would be are they really serious about establishing themselves in the UK?"

In America, he claims, the CTS system has not worked out and Live Nation has reverted to Ticketmaster. Blackburn con-

tends that the same outcome is possible here.

He adds, "In my opinion CTS are doing the bare minimum to meet the contractual requirements of their deal with Live Nation, but they're not showing any ambition to grow and we've already heard a hint from [CTS Eventim owner Klaus-Peter] Schulenberg that they might withdraw from the UK."

CTS did not respond to *Music Week* queries, but Edmonds believes CTS has already established a presence in the UK. "On February 1 Live Nation's business moved from Ticketmaster to CTS in the UK, so that has obviously affected our business," he says. "CTS has also picked up some theatre business as well as attractions and family-event clients, so they are making an impact. And meanwhile HMV has made a statement of intent in terms of their plans for the UK, so the competition is

fierce, but thankfully we're still doing very well at the moment."

HMV Ticket manager Jason Thomas says the retailer's decision to make the division a standalone ticketing agent has led to investment in a revamped website and a new call centre.

"These developments mean we are now able to offer customer fulfilment that covers a diverse range of purchase/delivery options including a cost-effective print-at-home option, which is becoming increasingly popular," says Thomas. "Additionally, we can now offer a venue-management system, which gives venues numerous benefits including full-access control. Accordingly, HMV Tickets is now looking to deal with promoters and venues direct for all ticketed events - whether for music, theatre and comedy or sport and attractions so that we can further extend choice to our customers."

The brand gives HMV's inventory partners access to a growing customer base that is now able to purchase tickets online via hmv.com, by phone through the call centre and across 280 HMV stores nationwide. "In key stores this will be complemented by an HMV Tickets box office," continues Thomas. "There are eight already, including in the West End, and a gradual rollout will see more confirmed throughout the year."

"The HMV Tickets offer has enormous online and store marketing support and, of course, there are all manner of synergies we can achieve when you bring our live venues into the equation. Our Hammersmith store, for example, has become an extended box office for the nearby Apollo; likewise the HMV in Edinburgh for the HMV Picture House. These live venue/ticketing relationships to content also means we have the option to increasingly offer product/ticket bundles."

With HMV becoming more sophisticated in



bundling offers with CDs, its competitors are also looking at new avenues to bolster business.

Citing one system that might become more prevalent, Edmonds says, "Paperless ticketing worked well here with Metallica and The Who and I know it worked very well in the United States with a Miley Cyrus tour. It's probably the most effective solution to combat touts."

One sticking point with any technological development, contends Blackburn, is trying to get rival companies to work together for the sake of the ticket buyer.

"Because you need scanners and readers to be able to accept passes from all ticketing outlets, that technology needs to be open so everyone can use it," says Blackburn. "We had a problem with the group sales we did for the Tutankhamun exhibition. Ticketmaster was pressuring people to trade in their tickets so that their scanners could read them, but eventually they capitulated and re-programmed their scanners to read other tickets."

Despite such issues - and evidence that the number of gigs and tours have taken a hit in 2010 - Blackburn says See Tickets is enjoying a good year. "We're slightly ahead of budget: theatre is going well as is comedy, exhibitions and new clients, but music is slightly down on last year."

The Ticket Factory is also enjoying growth. "We're now handling more than 1m ticket transactions per year through providing the box office for the NEC Group venues, but also outside ticketing for other organisations and we're on the cusp of announcing some new contracts very soon," says Quekett.

Quekett adds, "The iPhone App store could get interesting from a ticketing point of view as it will make it a lot easier for people to purchase their tickets using a phone, which is not a great experience at the moment."

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Key releases

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

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

Out this week

Singles

- **50 Cent** Do You Think About Me (Interscope)
- Previous single (chart peak): Baby By Me (17)
- **Arctic Monkeys** My Propeller (Domino)
- Previous single: Cornerstone (did not chart)
- **Billy Talent** Saint Veronika (Atlantic)
- Previous single: Devil On My Shoulder (did not chart)
- **Sarah Blasko** We Won't Run (Dramatico)
- Debut UK single
- **Craig David** One More Lie (Standing In The Shadows) (AATW/UMTV)
- Previous single: Insomnia (43)
- **Alex Gardner** I'm Not Mad (Polydor)
- Debut single
- **Mr Hudson** Anyone But Him (Good Music)
- Previous single: White Lies (20)
- **Karnivool** All I Know (Columbia)
- debut single
- **Anya Marina** Satellite Heart (Atlantic)
- Previous single: Whatever You Like (did not chart)
- **Motion City Soundtrack** Her Words Destroyed My Planet (Columbia)
- Previous single: Disappear (did not chart)
- **Usher feat. will.i.am** OMG (LaFace)
- Previous single: Moving Mountains (25)
- **Young Money** Bedrock (Island)
- Debut single

