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- 4 I Just Want To Make Love To You
- 5 They Can't Take That Away From Me
- 6 Let's Fall In Love
- 7 I Didn't Know What Time It Was
- 8 Accentuate The Positive
- 9 Teach Me Tonight
- 10 Don't Get Around Much Any More
- 11 Night And Day
- 12 Bewitched, Bothered And Bewildered



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EMI

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14th October - Cliff's 70th birthday
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ITN News
ITV London Tonight
BBC Breakfast
BBC News

18th October
The One Show

19th October
Alan Titchmarsh show

21st October
Sky News/Sunrise

22nd October
Loose Women

MusicWeek

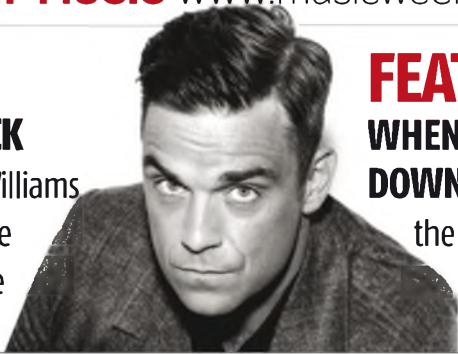


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NEWS

ROBBIE SWINGS BACK INTO ACTION Robbie Williams looks to the future PLUS free 168-page tribute magazine



FEATURES

WHEN THE SUN GOES DOWN MW looks back as the sun sets on the summer festival season



FEATURES

SWINGIN' SEVENTIES An interview with Cliff Richard on the eve of the release of his big-band album

Severe drop in week-on-week album sales blamed on weighted release schedules

A sting for sales in winter's tail

Releases

By Charlotte Otter

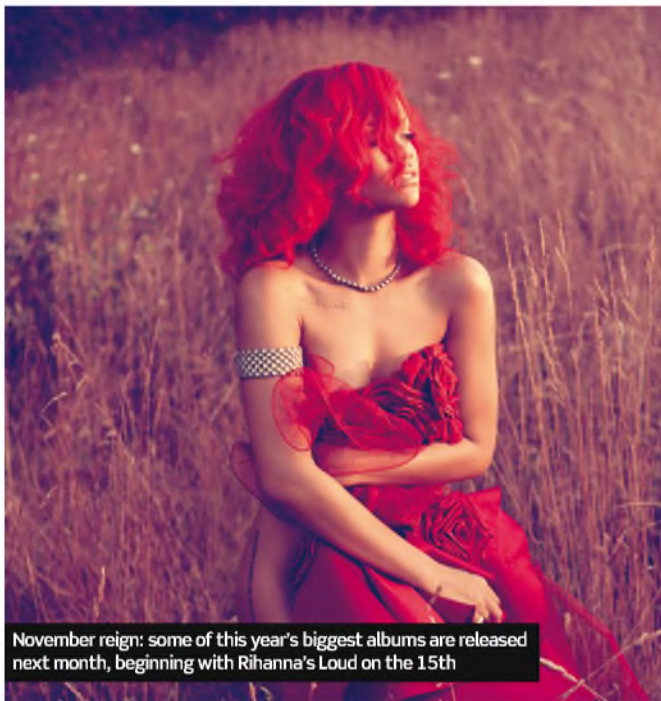
MUSIC INDUSTRY EXECUTIVES ARE BLAMING a release schedule which is heavily skewed towards the final two months of the year for dramatic drops in weekly year-on-year sales over the past month.

A forensic examination by *Music Week* into week-on-week album sales reveals the market was down by as much as 17.3% year-on-year over the last four weeks, far more severe than the overall drop in album sales of 3.8% in the year so far.

These findings, which take into account the fact that 2009 was a 53-week year, show that in the last week of quarter three (week 39) the OCC reported only 1,759,767 albums were sold across the UK, compared to 2,049,878 in the same week in 2009 – a fall of 14.15%.

Meanwhile, week 38 experienced a 17.28% drop, from 2,023,899 units last year, to 1,676,238 over the same period last month, and week 36 saw album sales fall from 1,967,303 in 2009 to 1,719,477 – down 12.59%.

While some of this can be put down to this year having to compete against strong releases in September and October 2009, including a new Muse album and a Madonna best-of,



November reign: some of this year's biggest albums are released next month, beginning with Rihanna's *Loud* on the 15th

retailers have already expressed their concerns about a quiet third quarter.

Asda music buyer Andy Powell says the summer has been "a very challenging period with a paucity of new releases and a few that failed to perform to their forecasts".

Meanwhile, HMV head of music and impulse Melanie Armstrong says

the last 12 months as a whole have been challenging for the market. "We shouldn't forget also that retailers were additionally up against the Michael Jackson effect year-on-year versus last summer," she adds.

The findings come as the all-important fourth quarter gets under way, with a heavyweight release

schedule over the next three months that includes new albums from Take That, JLS, Kings Of Leon, Rihanna, Jamiroquai and Duffy, as well as a new Robbie Williams best-of, which is released today (Monday).

The schedule is, however, noticeably weighted towards the end of November, with Rihanna's *Loud* out on the 15th, Take That and JLS's new albums both released on the 22nd and Duffy's *Endlessly* a week later.

Official Charts Company managing director Martin Talbot says this reflects an evolution in the market, with more key releases coming out later in the year than previous years.

"We still have the biggest and busiest part of the calendar year coming up with a lot of big-name albums coming out and it is likely that by the end of the year, year-on-year sales will be levelling those of 2009," he adds.

Armstrong says there are some "real positives" to look forward to as the industry heads into Q4 with releases that should play well for specialist and indie stores.

As a result, one major-label source argues that concentrating on the past month paints a far too negative picture of album sales.

"Overall, the artist album market is holding up pretty well. In terms of

why those four weeks aren't looking so good, I believe things are dependent on repertoire, and there are some very big albums coming out in the next few weeks," he says.

However, while there is little doubt that a new album from Take That and Robbie Williams will sell in the run-up to Christmas, the build-up of big albums around the end of November poses its own problems.

"Q4 is looking very, very strong," says one retailer. "Personally, though, I would like to see a more even spread of albums throughout the year. The last two weeks at the end of November look very, very strong. That puts pressure on internal operations and consumers as well."

"It will mean that some titles don't perform to their potential. People only have so many pounds in their pocket."

The nightmare scenario is that the UK follows the example of the US, where a raft of new releases last week was not enough to prevent album sales from being down 23% on the same week in 2009.

Entertainment Retailers Association director general Kim Bayley says that when the UK is compared to other territories the outlook of album sales still remains largely positive.

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Non-charting downloads introduced for X Factor contestants

THE X FACTOR is following the lead of rival TV talent show *Must Be The Music* by making its contestants' performances instantly available to download each week.

However, unlike the Sky1 programme which resulted in a number of the performances registering in the singles chart, this will not happen with the ITV1 programme as a decision has been made to exclude them from the OCC countdown.

According to a message on iTunes, which is selling the tracks,

this has been decided to "protect the integrity" of the contest. "Sales information in relation to the live performances of *The X Factor* will not be reflected in any published sales charts," says the message.

Among the downloads that instantly went on sale after last Saturday night's broadcast was Aidan Grimshaw singing the Tears For Fears hit *Mad World* in the style of the Michael Andrews/Gary Jules cover, Cher Lloyd offering *Just Be Good To Me* and Dubliner Mary Byrne covering

James Brown's *It's A Man's Man's Man's World*.

Making the contestants' performances available to buy adds a new dimension to *The X Factor*'s influence on the market as it has long been the case the programme has been able to send the original versions of songs back in the chart when contestants have covered them. Only last week Adele's reading of Bob Dylan's *To Make Me Feel My Love* reached a new chart peak of four after being performed by Gamu Nhengu.

The move also means the original recordings and *X Factor* versions will be competing for sales, although only the originals will show up in the chart. With contestant Aidan Grimshaw's version also available, Michael Andrews/Gary Jules' *Mad World* yesterday (Sunday) re-entered the OCC chart at 86, while Professor Green featuring Lily Allen's *Just Be Good To Green* increased its weekly sales by 17.4% after a version of the song featured in the show. There were sales increases

for other tracks performed on last Saturday's show.

Putting the *X Factor* contestants' performances on sale instantly also mirrors a policy of immediately making available as downloads all the songs performed on *Glee* once each episode airs. In the States this has resulted in 75 tracks by the cast of the Fox show making the *Billboard* Hot 100 and *Glee* last week moved ahead of *The Beatles* as the group with the most chart entries in the countdown's history.