Albums

- **Autechre** Oversteps (Warp)
- Previous album (first-week sales/total sales): Quaristice (4,1915,119)
- **Gabriella Cilmi** Ten (Island)
- Previous album: Lessons to Be Learned (6,212/266,437)
- **General Fiasco** Buildings (Infectious)
- Previous album: General Fiasco (n/a)
- **Goldfrapp** Head First (Mute)
- Previous album: Seventh Tree (4,6,952/200,062)
- **Mary J Blige** Stronger With Each Tear (Geffen)
- Previous album: Growing Pains (1,015/81,681)
- **Laura Marling** I Speak Because I Can (Virgin)
- Previous album: Atlas, I Cannot Swim (1,392/74,141)
- **Pat Metheny** Orchestrion (Nonesuch)
- Previous album: One Quiet Night (1,264/15,010)
- **Motion City Soundtrack** My Dinosaur Life (Columbia)
- Previous album: Even If It Kills Me (1,791/6,102)
- **Snoop Dogg** Malice N Wonderland: More Malice (Parlophone)
- Previous album: Malice N Wonderland (2,690/9,074)
- **Uffie** Sex, Dreams & Denim Jeans (Because)
- Debut album

Out next week

Singles

- **30 Seconds To Mars** This Is War (Virgin)
- **Corinne Bailey Rae** Paris Nights (Virgin)
- **Mariah Carey** Angels Cry (Mercury)
- **Chelley** I Took The Night (3 Beat Blue)
- **Clipse** I'm Good (Sony)
- **The Drums** Best Friend (Island)
- **Goldhawks** Where In The World (Mercury)
- **Keri Hilson** I Like (Interscope)
- **Him** Scared To Death (Sire)
- **Stevie Hoang** No Coming Back (Mercury)
- **Katherine Jenkins** Love Never Dies (Warner Brothers)
- **Kids In Glass Houses** Matters At All (Roadrunner)
- **Plan B** She Said (Atlantic)

- **Florence Rawlings** Take Me In Your Arms And Love Me (Dramatico)
- **Scouting For Girls** This Ain't A Love Song (Epic)
- **Shakespears Sister** It's A Trip (SFPalare)
- **Tiesto feat. Nelly Furtado** Who Wants To Be Alone (Musical Freedom)

Albums

- **The Bamboos** 4 (Tru Thoughts)
- **Bonobo** Black Sands (Ninja Tune)
- **Mariah Carey** Angels Advocate (Mercury)
- **Clipse** Till The Casket Drops (Sony)
- **Craig David** Signed Sealed Delivered (AATW/UMTV)
- **Erykah Badu** New Amerykah Part Two (Motown)
- **Halestorm** Halestorm (Atlantic)
- **Katherine Jenkins** Believe – New Edition (Warner Brothers)
- **Kids In Glass Houses** Dirt (Roadrunner)
- **Madonna** Sticky & Sweet Tour (Maverick)
- **Opheth** Blackwater Park Legacy Edition (Sony)
- **Scorpions** Sting In The Tail (Columbia)
- **Titus Andronicus** The Monitor (XL/Merok)



- **To Roco Rot** Speculation (Domino)
- “Fourteen years after arriving on UK shores, Berlin's Stefan Schneider and Robert and Ronald Lippok have continued to make gentle waves with their economical electronic output. To Roco Rot's first album since 2007's ABC One Two Three, Speculation was partly recorded at Faust's studio in rural Germany which, according to Schneider, enabled them to achieve 'maximum brilliance and plasticity'. The move seems to have worked, with their musical template loosening to accommodate non-sequenced bass guitar and live percussion, giving the trio a human edge to their sound. That said, To Roco Rot have by no means thrown the baby out with the bathwater, and thankfully so, as the music they conjure is a unique thing indeed. The band are scheduled to perform at this year's Ether festival in London on April 23.”
- www.musicweek.com/reviews
- **United Nations Of Sound** tbc (Parlophone)
- **Various** Remember Me OST (Atlantic)
- **Youssou N'Dour** Music From I Bring What I Love (Nonesuch)