News

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

The Playlist



KANYE WEST

Runaway

Mercury

An ambitious start to West's new album campaign, accompanied by a 35-minute short film. (single, November 15)



THE VACCINES

Blow It Up

Columbia

One of two hottest records featured on Zane Lowe for the band last week, Blow It Up is further affirmation of this band's hit-making abilities. (from album, 2011)



RIHANNA

S&M

Mercury

Rihanna showcased tracks from her new album Loud at Sketch last week and this raunchy, club-friendly track is indicative of what to expect. (single, tbc)



N.E.R.D

Hypnotize U

Polydor

Produced by Daft Punk, this soulful first taste of the trio's new album Nothing is a truly exceptional piece of music. (single, November 22)



JAMES BLAKE

Limit To Your Love

Atlas

With its haunting, beautiful simplicity, this single from Blake has the ability to entirely possess the listener. (single, October 25)



SLEIGH BELLS

Infinity Guitars

Columbia

Zane Lowe's single of the week, Infinity Guitars is an urgent, infectious highlight from the noisy duo's debut. (single, November 8)



CHRISTIAN TV

When She Turns 18

Mercury

We first featured this song prior to the young producer/writer signing a huge deal with Universal in the US. It will now lead his UK assault. (single, out now)



MILES KANE

Inhaler

Columbia

A classy return for Kane with this grinding, guitar-driven start to his Columbia career. He is out on tour in November. (single, November 22)



BEACH GIRL 5

Scratch

Rock Mafia

Championed by Popjustice, the debut single from this West Coast girl group has a commercial, club-friendly edge. (single, January tbc)



SKYWATCHERS

Rhythm Of Ashes

Twins Of Evil

A spacey electro pulse and cool undercurrent lurk beneath this standout track from engaging debut album The Skywatchers Handbook. (from album, out now)



SIGN HERE

Moshi Moshi has signed **Hercules And Love Affair** to a long-term deal. The band are on tour in the UK throughout October

Janiece Myers is the first signing to Wiley's recently-launched label **A List**. Debut single **Underground Love** will be released in November

Re-energised Robbie Williams plans another swing record

Robbie readies his swing

Artists

By Paul Williams

ROBBIE WILLIAMS' CO-MANAGERS

Tim Clark and David Enthoven have revealed that the star is considering recording another swing album and one featuring songs from the musicals.

The pair outline these potential future releases from Williams in a 168-page tribute magazine distributed with this week's *Music Week* to mark his two decades in the industry.

Robbie Williams - Celebrating 20 Years In Music 1990-2010 features new interviews with key people who have featured strongly in his career, including Clark and Enthoven, Jean-Francois Cecillon who signed Williams to EMI, his long-time A&R Chris Briggs, his one-time songwriting collaborator Guy Chambers and Stephen Duffy, his last studio album's producer Trevor Horn, EMI UK president Andria Vidler and the major's former UK chairman and CEO Tony Wadsworth.

In the magazine Enthoven suggests the reunion with Gary Barlow, which produced their duet *Shame* and a return to the *Take That* fold for Williams, has "kind of re-energised him". "He's got his competitive boots on again," he says.

That renewed energy is also having a positive effect on his songwriting, according to Clark. "Robbie has regained his enthusiasm for songwriting; that's the great thing," he

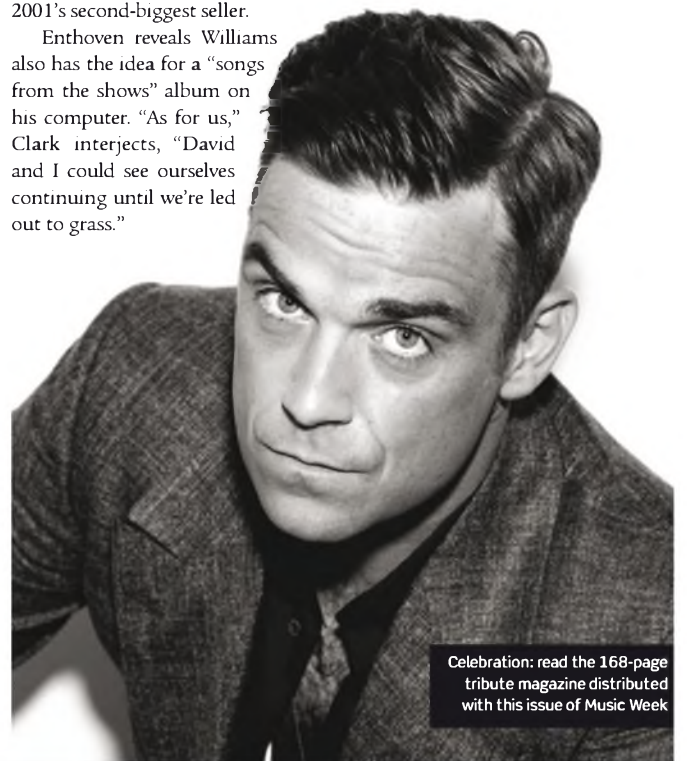
says. "It's the thing that he's always enjoyed but he's really got his teeth back into it. So from that point of view there will be more albums. We hope that at some point there might be another swing album. He did the first one brilliantly well. Why not?"

Williams' first swing album, *Swing When You're Winning*, spent seven weeks at number one on the OCC chart between December 2001 and the following January and was 2001's second-biggest seller.

Enthoven reveals Williams also has the idea for a "songs from the shows" album on his computer. "As for us," Clark interjects, "David and I could see ourselves continuing until we're led out to grass."

The publication of the tribute magazine ties in with the release today (Monday) by Virgin of the double-set retrospective *In And Out Of Consciousness: the Greatest Hits 1990-2010*, the last album in his current EMI deal. The album's lead-off single *Shame* was last week competing with Warner Bros's Cee-Lo Green release *F**k You* in one of the biggest battles of the year for the number one spot.

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Celebration: read the 168-page tribute magazine distributed with this issue of *Music Week*

Polydor elation at Emma's Imagination deal

POLYDOR HAS WASTED LITTLE TIME in signing up Emma's *Imagination* - aka 27-year-old Emma Gillespie from Glasgow - to a recording deal, just weeks after she triumphed in Sky1 talent show *Must Be The Music*.

The deal is a joint venture with Gary Barlow's Universal label Future Records. Barlow and business partner Celia McCamley have already put Gillespie in the studio with producer Martin Terefe with a view to putting out a mini-album before Christmas.

That album is likely to contain re-recordings of the two songs she performed on *Must Be The Music* - *Focus* and *This Day* - both of which have already been Top 10 hits, after being released digitally via iTunes and Sky Songs when she appeared on the programme. Another of her songs, the independently-released *Stamp Your Feet*, has also charted in the Top 75.



Left to right: Polydor MD Joe Munns; Polydor general manager Neil Hughes; Emma Gillespie of Emma's *Imagination*; Future Records MD Celia McCamley; and Polydor president Ferdy Unger-Hamilton

tively modest audience ratings on Sky1 of around 330,000 - less than *The Simpsons* on the same channel and way down on the 10m plus audiences that *The X Factor* has brought to ITV1 - its impact on music sales has been massive, with a number of acts scoring chart hits on the back of it.

Indeed, in the market share figures for the third quarter of

the year the *Must Be The Music* Label, which released the contestants' tracks, had a 0.6% share of the total singles market, more than the likes of *Domino* and *Cooking Vinyl*.

Unger-Hamilton says he is really pleased to be working with an act from the show. "Anything that makes the public buy recorded music in any form is brilliant," he says. "This gives an angle for another type of artist to break from TV."

Sky1 is now believed to be filming a follow-up programme charting the fortunes of Gillespie after winning the show.



GIG OF THE WEEK

Who: Crystal Castles + HEALTH

When: Friday, October 15

Where: Roundhouse, London

Why: Get set for a sonic earbashing - it's as simple as that

Supermarket group sees Chris de Burgh as ideal match for shopper demographic

Asda lands de Burgh CD exclusive

Retail

By Ben Cardew

ASDA IS FOLLOWING UK SUPERMARKET RIVAL TESCO by exclusively offering a new CD release – in this case Chris de Burgh's *Moonfleet & Other Stories*.

The supermarket group will exclusively sell the CD of de Burgh's new album, released on October 18 though his own Ferryman Productions, in the UK. It will also be available generally as a download.

The move follows market leader Tesco's decision to exclusively offer new CDs from acts including Faithless and Nadine Coyle.

As with Tesco, Asda will be putting considerable promotional muscle behind the release, which will be on sale in all of its 379 UK stores. This will include a TV campaign, which will launch this Saturday (October 16), an in-store campaign and considerable support on in-store radio station Asda FM, which has an estimated audience of 18m a week.

"We see this as a positive response to a challenging music environment," says Asda music buyer Andy Powell. "Working directly with artists gives us the opportunity for greater potential rewards for both partners and also for Asda customers, producing something that is exclusive for them."