April 5

Singles

- **Chew Lips** Karen (Family)
- **Cypriss Hill** Rise Up (Parlophone)
- **Darwin Deez** Radar Detector (Lucky Number)
- **Doves** Andalucia (Heavenly/Virgin)
- **David Guetta feat. Kid Cudi** Memories (Positiva/Virgin)
- **Whitney Houston** Nothin' But Love (Arista)
- **Jack Johnson** You & Your Brother (Island)
- **R Kelly** Be My #2 (RCA)

- **Lissie** In Sleep (Columbia)
- **Ben Montague** Haunted (BM Music)
- **One Republic** Secrets (Interscope)
- **Paramore** The Only Exception (Fueled By Ramen)
- **Alan Pownall** Chasing Time (Mercury)
- **Primary 1** You Never Know (Atlantic)
- **Joshua Radin** I'd Rather Be With You (4th Floor)
- **We Are Scientists** Rules Don't Stop (Virgin)

Albums

- **Alessi's Ark** Soul Proprietor (Virgin)
- **Avett Brothers** I And Love And You (Columbia)
- **Sarah Blasko** As Day Follows Night (Dramatico)
- **John Butler Trio** April Uprising (Because)
- **David Byrne & Fatboy Slim** Here Lies Love (Nonesuch)
- **Cypriss Hill** Rise Up (Parlophone)
- **Doves** The Places Between: The Best Of (Heavenly/Virgin)
- **Jakob Dylan** Women And Country (Columbia)
- **James** The Night Before (Mercury)
- **Jonsi** Go (Parlophone)
- **Elli "Paperboy" Reed** Come And Get It (Parlophone)
- **Maia Sharp** Echo (Blix Street)
- **She & Him** Volume Two (Domino)

April 12

Singles

- **Bananarama** Love Don't Live Here/The Runner (Fascination)
- **The Cheek** Just One Night (Polydor)
- **The Courteeners** Take Over The World (A&M)
- **Eliza Doolittle** Skinny Genes (Parlophone)
- **Erykah Badu** Window Seat (Motown)
- **Selena Gomez And The Scene** Naturally (Hollywood/Polydor)
- **I Blame Coco** Self Machine (Island)
- **Jay-Z** On To The Next One (Roc Nation)

- **Katherine Jenkins** Fear Of Falling (Warner Brothers)
- **Lil Wayne feat. Eminem** Drop The World (Island)
- **MGMT** Flash Delirium (Columbia)
- **Lisa Mitchell** Oh! Hark (RCA)
- **Music Go Music** Light Of Love (Mercury)
- **Kate Nash** Do Wah Doo (Fiction)
- **Primary 1** The Blues (Grow Up/Atlantic)
- **Professor Green** I Need You Tonight (Virgin)
- **Shakira** Gypsy (Epic)
- **Summer Camp** Ghost Train (Moshi Moshi)
- **Taylor Swift** Today Was A Fairytale (Mercury)
- **Richard Walters** All At Sea (Kartel)
- **Paul Weller** Wake Up The Nation/No Tears Left To Cry (Island)

Albums

- **Darwin Deez** Darwin Deez (Lucky Number)



- **The Flaming Lips...** Dark Side Of The Moon (Warner Brothers)
- **Forever** The Sickest Kids Weekend: Friday (Island)
- **Natalie Merchant** Leave Your Sleep (Nonesuch)
- **MGMT** Congratulations (Columbia)
- **Plan B** The Defamation Of Strickland Banks (679/Atlantic)
- **Joshua Radin** Simple Times (4th Floor)
- **Scouting For Girls** Everybody Wants To Be On TV (Epic)
- **Shakespears Sister** Songs From The Red Room (SFPalare)
- **The Swellers** Ups And Downsizing (Atlantic)

April 19

Singles

- **AFI** Beautiful Thieves (Interscope)
- **Bullet For My Valentine** Last Fight (20-20)
- **Arno Carstens** Heartbreak (Epic)
- **Donkeyboy** Ambitions (Warner Brothers)
- **Efterklang** I Was Playing Drums (4AD)
- **Fenech-Soler** Stop And Stare (MCCA)
- **Frankie & The Heartstrings** Tenderly Want You Back (Popsex Ltd)
- Mixed by James Ford and released on the band's own label Popsex Ltd, Tencer has already enjoyed specialist spins on Radio 1, while the band were broadcast live from the station's In New Music We Trust event in Newcastle recently. The band hit the road in April for their first headline tour before joining forces with Futureheads for national dates, including appearances at the Great Escape, Evolution and Stag & Cagger festivals.
- **Hot Chip** I Feel Better (Parlophone)
- **Iyaz** Solo (Reprise)
- **Ludacris** How Low (Def.am)
- **Paolo Nutini** Candy (Atlantic)
- **Roll Deep** Good Times (Relentless/Virgin)
- **The Temper Trap** Science Of Fear (Infectious)
- **Diana Vickers** Once (RCA)
- **Charlie Winston** Like A Hobo (Real World)

Albums

- **Ash A - 2** Vol. 1 (Atmic Heart)
- **Selena Gomez & The Scene** Kiss & Tell (Hollywood/Polydor)
- **Ikons** Ikons (Service)
- **Kyte** Dead Waves (Kids)
- **Meat Loaf** Hang Cool Teddy Bear (Epic)
- **Music Go Music** Expressions (Mercury)
- **Kate Nash** My Best Friend Is You (Fiction)
- **Various** When In Rome (Photo Finish/Atlantic)
- **Wale** Attention Deficit (Polydor)
- **Paul Weller** Wake Up The Nation (Island)

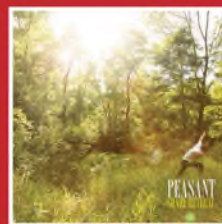
April 26

Singles

- **Ariel Pink** Round And Round (4AD)

THE PANEL

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



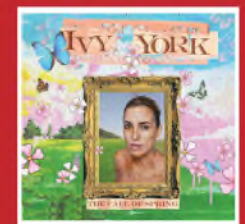
ALEXANDER TUDOR (DROWNED IN SOUND)
Peasant: Shady Retreat (Paper Garden)
 Inhabiting similar headspace to Elliott Smith, Jeff Tweedy, or Matthew Sweet, Damien DeRose's guitar and piano-led lo-fi switches on that sunbeam in your room, taking you back to the Sixties, with subtle nods to Pet Sounds and Abbey Road in kinship to their simplicity.



MICHAEL WYLLIE-HARRIS (LONDON TOUR DATES)
We Are Standard: The Last Time (Mushroom Pillow)
 This giddy mix of fizzing synths and angular, disjointed beats shows producer Andy Gill hasn't lost his touch. With New Order button-pusher extraordinaire Arthur Baker on remix duties, it seems these Basque Country riot starters know how to pick 'em... Infectious!



KEVIN TROTTER (THE BEAT SURRENDER)
RDA: Recommended Daily Allowance (Shakewell Records)
 RDA's enchanting self-titled debut is an intoxicating blend of intricate, slinky jazz and soulful textures. Richly diverse, it charms you from the opening Beach Boys-inspired Picture Club to the jazz chops of Homesick Gypsy to the string-laden Feeder.



PAUL SEXTON (SUNDAY TIMES)
Ivy York: The Call Of Spring (Ivy York)
 This debut by Australian Ivy draws on well-developed songwriting to land on the engaging side of quirkiness. Recorded in London, Mumbai and Nashville, it is as cosmopolitan as that sounds, but songs such as My Happiness and the title track are British enough to win fans over here.

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

- **Beta Hector feat. Dionne Charles** Payback (Tru Thoughts)
- **Biffy Clyro** Bubbles (14th Floor)
- **Boys Like Girls** Love Drunk (Columbia)
- **Raheem Devaughn** I Don't Care (live) (Island)
- **Forever The Sickest Kids** She Likes (Bitter Sweet Love) (Island)
- **Fun Lovin' Criminals** Mister Sun (Kilohertz)
- **Natalie Imbruglia** Scars (Malabar)
- **Kelis** Acapella (Polydor)
- **Lady Antebellum** Need You Now (Capitol)
- **Adam Lambert** For Your Entertainment (19/RCA)
- **Pete Lawrie** How Could I Complain EP (Island)
- **Mary J Blige feat. Jay Sean** Each Tear (Polydor)
- **Seams** Nightcycles (Tough Love)
- **Taio Cruz feat. Ke\$ha** Dirty Picture (Island)
- **Train** Hey, Soul Sister (Columbia)
- **We Rock Like Girls Don't** Welcome To My World (Distort)

Albums

- **Diana Birch** Bible Belt (Virgin)
- **Gogol Bordello** Trans-Continental Hustle (Rubric)
- **Boys Like Girls** Boys Like Girls (RCA)
- **Bullet For My Valentine** Fever (Sony)



- **Arno Carstens** Wonderful Wild (Epic)
- **Donkeyboy** Caught In Life (Warner Brothers)
- **Dreadzone** Eye On The Horizon (Dubwiser)
- **Evermore** Evermore (Warner Music)
- **The Fall** Your Future Our Clutter (Domino)