The deal was brokered by Br&nd Romance, the new company from former KLP music manager Mat



Nautical flavour: Chris de Burgh's new album *Moonfleet & Other Stories* features 19 new tracks



Morrisroe and former Bacardi global marketing manager Sarah Tinsley, who previously worked together on Groove Armada's deal with Bacardi.

Morrisroe explains that the pair had been talking to Asda since the start of the year about working with artists in a more direct way. "It is not a reaction to what Tesco is doing, it is more a

reaction to the market place," he says.

"We approached Asda," Tinsley adds. "They had recognised that the climate was changing; it was becoming a more challenging environment and music sales were shrinking. It was a challenge for them."

The solution for Asda, which had an 8.4% share of the music market in 2009 by total expenditure according to Kantar Worldpanel BPI figures, was to take the exclusive route, with de Burgh the perfect artist for their demographic.

"As part of our market analysis we wanted to understand the artists that really met Asda's objectives," explains Tinsley. "It became apparent quite early on that Chris was ideal for Asda because of his profile, the size of his audience and his fanbase ideally matches the Asda shopper demographic."

"He is a very good brand fit with Asda," adds Powell. "He is a multi-million-selling artist with a massive fanbase."

De Burgh has previous in this area: when he did an exclusive album deal with Woolworths in 2004, HMV pulled his albums off its shelves.

However, Morrisroe says times have now changed. "Everyone is aware that people need to work in new ways," he says. "I think perhaps other retailers will look at this and think they should be investigating it themselves."

Moonfleet & Other Stories features 19 new songs, 13 of which are inspired by J Meade Falkner's 1898 novel, while other subjects include Iran and the Mona Lisa.

De Burgh, who follows the album's release with a world tour next year, says the album is "way beyond the most difficult challenge, musically" that he has ever been involved with.

Kenny Thomson, de Burgh's manager and head of Ferryman Productions, calls the deal "an industry first, with unique strategic marketing focused on the Asda stores, TV advertising and an extensive social networking campaign".

Neither Asda nor Br&nd Romance would give an indication of how long de Burgh would be working with the retailer on this release, nor if it would be the first of many exclusives for Asda.

However, de Burgh says he hopes this will be "a relationship that we can continue in the future".

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Braced for breakthroughs at Breakout

Industry interest is mounting in the acts appearing at the *Music Week*-backed Breakout event, taking place at Proud Galleries in Camden this Wednesday.

Pop talent agent Gary Howard (N-Dubz) has taken headliners Missing Andy on to his roster as the Brentwood five-piece rock band look to capitalise on their Sky1 *Must Be The Music* final appearance.

Howard says, "When I saw this band they reminded me of the bands from when I was a kid, like Ian Dury and The Specials, because they are singing about modern-day Britain in the same way N-Dubz sing about what is going on now."

Missing Andy manager Nicky Cook of Invasion says lots of industry people are coming to see the group at Breakout. "We have label deals on the table and we've even turned down a couple that aren't right. This is great timing," he says.

Meanwhile, the same TV show's semi-finalists Toxic Funk Berry (pictured) are on the verge of striking a deal with another major booking agent, while manager Pearse Grady of Back To The Future is about to take the band into his management fold.

Grady says, "People really seem to respect that the band have stuck to their guns and done their own thing and we are excited about more of the industry seeing how original they are at Breakout."

Six artists appear in the line-up at the new monthly night, which will showcase music from the newly-signed, current A&R buzz or most interesting acts likely to emerge in the next 12 months.

Completing the bill are Northampton trio Informant, who are managed by ex-Island and Chrysalis A&R Angus Blair, Call Me Animal, Kieran Leonard & The Horses and The Carolines.

The event, in association with All Night Long Promotions, kicks off at 7pm and is expected to attract media and industry executives across the board as well as the general public interested in catching the "next big things".

Breakout will be held every second Wednesday in the month at Proud Galleries, with November's line-up to feature new label signings and what organisers describe as "some very special promotion for the acts appearing".

Anyone working in the music business who wants to be on the free guestlist to this Wednesday's event should email breakout@musicweek.com. There are also more event details at www.musicweek.com/breakout.



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Could publishers lose the right to set their own licensing fees?

News

Editorial Paul Williams



IT IS WITH RELIEF AND SOME PRIDE that the UK music industry over recent years has been able to look at the double-digit album sales drops experienced in the US and point out that this has not happened over here.

A quick look at the year-on-year figures on this side of the Atlantic suggests that the pattern is continuing, with 2010's unit album sales down just 3.8% on 2009's numbers a week ago, a drop certainly but nothing approaching what is going on in the US, where the market is 13% down on last year's own atrocious figures.

But before we allow ourselves to get cocky or complacent, a closer examination of the album stats in the UK over the past few weeks reveals similar big drops have been occurring here. In the four weeks up until last week, album sales fell each week by as much as 17.3% compared to their equivalent weeks in 2009, hardly the kind of trend the business wants, as it

Q4's latecomer blockbusters will determine the state of the UK market

hopes and prays for a plentiful fourth quarter.

Of course we are only talking about a few weeks here, so it is impossible to say for sure if these drops are the start of a pattern of deeper falls. They could simply be a quirk in the statistics that could be explained by such factors as a particular week in 2010 having to compete with one in 2009 when a blockbuster album came out, skewing any week-on-week comparisons. But however you look at it, it has to be concerning that in the week leading into Q4 the number one album sold only 34,000 copies, the kind of total only a few years ago you might have expected for the top seller during the quiet summer market, not when things are supposedly starting to get busy.

On a more positive note, what we do know is that the real blockbusters in the pre-Christmas line-up are still to make their way into the market, although Tinie Tempah's debut album was last week clocking up pretty decent numbers to provide some encouragement for the new quarter.

Arguably we get the season's first big-hitter today (Monday) with the release of the new Robbie Williams retrospective, while the successor to Kings of Leon's 2.5m-selling *Only By The Night* follows just a week later. But the pattern of the release schedule this year seems to be more big albums than ever before not being released until only a month or so before Christmas.

We have always had some very late arrivals (Susan Boyle's album last year, for instance), but have we ever had so many of the expected real bankers being released so late? To highlight just some examples, Boyle's second set and new albums by Duffy, JLS, Olly Murs, Rihanna and Take That will all not be available to buy until well into November. That means shoppers in those manic last weeks before Christmas will have plenty to be tempted by among the new releases, but it could also be the case that we will not realistically be able to tell until right up to the wire whether September's double-digit sales drops were mere blips or if this market is now suffering a US-style decline.

It was 20 years ago today... well, not quite but the release this week of a new best-of and a celebratory brochure included with this magazine marks two decades since Robbie Williams joined Take That and went on to become one of the UK's biggest pop stars.

It is far too easy to take Robbie's success for granted, but we should remember he has attained his huge popularity and vast sales over all these years in an era when fewer and fewer artists are enjoying sustained careers at the very top. And, despite not breaking America, he has achieved international success, too. He now enters an exciting new chapter back in the Take That fold, which will no doubt result in more success for him, and deservedly so. Congratulations Robbie on your first 20 years.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Can QVC become an important sales channel for artists in the UK?

YES 41% NO 59%

THIS WEEK WE ASK:

Will a busy Q4 make up for the recent double-digit drops in the albums market?

To vote, visit www.musicweek.com

Post-Led Zeppelin work covered in veteran's new deal

Robert Plant clocks in to seal deal with Sony/ATV

Publishing

By Paul Williams

SONY/ATV HAS SIGNED a worldwide deal with Robert Plant set to cover the vast majority of his post-Led Zeppelin songwriting.

The agreement initially takes in Plant's contributions to his current album *Band Of Joy* (pictured), which peaked at three in the UK and five in the US following its release in September, while his solo back catalogue from *The Principle Of Moments* onwards will be effective in the deal from January 1 2011. The catalogue is currently handled by Universal.

Although mainly a covers album, Plant claims four songwriting credits on *Band Of Joy*: Central Two-O-One, penned with his band's guitarist Buddy Miller; and arrangement credits for him and Miller on the traditional songs *Cindy, I'll Marry You Someday*, *Satan Your Kingdom Must Come Down* and *Even This Shall Pass Away*.

Catalogue covered by the deal includes his first UK Top 40 solo hit *Big Log*, which featured on *The Principle Of Moments*, and takes in songs on solo albums including *Manic Nirvana*, *Fate Of Nations* and *Dreamland* and his two post-Zeppelin albums with Jimmy Page, *No Quarter* and *Walking Into Clarksdale*. The latter included the song *Please Read The Letter*, which also appeared on his 2007 Alison Krauss-paired album *Raising Sand*. Their version was named *Record Of*



Done deal: Sony/ATV managing director Rak Sanghvi and Robert Plant



The Year at the 2009 Grammy Awards, one of five wins that year for *Raising Sand*, which was also named *Album Of The Year*.