- **Harlem Hippies** (Matador)
- **Hole** Nobody's Daughter (Mercury)
- **David Holmes** The Best Of David Holmes - The Dogs Are Parading (UMC)
- **Iyaz** tbc (143/Reprise)
- **Usher** Raymond Vs Raymond (LaFace)

May 3

Singles

- **Bless Beats feat. Remi Nicole** Let It Go (Island)
- **Toni Braxton** Yesterday (Atlantic)
- **Miley Cyrus** When I Look At You (Hollywood/Polydor)
- **Sophie Ellis-Bextor** Bittersweet (Fascination)
- **Foals** This Orient (Transgressive)
- **Allison Iraheta** Friday I'll Be Over You (RCA)
- **Marina And The Diamonds** I Am Not A Robot (679/Atlantic)
- **Mini Viva** One Touch (Xenomania/Geffen)
- **Pearl And The Puppets** Because I Do EP (Island)
- **Pendulum** Watercolour (Warner Brothers)
- **Lauren Pritchard** Jackson Sessions EP (Island)
- **Timbaland feat. Justin Timberlake** Carry Out (Interscope)
- **Violent Soho** Son Of Sam/Bombs Over Broadway (Island)

Albums

- **Funki Porcini** Up (Ninja Tune)
- **Rowland S Howard** Pop Crimes (Infectious)
- **Natalie Imbruglia** Come To Life (Malabar)
- **JJ No 3** (Secretely Canadian/Sincerely Yours)
- **Kid Sister** Ultraviolet (Asylum)
- **Lady Antebellum** Need You Now (Capitol)
- **Adam Lambert** For Your Entertainment (19/RCA)
- **Ben Montague** Overcome (BM Music)
- **New Pornographers** Together (4AD)
- **Switchfoot** Hello Hurricane (Atlantic)
- **Diana Vickers** Songs From The Tainted Cherry Tree (RCA)

May 10

Singles

- **Aggro Santos** Candy (Mercury)
- **Detroit Social Club** Prophecy (Polydor)
- **Keane** Stop For A Minute (Island)
- **LCD Soundsystem** Drunk Girls (CFA)



- **Lights** Saviour (Warner Brothers)
- **Little Fish** I Am Crazy (Island)
- **Nas feat. Damian Marley** As We Enter (Universal)

Albums

- **Toni Braxton** Pulse (Atlantic)
 - **Michael Buble** Crazy Love (Reprise)
 - **Foals** Total Life Forever (Transgressive)
 - **Taylor Hawkins** Red Light Fever (Columbia)
 - **The National** High Violet (4AD)
- High Violet boasts 11 tracks recorded at the band's studio in Brooklyn, with further recording and mixing at Tarquin Studios in Bridgeport, Connecticut with Peter Katz. Lead single Bloodbuzz Ohio will lead the UK campaign and the band will return to these shores in May for a one-off appearance at the Royal Albert Hall on May 6.
- **Phosphorescent** Here's To Taking It Easy (Dead Oceans)
 - **Unkle** Where Did The Night Fall (Surrender All)

May 17 and beyond

Singles

- **B.O.B feat. Bruno Mars** Nothing On You (Atlantic/Grand Hustle) (17/5)
- **Chiddy Bang** Truth (Regal) (17/5)
- **Deelux** Hot Hot Hot (Mercury) (17/5)

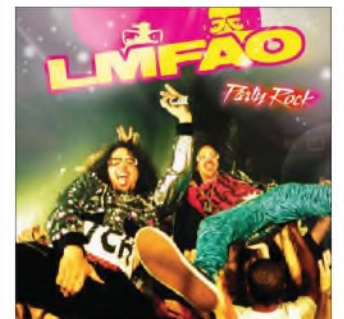
- **Gorillaz** Superfast Jellyfish (Parlophone) (17/5)
- **Ellie Goulding** Guns & Horses (Polydor) (17/5)
- **Paul Harris V Eurythmics** I Want You (R2/Sony) (30/5)
- **Hurts** Better Than Love (RCA) (17/5)
- **Amy Macdonald** Spark (Vertigo) (17/5)
- **Katie Melua** The Flood (Dramatico) (17/5)
- **Mumford & Sons** Roll Away Your Stone (Island) (17/5)
- **Nightbus** I Wanna Be You (Island) (17/5)
- **Owl City** Umbrella Beach (Island) (17/5)
- **Renee Fleming** Endlessly (Mercury) (17/5)
- **Slow Club** Giving Up On Love (Moshi Mosh) (17/5)
- **Sugababes** Crash & Burn (Island) (17/5)

Albums

- **3OH!3** Streets Of Gold (Photo Finish/Asylum) (17/7)
 - **B.O.B** B.O.B presents The Adventures Of Bobby Ray (Atlantic/Grand Hustle) (24/5)
 - **The Black Keys** Brothers (V2/Cooperative) (17/5)
 - **Broken Social Scene** Forgiveness Rock Record (Bellz Union) (17/5)
- Broken Social Scene have announced a string of regional live dates across the UK plus appearances at T in The Park and Oxegen festivals this summer. Produced by John McEntire, Forgiveness Rock Record features guest turns by Leslie Feist, Amy Millan and Evan Cranley (Stars), plus Emily Haines and Jimmy Shaw of Metric. The record also includes contributions by The Sea and Cake's Sam Prekop and Sebastian Grainger.
- **Daisy Dares You** tbc (live) (24/5)
 - **Deftones** Diamond Eyes (Reprise) (17/5)
 - **Detroit Social Club** Notes From The Underground (Polydor) (17/5)
 - **Drake** Thank Me Later (Island) (24/5)
 - **The Drums** tbc (Moshi Mosh/Island) (24/5)
 - **Renee Fleming** Dark Hope (Mercury) (17/5)
 - **Macy Gray** The Sellout (Concord/Island) (17/5)
 - **Jack Johnson** To The Sea (Brushfire/Island) (24/5)
 - **Kelis** Flesh Tone (Polydor) (17/5)
 - **LCD Soundsystem** tbc (DFA) (17/5)
- “LCD Soundsystem's third album – one of 2010's most highly-anticipated releases and apparently their last – is an excellent set, but

not quite as good as its all-conquering predecessor Sound Of Silver. Among its numerous positives are the opening single Drunk Girls, a swaggering glam stomp like Bowie filtered through vintage Fall; All I Want, which furthers the Bowie theme by aping the experimental guitar histrionics of "Heroes"; and Change, a delicious slice of warped electronic pop with a soulful feel. These three songs are among the band's very best. On the other hand, one or two tracks, notably Pow Pow, sound like extended jams in search of an idea, packed full of great sounds but lacking any coherence. That said, this is a brilliant album, a testament to main man James Murphy's experimental pop brilliance and production wizardry. Yes, the album may not quite scale the cohesive heights of Sound Of Silver, but then what does?"

www.musicweek.com/reviews



- **LMFAO** Party Rock (Interscope) (24/5)
- **Jamie Lidell** Compass (Warp) (17/5)
- **Lights** The Listening (Warner Brothers) (17/5)
- **McLean** tbc (Asylum/Atlantic) (17/5)
- **Katie Melua** The House (Dramatico) (24/5)
- **Janelle Monae** The Archandroid (Wondaland Arts Society/Bad Boy) (17/5)
- **Nas & Damian 'JR Gong' Marley** Distant Relatives (Island) (24/5)
- **Pendulum** Immersion (Warner Brothers) (24/5)
- **Silver Columns** Yes And Dance (Moshi Mosh) (24/5)
- **Stone Temple Pilots** Stone Temple Pilots (Atlantic) (24/5)
- **Stornoway** Beachcomber's Windowsill (4AD) (24/5)
- **Zero 7** Best Of (Atlantic) (14/6)

SINGLE OF THE WEEK

Usher feat. will.i.am OMG (LaFace)



Produced by the ubiquitous will.i.am, OMG is the lead single from Usher's forthcoming album Raymond V Raymond. Stylistically, this track finds the global superstar stepping up a gear from his former release, 2008's Here I Stand. Led by a heavily vocodered vocal, OMG – Oh My Gosh – is an upbeat piece of beat-driven, synth-heavy pop which lets Usher's voice take centre stage crooning "I fell in love with shawty when I seen her on the dance floor, she was dancing sexy, pop, pop, popping, dropping, dropping low." The track has been earning strong specialist and club support in the UK and precedes the new album's release on March 30.

ALBUM OF THE WEEK

Goldfrapp Head First (Mute)



Goldfrapp's fifth album sees the duo's sound sharing more with the synth-led pop of their Supernature and Black Cherry albums than the folksy aspirations of the gentler Felt Mountain and Seventh Tree. As with previous albums, production and songwriting remains an in-house affair, shared jointly between Alison Goldfrapp and Will Gregory, who will be hoping to regain some of the commercial ground lost with 2008's Seventh Tree. Key songs here include the anthemic title track, the jubilant Dreaming and lead single Rocket. The duo will be taking the album on the road this summer with an extensive festival and touring schedule.