"You can imagine the elation that I felt having closed this deal and for him to have chosen Sony/ATV," says Sony/ATV UK managing director Rak Sanghvi,

who reveals Plant personally visited the publisher's London offices in Golden Square to quiz the staff before signing.

"He really was looking for an active partner," says Sanghvi. "He felt the enthusiasm and the creativity in this office."

Sanghvi, whose company prior to this new deal already published one song on his first solo album *Pictures At Eleven* and all his contributions to 2005's *The Mighty ReArranger*, says Sony/ATV will be actively pursuing sync and other opportunities for the catalogue.

"Mr Plant himself is up for exploitation as long as they are the right kind of syncs, but he's actively encouraging that which is a great opportunity for us," he says.

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Dutt to fill integral marketing role at Columbia



COLUMBIA UK has appointed Ian Dutt, who helped to set up PIAS's indie label support service *Integral*, to fill the long-vacant role of marketing director.

Reporting directly to Columbia managing director Mike Smith, Dutt will head the company's marketing team "in an operational and strategic capacity".

Columbia has been looking for a marketing director since general manager Angie Somerside departed in May. Smith explains, "Before Ian we had a general manager rather than a director of market-

ing," he says. "But it is such an important role. It is a reporting issue. The general manager was responsible for promotions and marketing, whereas the marketing director will just be responsible for marketing."

Dutt's priorities will include working on new albums from Mark Ronson, *Manic Street Preachers*, *Magnetic Man* and Bruce Springsteen, in what is a very busy release schedule until Christmas.

"I am thrilled at Ian joining us having been a huge fan of his during his time at PIAS where we worked together on *Arctic Monkeys*, *The White Stripes*, *Arcade Fire* and *The Libertines* among many others," adds Smith. "It will give us a real edge in marketing"

Dutt adds he is thrilled to be joining Columbia at such an influential time for the company. He says, "I cannot thank PIAS enough for the last 15 years and I am looking forward to helping steer Columbia through new challenges and on to further and future success."

At PIAS UK Dutt was product director and worked on campaigns for the likes of *Arctic Monkeys* and *Oasis*.

Since 2006 he has simultaneously served as marketing director of *Integral*, which provides independent labels with advice on marketing and other aspects of releases. *Integral*'s clients have included José González and *Dizzee Rascal*.

PIAS is set to announce its own plans for *Integral* imminently.

ON THE WEB

www.musicweek.com

- World Circuit makes rare signing
- Holzman set for Elektra event
- UK signings dominate Impala Awards

Broadcaster increases its commitment to coverage of upcoming talent

Spotlight prepares to focus on MTV's Brand New 2011 shortlist

Media

By Ben Cardew

MTV IS STEPPING UP its Brand New campaign, where it chooses 10 new acts to support in the coming year, to include a major launch gig, increased editorial support and more video plays for nominated acts.

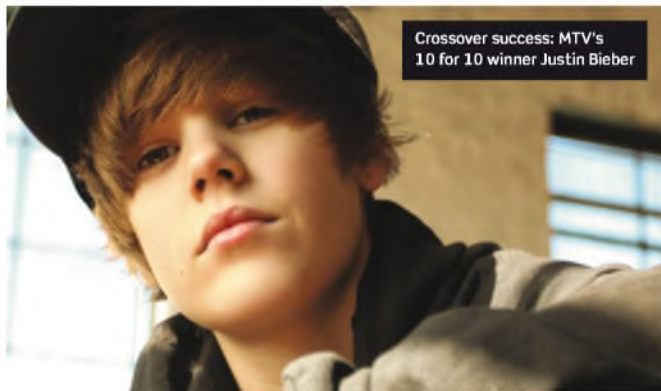
The launch show will feature Tinie Tempah, who was one of the broadcaster's 10 for 2010 nominees, as well as performances from some of the acts who will appear on the list for 2011.

The show takes place on November 30 at Camden's Koko, with the 10 nominees for 2011 formally announced the following morning.

All 10 can expect considerable support from MTV UK and Ireland, including extensive on-air promotion and editorial support. Videos from last year's nominees – Tinie Tempah, Ellie Goulding, Ke\$ha, Marina and the Diamonds, Rox, Delphic, Owl City, The Drums, Drake and winner Justin Bieber – have been played on MTV's UK channels more than 25,000 times to date, while sessions recorded with the nominees have been viewed more than 3m times on mtv.co.uk.

In addition, 10 for 10 has fed into the 2010 MTV European Music Awards, with the five British artists on the list all nominated for best new UK and Ireland act.

"The Brand New poll is the most important thing we do with



Crossover success: MTV's 10 for 10 winner Justin Bieber

"The Brand New poll is the most important thing we do with UK music... it cements our ongoing support for the year and puts a flag in the ground for other UK media"

MATT COOK, MTV

UK music," explains MTV Networks UK and Ireland director of talent and music programming Matt Cook. "It cements our ongoing support for the rest of the year and puts a flag in the ground for other UK media.

"It ignites that interest in other places, helps to kick-start campaigns and gives labels, man-

agers and artists something to take forward for the rest of the year."

Cook says the campaign, which ran for the third time in 2010, will be stepped up again next year, after receiving a significant boost in 2010.

"This time we are really developing it," he explains. "We will be doing more to get behind it, kick-

ing off with the gig on November 30. There will be a big promotional campaign, starting earlier, more promotion online, more promotion throughout January and a lot more video plays."

The launch gig will be promoted by MTV UK's live franchise MTV Presents, in association with Gift Music. There will be a further two MTV Presents gigs in January 2011 featuring showcases from Brand New nominees and headliners from this year's 10 for 10 list.

"The gig is an opportunity for everyone at MTV to see these new acts and it helps to join the dots, making it more interesting for artists, the labels and press partners. It is that touch point that excites everyone," he says.

A decision will be made on the final 10-strong shortlist over the next few weeks. For the moment, Cook says they will again be looking for acts who have "cross-genre" appeal for several of the MTV music channels and who are at the right stage in their career.

He explains MTV went out on a limb in picking two artists for the list last year – eventual winner Justin Bieber and Tinie Tempah, who was picked after the MTV music team heard a demo of Pass Out and who has gone on to secure two number one hits in the UK.

"Justin Bieber wasn't on any of the other tip lists," Cook says. "But he stood out to us because of the ripples coming from the US. He is a traditional MTV artist."

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News in brief

● **EMI** has appointed Dan McCarroll as president of Capitol and Virgin Label Group in North America. McCarroll, currently executive vice president of North American creative at EMI Publishing, will take up his new role leading EMI Music's artist discovery and development in the US tomorrow (Tuesday). The move means A&R executives Steven Melrose and Leonard Brooks will leave the company.



● The **Glee Cast** (pictured) have beaten The Beatles' US chart record for most appearances in the Hot 100 singles chart by a non-solo act. The cast of the popular TV show, which is onto its second series in the US, scored six new entries in the 100 last week, bringing their total to 75. This beats The Beatles' record of 71, although it is still behind solo acts Elvis Presley (108) and James Brown (91).

● Warner Music Europe CEO **John Reid** has urged the Irish Government to extend the country's "three strikes" rule on file-sharing to other ISPs, after Eircom introduced the system earlier this year.

● **Universal Music Publishing Group** has renewed its administration agreement with Jon Bon Jovi by signing a long-term, exclusive worldwide deal.

● **Impala** met with EC chief Michel Barnier last week to warn him not to shut the indies out of the digital market. Executive chair Helen Smith and her team met the EC Internal Market commissioner to press the indies' case that the digital music market can only function properly if the independent sector is properly involved.

● Chrysalis CEO **Jeremy Lascelles** has been nominated for Orange leader of the year at the National Business Awards 2010. The winner will be announced at the awards gala dinner on November 9 at the Grosvenor House Hotel in London.

● **PRS for Music** is extending its live music consultation until the end of the year in a bid to ensure all stakeholders are fully represented. The move follows the organisation's decision earlier this year to start a formal customer consultation on its royalty rates for music events in the UK.

● **Eva Longoria** will host the **2010 MTV EMAs**, which take place in Madrid on Sunday November 7.

AIF and Music Week unite for UK Festival Conference panel



MUSIC WEEK HAS TEAMED UP with the Association Of Independent Festivals to chair a panel at the UK Festival Conference on November 18.

Entitled Making Your Festival Profitable, the panel will explore new and innovative ways of defying the current challenging economic conditions in order to maintain profits.

One of six seminars during the conference, the *Music Week* and AIF panel will include a number of leading figures from the festival industry, including Green Man Festival founder Fiona



Green Man founder Fiona Stewart

Stewart, Kilimanjaro Live CEO Stuart Galbraith and Kendall Calling director Andy Smith.

UK Festival Conference managing director James Drury says, "Running a festival is fun, but



Kilimanjaro Live CEO Stuart Galbraith

while the economy is still somewhat shaky, it's even more risky than usual. That's why this panel on making a festival more profitable is particularly pertinent."

The conference, held at the

British Music Experience site in the O2 arena complex, is now in its third year and will precede the UK Festival Awards, which takes place at indigO2 later the same day.

"This year's Festival Conference has been expanded to increase the number of panels from four to six and delegates will again get a copy of the UK Festival Report – the largest study of British festival-goers ever undertaken – which will provide essential insights into consumer behaviour and opinions," says Drury.

A number of conference and awards ticket options are available via HMV Tickets, with conference-only admission being priced at £60.

News media

ON THE WEB

www.musicweek.com

- **Cee-Lo** to drop in on Dermot O'Leary
- **Take That** set to flood radio
- **R1 and R2** playlists

TV Airplay chart Top 40 nielsen



Bruno Mars

This Wk	Last Wk	Artist	Title	Label	Plays
1	3	BRUNO MARS	Just The Way You Are (Amazing)	/ Elektra/Atlantic	536
2	7	CEE-LO GREEN	Forget You	/ Warner Brothers	522
3	2	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars	/ Parlophone	522
4	1	TAIO CRUZ	Dynamite	/ 4th & Broadway	469
5	4	EMINEM FEAT. RIHANNA	Love The Way You Lie	/ Interscope	447
6	9	LABRINTH	Let The Sun Shine	/ Syco	427
7	5	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love	/ Laface	413
8	10	CHERYL COLE	Promise This	/ Polydor	380
9	6	ALEXANDRA BURKE FEAT. LAZA MORGAN	Start Without You	/ Syco	362
10	13	ENRIQUE IGLESIAS FEAT. NICOLE SCHERZINGER	Heartbeat	/ Interscope	350
11	8	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	/ Atlantic	342
12	14	KATY PERRY	Teenage Dream	/ Virgin	329
13	23	KELLY ROWLAND	Forever And A Day	/ Motown/Island	328
14	18	PROFESSOR GREEN FEAT. EXAMPLE	Monster	/ Virgin	326
15	11	KATY B	Katy On A Mission	/ Rinse	322
16	15	N-DUBZ	Best Behaviour	/ Island	320
17	NEW	DUCK SAUCE	Barbra Streisand	/ 3 Beat	317
18	NEW	JLS	Love You More	/ Epic	285
19	NEW	B.O.B FEAT. RIVERS CUOMO	Magic	/ Rebel Rock Ent/Atlantic/Grand Hustle	268
20	30	JAY SEAN FEAT. NICKI MINAJ	2012 (It Ain't The End)	/ Cash Money/Island	264
21	19	KE\$HA	Take It Off	/ RCA	254
22	12	ROLL DEEP	Green Light	/ Relentless/Virgin	250
23	16	SHONTELLE	Impossible	/ Island	244
24	17	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes	/ Rebel Rock Ent/Atlantic/Grand Hustle	235
25	28	KINGS OF LEON	Radioactive	/ Hand Me Down	226
26	34	SKEPTA FEAT. PREEYA KALIDAS	Cross My Heart	/ 3 Beat Blue/AATW	225
27	NEW	TINCHY STRYDER FEAT. TAIO CRUZ	Second Chance	/ 4th & Broadway	225
28	20	THE SATURDAYS	Higher	/ Fascination/Geffen	223
29	25	NE-YO	One In A Million	/ Def Jam	217
30	22	ALEX GAUDINO	I'm In Love (I Wanna Do It)	/ MoS	212
31	21	OLLY MURS	Please Don't Let Me Go	/ Epic/Syco	211
32	NEW	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza	/ Virgin	205
33	32	THE WANTED	Heart Vacancy	/ Geffen	204
34	NEW	JOE MCELDERREY	Ambitions	/ Syco	204
35	27	BRANDON FLOWERS	Crossfire	/ Vertigo	203
36	33	DEVLIN FEAT. YASMIN	Runaway	/ Island	197
37	29	THE SCRIPT	For The First Time (Times Are Hard)	/ Phonogenic	197
38	RE	ROBBIE WILLIAMS & GARY BARLOW	Shame	/ Virgin	194
39	NEW	NADINE COYLE	Insatiable	/ Black Pen	190
40	24	KYLIE MINOGUE	Get Outta My Way	/ Parlophone	186



JLS

TV airplay chart top 40 © Nielsen Music. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: 4Music, Bliss TV, Clubland TV, Channel AKA, Chart Show TV, DancemationTV, Flava, Kerrang! TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV1, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, Vault, Viva, VH1

Mumford & Sons among the highlights at R1 and R2

Bright lights of folk kick off BBC radio's live feast

Radio

By Ben Cardew

BBC RADIO'S TWO MAIN MUSIC STATIONS are set for a busy period of live music, with Radio 2 making a record investment in live content this autumn.

A month of live music kicks off with a folk spectacular tonight (Monday) on Radio 1. Radio 1 Presents... Mumford & Sons and Friends airs from 7pm to 10pm, with performances from the band and contemporaries Laura Marling, The Maccabees and Bombay Bicycle Club.

This is followed by one-hour documentary *The Folklore of Mumford & Sons*, which examines the history of one of the year's breakthrough bands. Highlights of the gig will be available to watch on the red button from 6.30pm tomorrow (Tuesday), as well as online at bbc.co.uk/radio1.

This live-plus-documentary format will be repeated on October 28 for *Kings Of Leon Night* on Radio 1, which will feature a one-hour gig from a secret location, an interview with Zane Lowe, a Radio 1 Stories documentary and *The Influences of Leon*, which draws together the songs that soundtracked their formative years.

The night culminates at 11pm with *The Archives of Leon*, which features interviews, session tracks and live performances from the BBC archives. Again, video highlights will be available to watch online following the broadcast.



Radio 2's Jeff Smith says live music 'underpins' what the station does, while Mumford & Sons kick off Radio 1's busy month of live



Radio 1 and 1Xtra deputy controller Ben Cooper says October will be a "fantastic month" for live music on Radio 1 explaining that the station's commitment to live music is key to connecting with young listeners.

The same applies to the Radio 2 audience, as head of music Jeff Smith explains. "There are two things that underpin what we do with music radio at the BBC: it is new music and it is live music. It is a way of really touching the audience with something they love," he says.

Pixie Lott and Sheryl Crow will perform live on the station on Wednesday and Thursday respectively, leading up to the station's showpiece *Electric Proms* event at the end of the month. Squeeze, Manic Street Preachers, Jamiroquai and Kylie Minogue will all perform for Radio 2 over the coming months, while the station will also

broadcast a range of live jazz and choral music.

Smith says the station is investing in more hours of live music than ever before. "We've a musical spectrum ranging from three timeless and iconic acts taking part in this year's *Electric Proms*, to some great moments in jazz, folk and choral music," he adds.

As with Radio 1's live coverage, Radio 2 is also offering additional content via the Red Button and online for the *Electric Proms*.

Smith highlights the importance of giving audiences additional content online in this way. "Our audiences love online and they really love red button," he says.

The news comes as Radio 2 launches a promotional campaign across BBC TV and radio, highlighting the diversity of its programming.

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Media news in brief

● **Absolute Radio** has released its financial results for 2009, reporting a loss before tax of £4.3m for the year, compared to a loss of £2.65m in 2008. In addition, revenue declined by £7.2m to £14.8m, a result of the difficult economic environment and the decrease in reported Rajar audience, according to Absolute. Despite the losses, CEO Donnach O'Driscoll says he is happy with the figures, explaining, "The heavy lifting is now behind us. We look forward to building on the strong growth shown in the most recent audience figures and we are optimistic about 2011." As evidence of this, the company cites figures from September 2010, which saw revenues increase 20% year-on-year for the month.



● **Steve Lamacq** (pictured) is to present his BBC 6 Music show live from *In The City* this week. His show goes out on Thursday from 4pm to

7pm and will include the Roundtable discussion in front of *In The City* delegates. Lamacq will be joined by Elbow frontman Guy Garvey, journalist John Robb and New Order bassist Peter Hook in discussing that week's new releases.

● **Eagle Rock Entertainment** has secured a raft of TV sales for its live film *Ladies and Gentlemen...*. The Rolling Stones, including Sky Arts in the UK and VH1 in the US. Eagle Rock signed a deal with the band earlier this year for the multi-platform rights to the film, which shows The Rolling Stones playing live in Texas during the 1972 North American *Exile On Main Street* tour. The news follows the film's theatrical release.