Charts analysis

Analysis Alan Jones



Charts go gaga over the Lady

IT IS ALL CHANGE THIS WEEK, with Lady GaGa storming back to the top of both charts - with a little help from Beyonce. Some 58,563 buyers were sufficiently engaged by Telephone last week for it to ring up a 12-1 leap on the chart to provide **Lady GaGa** with her fourth number one single and **Beyonce** her sixth.

The track, which was recorded for GaGa's Fame Monster album, debuted at number 30 last December, and tops the chart on its 17th week in the Top 200, its 15th in the Top 75, its eighth in the Top 40 and its first in the Top 10. It was produced by Rodney Jerkins, who also co-wrote the track with GaGa, Beyonce, LaShawn Daniels and Lazonate Franklin. It's the third number one hit written by Jerkins, who also helped to pen the Spice Girls' 2000 double-header Holler/Let Love Lead The Way, and Beyonce & Jay-Z's 2006 success DeJa Vu.

GaGa and Beyonce have each had a hand in writing all of their number one hits. Telephone has proved a great deal more successful than the dynamic duo's other collaboration, Video Phone, which was billed as being by Beyonce feat. Lady GaGa,

peaked at number 58 and has sold 50,139 copies to date.

GaGa returns to the top of the albums chart with The Fame, narrowly defeating a challenge from **Glee: The Music - Season One - Volume 2**. The latter album made all the early running but a late rally delivered The Fame back to the chart summit for the third time. Its sales of 45,025 (versus Glee Volume 2's 43,407) obviously include both the original album and the later Fame Monster repackage. The latter version of the album has dominated of late, especially as it is the only version to contain Bad Romance and Telephone but the original increased sales more than a hundredfold last week, and accounted for 39.66% of the album's overall sales - possibly because it is now being widely discounted, with HMV, for example, pricing it at £3.99 online, with free delivery.

Meanwhile, **Boyzone's** Brother dips 1-3 this week (38,655 sales), while **Gorillaz's** Plastic Beach dips 2-4 (25,547 sales).

In a week of few distinguished debuts, the only other album to sell enough copies to secure a Top 20

Sales statistics

Last week	Singles	Artist albums
Sales	2,631,148	1,473,937
prev week	2,654,753	2,108,668
% change	-0.9%	-30.1%

Last week	Compilations	Total albums
Sales	320,592	1,794,529
prev week	481,670	2,590,338
% change	-33.4%	-30.7%

Year to date	Singles	Artist albums
Sales	32,713,609	18,607,831
vs prev year	29,857,196	18,456,422
% change	+9.6%	+0.8%

Year to date	Compilations	Total albums
Sales	3,960,751	22,568,582
vs prev year	4,319,861	22,776,283
% change	-8.3%	-1.0%

Compiled from sales data by Music Week

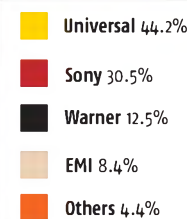
place is Sweet 7, the first from **Sugababes'** latest line-up - Heidi, Amelle and Jade - which has already spawned three Top 10 singles, and debuts at number 14 (11,234 sales). Sugababes' seventh regular album - they also issued the compilation Overloaded - it is their lowest charting set since 2000 debut One Touch, which debuted at number 77, peaked 20 weeks later at number 26, and featured an entirely different line-up of Keisha, Mutya and Siobhan. Total sales of albums bearing Sugababes' brand stood at 4,210,025 before the latest release, while their 26 hit singles have sold 3,707,399 copies.

With the Mother's Day effect working its way out of the chart, some albums suffer big losses, including **Michael Buble's** Crazy Love (down 6-11, with sales off 68.6% at 12,701), **Simply Red's** Tesco-exclusive Songs Of Love (12-31, 77.9%, 5,767 sales), **John Barrowman** (14-34, 73%, 5,385 sales) and **Sharleen Spiteri's** The Movie Songbook (19-35, 70.8%, 4,880 sales). On the compilations chart, last week's number one, Forever Friends: Mum In A Million, suffers an 89.5% dip in sales to 4,370, and plummets to number 16, ceding pole position to Massive R&B: Spring 2010 (22,085 sales).

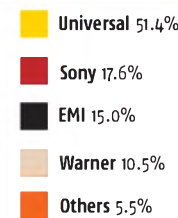
Overall sales dive 30.7% to 1,794,529 - their lowest level for 26 weeks, and 25.92% below sales of 2,422,144 in the same week in 2009, which crucially included the trading period immediately prior to Mother's Day, rather than the one after it.