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

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

Airplay analysis Alan Jones

Three weeks for Cee-Lo's two words



Cee-Lo Green

Topping the radio airplay chart for the third week in a row, Cee-Lo Green's Forget You scores the biggest audience of any record for 12 weeks...

Racking up 69.84m listeners from 2,300 plays, Forget You adds 704 plays and 8.67m listeners compared to last week - it would be more but Music Control received only intermittent data...

With Taio Cruz's Dynamite being defused by a 1-4 slide, the same two tracks dominate the TV airplay chart - but here it is Bruno Mars who inches ahead...

video clip for Just The Way You Are (Amazing) jumping 3-1 with 526 plays, just four more than Forget You (up 7-2) and Tinie Tempah's Written In The Stars...

Returning to the radio airplay chart, Robbie Williams and Gary Barlow's Shame duet continues its slow decline. The track has moved 1-2-3-4 and its latest decline coincides with radio's first opportunity to air The Flood...

Alan Jones

UK radio airplay chart Top 50

Table with 10 columns: This week, last, Weeks on chart, Sales chart, Artist Title Label, Total plays, Plays % or-, Total Aud (m), Aud % wk or-. Top 50 tracks including Cee-Lo Green, Bruno Mars, Katy Perry, and others.

Nielsen Music monitors the following stations: 24 hour a day, seven days a week: 100.4 Smooth Radio (North West), 100-102 Real Radio (North East), 102.1-102.2 Smooth Radio (London), 102.4 Wish FM, 102.5 Sun FM, 102.6 Island FM, 102.7 Real Radio (North West), 102.7 Smooth Radio (West Midlands), 102.7 Jack FM (South West), 102.7 Jack FM (East Midlands), 102.7 107.4 Tower FM, 102.6 Juice FM - Liverpool, 102.7 Blue FM (North East), 102.7 Smooth Radio (North East), 102.7 BBC 6 Music, 95.8 Capital FM, 95.8 Real FM, 95.8 The Revolution, 95.9 Pure FM, 95.9 Rock Radio, 95.9 The Wave, 95.9 Eagle Radio, 95.9 Viking FM, 95.9 Radio City (London), 95.9 Absolute Radio, Absolute Max, Absolute Xtra, Absolute R&B, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5 Live, 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...

Campaign focus



Johnny Flynn

Transgressive is setting its sights on the US as it starts the international campaign for Johnny Flynn's second album, Been Listening.

The album was soft-released in the UK earlier this year and is set for a renewed frontline push domestically as the label steps up promotion around new single The Water, a Laura Marling collaboration.

In the US Transgressive has secured a TV sync for album track Kentucky Pill on the TV drama Weeds. To capitalise on this, Flynn will embark on a 20-date US tour in November, with the album coming out around the same time.

The dates will be accompanied by targeted marketing across Pitchfork, Brooklyn Vegan and other key music sites, tying in with an introductory press campaign.

"The American plot and tour is looking really strong," says Transgressive co-founder Tim Dellow, who adds that recent support dates for Mumford & Sons and airplay for The Water have galvanised the groundwork undertaken over the summer.

The album's UK push will get under way when Flynn returns from the US for a European tour which will take in his biggest UK shows to date at the O2 Shepherd's Bush Empire in London in December.

Pre-release Top 20

Table with 4 columns: This week, Artist Title Label, Total audience (m). Top 20 pre-release tracks including Michael Buble, James Blunt, and Pixie Lott.

News live

Facilities issue highlights the disparity between local authority and Government rules

DCMS anomaly muddies licensing waters

Licensing

By Gordon Masson

LIVE MUSIC CAMPAIGNERS and lawyers are calling on the Government to clarify live music licensing rules after dismissing recently released figures from the Department for Culture, Media and Sport as "fundamentally flawed".

After drilling down into the 70-page DCMS stats on licensing, campaigners have also rubbished the Government's conclusion that the number of premises with live music provisions has increased by 2% in the last year.

At the heart of the debate is a licence anomaly, acknowledged by the Government, which suggests a venue can have authorisation for regulated entertainment without having authorisation to use entertainment facilities.

Only a fraction of premises with permission for live music actually have permission to use entertainment facilities and, while the DCMS says only the regulated entertainment licence should be needed for live music, in reality some local authorities are playing hardball and insisting venues are covered by both authorisations.

"The view of most local authori-

ties is that anything used in the provision of entertainment counts as entertainment facilities, including things like power points, the stage, lighting, you name it," notes live music campaigner Hamish Birchall. "It's difficult to conceive of a performance where such facilities are not needed and the fact that the DCMS numbers do not take that into account means that the entire basis of their report is fundamentally flawed."

A DCMS spokeswoman says any premises that want to host live music should just need the regulated entertainment licence.

Birchall contends this is not a policy that has been shared with local authorities and he believes that until everyone involved in licensing is singing from the same hymn sheet, any Government fig-

ures on the health of the live music scene should be ignored.

Birchall explains that the DCMS claims 60% of all licensed premises have permission for performances. But in an answer to a question in the House of Lords this summer, the Government said only 26% of licensed premises have entertainment facilities permission. "The figures just don't tally," says Birchall.

The DCMS spokeswoman claims the Parliamentary question was based on last year's numbers. Nevertheless, Birchall concludes, "We simply don't have any reliable figures to tell us what the true situation is, but it could be easily remedied if [Licensing Minister] John Penrose did what he promised he would in July by implementing the small gigs exemption straight

away, as recommended by Lord Tim Clement-Jones in his live music bill."

Birchall's observations on the DCMS National Statistic Bulletin are echoed by leading licensing lawyers, who are concerned that publicans and other licence holders could fall foul of the law because of conflicting advice.

Andrew Grimsey of licensing legal experts Poppleston Allen says that by offering a footnote in the DCMS report (see box), which draws a distinction between entertainment facilities and regulated entertainment, the DCMS is trying to help people involved in the business.

However, he says there is still a lot of confusion from the Government down about what encompasses entertainment facility-

ties. "I can see where Hamish [Birchall] is coming from when he says this misunderstanding could skew the figures," he concedes.

Grimsey says such is the broad scope as to what licensing authorities could consider as entertainment facilities that it could take in everything from microphones at gigs to the grass people stand on at festivals.

"Clearer guidance is definitely needed and I'd question whether the Statistics Bulletin needed the distinction included at all because it just complicates matters and doesn't help the licensing authorities either," continues Grimsey, who says his advice to clients is that they should apply for authorisation for both entertainment facilities and performance.

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What's entertainment? The small print

A footnote in the DCMS document attempts to clarify the differences between entertainment facilities and regulated entertainment. It states: "Entertainment facilities are facilities that are provided 'for the purpose or for purposes which include the purpose of being entertained' (i.e. members of the public entertaining themselves by making music). Regulated entertainment (e.g. the performance of live music) is entertainment that takes place in the presence of an audience and is provided 'for the purpose, or for purposes which include the purpose, of entertaining that audience.'"

Colombo builds its Nest in Dalston

ONE OF LONDON'S biggest gastro pub operators is moving into live music with the launch of new venue The Nest, aimed almost exclusively at breaking new talent.

The Dalston club, which occupies the premises formerly known as Barden's Boudoir, opens to the public on Friday after a major refurbishment and around £500,000 investment by owner Colombo Group, which also owns the Old Queen's Head in Islington, Paradise By Way Of Kensal Green and the Blues Kitchen in Camden.

It is the first time Colombo has moved exclusively into a dedicated live venue and booker Ally Wolf says the group has undertaken a massive renovation, including digging the floor out to give a greater ceiling height. The stage, dance-floor and toilets have also been moved to make more sense of the layout of the club.

The Nest's booking policy will

be simple: it is exclusively new music. And with a new PA system installed, the 350-capacity venue is aiming to operate up to seven nights a week with a mix of live music and club nights.

"We want to showcase the very best in new, fresh, cutting-edge talent. We are not interested in promoting acts that have made it; we want to promote the acts that will make it," explains Wolf.

The live nights will be Monday to Thursdays with shows promoted in-house, although outside promoters who used to put on shows at Barden's will also be called upon.

Friday nights will be handed over to external promoters such as Upset The Rhythm and Potty Mouth Disco, Saturdays will feature The Nest's own resident DJs and Sundays will be a weekly dance night.

In keeping with the venue's ethos of promoting new talent, the owners have set up a bursary scheme to encourage and nurture local creative talent, offering up to £1,500 per month to winning candidates who will be selected by a panel of industry experts.

"The scheme endeavours to support creative projects that require funding, and is open to any person or group within London," explains Wolf.

To accompany the financial backing, the Nest will provide the winner with a mentor who will have relevant professional experience and will advise them on their best path forward.

"So whether you are in a band and need some money to record a demo, a fashion designer who wants to set up a pop-up shop, or a fine artist needing materials, the bursary could help," adds Wolf.

The Nest's launch weekend is set to feature special guest DJ sets from DFA act The Juan Maclean, Australian duo Flight Facilities, Dalston's own The C90s and live sets from rising stars Fiction and Phantom.



Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
514,067	IRON MAIDEN The O2, Dublin	10,838	MCD
42,038	2 MANY DJ'S Olympia, Dublin	1,472	MCD
39,037	ALICE IN CHAINS O2 Academy, Glasgow	1,657	DF Concerts
35,598	KRIS KRISTOFFERSON Royal Theatre, Castlebar	943	MCD
35,352	KRIS KRISTOFFERSON Millennium Forum, Derry	982	MCD
13,458	FEAR FACTORY Academy, Dublin	850	MCD
12,254	DUCKWORTH LEWIS METHOD Olympia, Dublin	493	MCD
4,041	ROBERT RANDOLPH/FAMILY BAND Bush Hall, London	256	3A Entertainment
3,245	VILLAGERS Old Vic Tunnels, London	295	Live Nation
3,100	LISSIE ICA, London	310	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 July 25 - August 7, 2010. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Hitwise Primary ticketing chart

pos	prev	event
1	1	SIMPLY RED
2	6	THE SCRIPT
3	3	MICHAEL BUBLE
4	2	USHER
5	4	KINGS OF LEON
6	16	ELBOW
7	8	WESTLIFE
8	17	TAKE THAT
9	15	LADY GAGA
10	13	ERIC CLAPTON
11	NEW	KYLIE MINOGUE
12	10	MUMFORD & SONS
13	NEW	BARRY MANILOW
14	NEW	PLAN B
15	11	30 SECONDS TO MARS
16	NEW	X FACTOR TOUR 2011
17	5	ANDRE RIEU
18	NEW	CHASE & STATUS
19	NEW	ENRIQUE IGLESIAS
20	NEW	PAUL WELLER

Tixdaq Ticket sales quantity chart

pos	prev	event	dates
1	1	USHER	5
2	13	SIMPLY RED	9
3	2	BRANDON FLOWERS	6
4	NEW	MY CHEMICAL ROMANCE	3
5	4	PARAMORE	5
6	17	WESTLIFE	11
7	1	KINGS OF LEON	6
8	5	KYLIE MINOGUE	7
9	6	MICHAEL BUBLE	4
10	NEW	JLS	10
11	8	MGMT	1
12	12	ARCADE FIRE	6
13	9	LINKIN PARK	3
14	NEW	JOHN BARROWMAN	8
15	NEW	JAMES BLUNT	5
16	20	GUNS N' ROSES	4
17	NEW	30 SECONDS TO MARS	3
18	NEW	SHAKIRA	3
19	NEW	SIMPLY RED	6
20	19	PLAN B	7

Experian Hitwise

tixdaq.com
the ticket comparison website

See more Tixdaq and Hitwise charts at musicweek.com

News digital

ON THE WEB

www.musicweek.com

- US **ringback tones** to fall 7.2% to a value of \$181m for year ending June 30 says BMI
- **Europeans** are most likely to listen to music on their mobiles according to a comScore study
- **Gene Simmons** of Kiss calls for a "sue everybody" solution to P2P

Deal with Yahoo helps Songkick build American profile through search engine

Songkick off and running in US

Live

By Eamonn Forde

UK-BASED LIVE MUSIC DISCOVERY and recommendation site Songkick has signed a deal with Yahoo to be highlighted and promoted in search results for artists in the US.

The partnership with the search engine is similar to Google's OneBox, which debuted in the US a year ago. Based on a user's IP address, smart results are localised and Songkick will push contextual concert options to users.

Songkick co-founder and chief of product Michelle You explains how the partnership works.

"If you search for an act in the US," she says, "you get a one-box result with different categories such as albums, videos, Twitter feeds and events. We have partnered with Yahoo to power the events category. If you search for, say, Lady GaGa in the US, you will see local concert listings based on your IP address. Clicking on any of those tour-date links will send you straight to Songkick to be able to buy tickets and find out other information."

The deal is not an exclusive one but Songkick is currently the only live events company that Yahoo is working with in this area. This helps put the site, which has more than 2m unique visitors a month, in front of



more users and thereby increases its revenue potential.

The site works financially by linking through to more than 100 different ticketing companies – including major names such as TicketWeb, Ticketmaster, TicketFly and Eventbrite – and takes an affiliate cut of any ticket sales it triggers.

This is critical, Songkick co-founder and CEO Ian Hogarth believes, for the growth of the live music sector, which has had a tough year in the US.

"Live music has had non-stop growth for over a decade now and

this is a flat year, partly because of the state of the economy," he says. "I think

this makes what we are doing, in terms of raising awareness of local concerts, even more important."

The deal is currently limited to the US and there are no confirmed international expansion plans. Hogarth, however, says, "Yahoo's general strategy is to launch in the US and then roll it out elsewhere."

This Yahoo deal gives Songkick much greater reach in the US, a market in which it has already built up a strong head of steam.

"We are seeing more growth in

the US than anywhere else in the world," says Hogarth. "It is our biggest and fastest growing market."

The Yahoo deal follows on from a similar one that Songkick recently struck with Vevo, as well as a content integration partnership with app development company Mobile Roadie. "We really want to distribute our concert information wherever fans are searching for music or listening to music online," says You.

The benefits, Hogarth believes, of ticket vendors and artists working with Songkick are obvious. "If we have a band's tour dates on the site, we are putting them in lots and lots of different places around the web – for free. The biggest problem in concerts is a lack of awareness, which leads to half of tickets going unsold across a given year," he explains.

"We are making their tour dates ubiquitous," adds You.

Hogarth says that other major partnerships on the same scale as the Yahoo deal will be announced in the coming months. "We see this as beneficial for fans as it makes it easier for them to find concerts wherever they are consuming music on the web," he concludes. "It also makes it easier for bands to ensure their fans are connecting with their concerts wherever they are on the web. I really think that the industry has started to embrace what we're doing."

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Digital news in brief

- **Apple** could have to pay fines of \$625.5m (£413m) to Mirror Worlds in a patent infringement case relating to the Cover Flow interface within iTunes
- Music streaming service **we7** has reported a loss of £3.66m for 2009, according to documents filed in Companies House
- **BT** has been granted a moratorium on requests to hand over details of its customers suspected of filesharing amid concerns about quality of evidence and data protection
- Online music intelligence and apps company **The Echo Nest** has raised \$7m (£4.43m) in a round of VC funding
- The first **warning letters** to suspected filesharers in France have been sent out by Hadopi under the country's "three-strikes" law. The Free ISP is refusing to comply
- **Harmonix** says that 2,000 tracks have now been made available within the **Rock Band** franchise of games
- **Nokia** has launched its 5228 X Factor phone exclusively through Carphone Warehouse as part of its sponsorship deal with the show
- US satellite broadcaster **Sirius XM** has increased its forecasts, claiming it will end the year with 20.1m subscribers
- More than **50m albums** have been downloaded in the UK, according to BPI and OCC numbers. Digital now makes up 19.6% of all album sales
- **Spotify** has launched an app for Windows Mobile 6 following its iPhone, Android and Symbian apps. It is free but requires a Premium subscription
- The **Nielsen** Company reports that Android is the most popular OS for new smartphones in the US, with 32% of newly-purchased devices running it
- **Google** has announced that Vevo, Napster and Pandora will be among the pre-installed apps for its **Google TV** platform

New services

- **Ariama** is a new classical music store in the US, launched by Sony Music Entertainment. MP3 and FLAC files can be downloaded from several labels (excluding Universal currently) and consumers can buy CDs
- **EMI** has launched **Written In The Stars** to promote Tinie Tempah's debut album Disc-Overy. Users can leave messages in a virtual galaxy and win prizes by discovering hidden messages from the rapper.

Apps round-up

- **Band Of Joy (BlackBerry - free)** The first app from Robert Plant's side project, it features exclusive interview footage as well as purchase links to 7digital and Amazon
- **The xx (iPhone - free)** The Mercury-winning band's official app works by syncing three devices (one for each band member) to create an interactive stream of live performances

Ad-funded model paves way for legal services in Russia

AD FUNDING IS THE ONLY WAY to grow emerging markets as they continue to be ravaged by both physical and digital piracy.

This is the argument of Digital Access chairman Oleg Tumanov as his company launches iviMusic – a new online video site in Russia with all four major labels on board.

Mass MP3 CD production and names such as the now-defunct ALLOfMP3 have pushed the Russian market away from legal services in recent years. "Piracy is a well-known problem in Russia," accepts Tumanov.