On the singles chart, the twin coronation of Lady GaGa and Beyonce means that **Tinie Tempah's** Pass Out dips to number two (57,168 sales) after a fortnight in pole position. **Rihanna's** Rude Boy also slips, falling 2-3 (45,716 sales). It is a fall which seems to spell the end of its chances of being her fourth number one, dooming it instead to

ARTIST ALBUMS



SINGLES



Williams since his departure from Take That, the least successful was Sin Sin Sin, which reached number 22 in 2006. Morning Sun is also faring far worse than previous Sport Relief singles. Sport Relief is a biennial event which started in 2002, and the very first Sport Relief song, Elton John and Alessandro Safia's Your Song reached number four. Subsequently, Some Girls by Rachel Stevens reached number two in 2004, Don't Stop Me Now topped the chart for McFly (2006) and Lecna Lewis reached number two with Better in Time/Footprints In The Sand (2008).

Cheryl Cole's performance of Parachute on Sport Relief seemed to go down better than Morning Sun, helping the track to climb for the sixth straight week, after it was static in midweek sales flashes. Parachute eventually moved 8-6, with sales up 31.9% at 33,861. Even Cole's debut solo single, Fight For This Love, received a Sport Relief boost, moving 51-40 with sales increasing 20.2% to 6,651 after Rufus Hound reprised his Let's Dance For Sport Relief routine watched by an amused Cole. The event also focused attention on Cole's 3 Words album, which sprints 27-15, achieving its highest chart placing for 11 weeks with sales of 10,886 and lifting its 21-week tally to 719,754.

While Glee: The Music - Season One - Volume 2 debuts at number two on the albums chart, as noted above, no fewer than 13 new **Glee Cast** tracks were released as singles. Seven make the Top 200. The TV phenomenon raises its 2010 tally of Top 40 hits to seven, as Cyndi Lauper cover True Colors debuts at number 35 (8,558 sales). Of the rest, only Imagine (number 57, 4,593 sales) makes the Top 75. For the record, that's 45 Glee Cast singles so far this year, of which 38 have made the Top 200, and 18 the Top 75. Sales now total 1,105,982.

Singles sales overall are down 0.9% week-on-week to 2,631,148 - 5.6% above same-week 2009 sales of 2,491,164.

Alan Jones

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 LADY GAGA The Fame	£8.99	£3.99	£5.28	£5.99
2 GLEE CAST Glee: The Music Vol 2	£9.93	£8.99	£8.95	£8.95
3 BOYZONE Brother	£8.93	£8.99	£8.95	£8.93
4 GORILLAZ Plastic Beach	£8.93	£8.99	£8.95	£8.93
5 ALIQA KEYS The Element Of Freedom	£7.63	£7.69	£7.99	£7.63

Source: Music Week

International charts coverage Alan Jones

Sade tops worldwide sales rankings for fifth week

SOLDIER OF LOVE by Sade (pictured) tops the worldwide sales rankings for the fifth straight week, although its margin of victory is much reduced, with Gorillaz' third album, Plastic Beach, challenging its superiority. The Sade set remains charted in 26 territories, but is no longer number one anywhere, losing its chart-topping status in the Czech Republic (1-3), France (1-4), Hungary (1-2) and Wallonia (1-2). It remains at

number two in Poland, and is still in the Top 10 in Portugal (3-3), Russia (5-4), Switzerland (3-4), the US (2-6), Germany (7-6), Austria (6-7), South Africa (8-7), Italy (6-8), Finland (12-9) and Canada (2-10).

Meanwhile, Plastic Beach by Gorillaz is off to a bright start, debuting in 19 countries, having charted last week in Japan, where it now falls 22-44. Plastic Beach is number one in Australia, Austria and Denmark. By comparison,

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



Table with 10 columns: This wk, Last wk, Wks in chart, Artist, Title, Label / Catalogue number (Distributor). Rows include Lady Gaga, Glee Cast, Boyzone, Gorillaz, Alicia Keys, etc.

Table with 10 columns: This wk, Last wk, Wks in chart, Artist, Title, Label / Catalogue number (Distributor). Rows include Whitney Houston, Michael Buble, Ade, etc.

Official Charts Company 2010.

- Allen, Lily 32; Alvin & The Chipmunks 42; Barrowman, John 34; Beyonce 22; Bieber, Justin 33; Biffy Clyro 49; Black Eyed Peas 21; Bombay Bicycle Club 68; Boyle, Susan 36; Boyzone 3, 57; Broken Bells 72; Buble, Michael 11, 40...

MusicWeek Awards **10**

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SOUND PERFORMANCE



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