He believes, however, that changes in the law, which allow sites such as iviMusic to launch, are helping.

"The situation is becoming a little better and there are some good signs that it will improve," he says. "Several legislative initiatives have been taken recently and we are seeing a number of legal and criminal cases against the torrent distribution of music. Some sites have been shut down and there has been a crackdown on physical piracy. This

is just the beginning of a process. There is still a way to go and piracy is still a problem for a service like ours."

The iviMusic site has launched with 30,000 videos initially and is monetised through pre-roll and, in certain instances, post-roll ads. All four major labels have licensed content and ad revenue will be shared among them.

The company estimates that it has around 60% of Russian labels signed up and believes localised content is essential for both users and advertisers.

Tumanov suggests that, ironically, the situation in Russia has made copyright holders more amenable to license to a service such as iviMusic. "In a sense it is helping convince content owners to give us the rights to try and build a legal model," he says. "Their content is already out there [illegally]. What we are trying to do is build a



proper model, a legal model, with a better user experience."

While ad-supported services have still to prove their commercial worth in developed markets, Tumanov suggests they are well-suited for a market such as Russia, where legal services must battle against the sheer scale of illegal content.

Digital Access already has immense experience here and is the country's leader in online video delivery and ad sales. Tumanov argues this expertise can be carried across to music video content,

which he suggests is highly attractive to advertisers.

"We believe that music videos are the perfect material for video advertisers," he explains. "They are short and sexy and the advertisers like that. We believe there is strong potential for the monetisation of this content."

Having just launched, iviMusic is confident it can support itself on ads alone and has no plans to move into subscription, as these services do not have a strong pedigree in the country.

"To make it free for the users is, we believe, the only way to develop the business to a good size," says Tumanov. "We have been observing moves to introduce paid services in Russia and, as far as we are concerned, all these attempts have been unimpressive. But it's not enough to put clips on the internet. We have to create a user experience. We have to help with discovery, make recommendations and find ways to hold their interest."



News publishing

ON THE WEB

www.musicweek.com

- **Chrysalis** CEO nominated for leader of the year
- **Arnold** sings for his Bond collaborator
- **Power Rangers** theme moves to Bug

Songwriter and producer Steve Robson leaves BMG for Imagem with an eye on US success

Imagem forms US strategy around Robson

Signings

By Charlotte Otter

IMAGEM HAS SECURED THE SERVICES of songwriter and producer Steve Robson. He leaves Stage Three having reconsidered his future following BMG's acquisition of the company.

The departure of the Ivor Novello-winning composer, who has helped create a string of number one singles and albums on both sides of the Atlantic with artists including Take That, Westlife, Leona Lewis, James Morrison and Rascal Flatts, will come as a massive blow to BMG, which bought Stage Three in July.

But according to Imagem UK managing director Tim Smith, Robson's exit follows "uncertainty" over where his future lay with the organisation.

Smith says, "We have, unsuccessfully, tried to sign Steve twice in the past; however, this time the timing was just perfect as there is uncertainty over what the future holds for him [at Stage Three] and I think he just felt it was the right time to move on."

Robson had been regarded as a jewel in Stage Three's crown since his signing to the company in 2008



'A real coup': Imagem UK's Tim Smith (left) is delighted to have finally concluded a deal with Steve Robson

and is the highest-profile songwriter signed by Imagem this year.

The deal, which starts at the beginning of next year, finds the company acquiring the exclusive rights to the composer's future songwriting works. The publisher

has also secured Robson's percentage share of future royalties earned from his Rondor UK songs – that company was acquired by Imagem two years ago.

Smith says the move is a real coup for Imagem. He adds, "We



Bright light: Robson won his Ivor Novello award for Take That's Shine

don't do these types of deals very often, as when we do we want to show we are really committed to our acts."

Smith explains the company will work closely with newly-appointed Imagem US president Richard Stumpf and his team to increase Robson's US profile in a bid to see the composer become one of the most sought-after songwriters in the world.

The publisher has already started to make inroads into setting up projects for Robson so he can "hit the ground running" when his

contract begins on January 1.

"Our real intention is for Steve to spend time in LA and base himself there for a while with a view to getting involved in the American pop scene and to see what comes of it," he explains. "He already has a fantastic profile in Nashville, but he has not really had any real success outside of that and we are keen to help him break into the mainstream pop world and work with a whole range of artists."

"In Nashville, you can go in for a couple of weeks, do the writing, then leave town with hits under your belt. However, it's a little

"We don't do these types of deals very often as when we do we want to show we are really committed to our acts..."

TIM SMITH, IMAGEM UK

harder to storm into New York or LA in the same way."

However, Smith stresses it is also essential for the publisher to continue to maintain Robson's profile in the UK, noting,

"Currently he can pick and choose who he wants to work with in Britain and we need to keep this going, whilst making sure he gets to a stage where he has that kind of presence in the US as well."

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Beetroot is Living the dream with TV tunes

MUSIC SUPERVISOR BEETROOT MUSIC is capitalising on the success of its move into TV after one of its writers was tasked with writing the title theme for Living TV's first-ever commissioned drama, *Bedlam*.

Beetroot creative director and composer Vince Pope (right) will score the signature tune and all incidental music for six hour-long episodes of the supernatural series (pictured), which stars Will Young and is set to air in January 2011.

The move is the latest in a string of commissions for the company and comes after Pope wrote the theme to the BAFTA award-winning drama *Wallander* and super-hero comedy series *Misfits* last year.

Following the success of the two shows, Pope has been tasked with composing the music for the second series of *Misfits*, which is due to air on E4 in November.

Beetroot's new business director Ashish Dharsi says Pope's recent commissions are the result of a push by the company to branch out from simply carrying out music supervision for advertisers.

He stresses that music supervision for advertising will remain at the heart of Beetroot's operations, but adds the organisation needed to diversify. "We wanted to try and keep ahead of competition and, looking back over what we have achieved, it's fantastic to see how far we have come," Dharsi notes. "Rather than me pitching to television producers and them having no idea who we are, they are now coming to us with projects they have in mind for Vince to work on, which is fantastic," he explains.

He adds the high profile of *Misfits* – it has just under 1m viewers and is an attempt by production company Clerkenwell Films to produce a cult hit like *Skins* – means the company is on course to profit from high exposure.

"Due to the success of *Misfits* there are talks of not only doing a third series, but also releasing a CD of the music from the show to capitalise on its success," says Dharsi.



Left: Will Young in *Bedlam*. Above: Beetroot creative director Vince Pope

LOTT SETS UP SHOP

PRS for Music Top 10: Songs played in shops, Q2 2010

Pos SONG / Artist / Writer / Publisher

- 1 CRY ME OUT** Pixie Lott Campsie, Thornalley, Hauge, Lott Universal, Sony/ATV, Dalmatian
- 2 MEET ME HALFWAY** Black Eyed Peas Fergusson, Orzolek, Zinner, Gordon, Chase, Adams, Pineda, Gomez, Kouame, Board, Harris Cherry Lane, EMI, Universal/MCA, Chrysalis, Kassner
- 3 FIGHT FOR THIS LOVE** Cheryl Cole Kipner, Wilkins, Merritt Universal, EMI, Sony/ATV
- 4 EMPIRE STATE OF MIND** Jay-Z feat. Alicia Keys Keyes, Robinson, Carter, Hunte, Augello Cook, Sewell, Shuckburgh, Alexander IQ, EMI, Global Talent
- 5 MILLION DOLLAR BILL** Whitney Houston Keys, Dean, Harris, Felder, Tyson, Ronald EMI, Universal
- 6 DOESN'T MEAN ANYTHING** Alicia Keys Augello Cook, Brothers EMI
- 7 TIK TOK** Ke\$ha Gottwald, Sebert, Levin Kobalt
- 8 YOU GOT THE LOVE** The Source ft. Candi Staton Bellamy, Stephens, Harris, Truelove Truelove, Intersong
- 9 BAD BOYS** Alexandra Burke James, Busbee, Watson, Summerville, Evans Warner/Chappell, Universal, Crosstown Songs
- 10 HAVEN'T MET YOU YET** Michael Bublé Buble, Foster, Chang Warner, Universal, Sony/ATV

Happy Birthday Sir Cliff

**From All Your Friends
At Live Nation**



News diary

ON THE WEB THIS WEEK

GENE SIMMONS PROPOSES A "SUE EVERYBODY" SOLUTION TO P2P

Minty Royale: "That's rather harsh. It makes me want to illegally download everything Gene Simmons has been involved with."



Paul Rant A Lot:

"Spot on. Allowing file-sharing/copyright theft is illegal. What kind of example is it to allow kids to get away with it? What next, let them nick stuff from shops, cars vandalism etc? It is just the same, right?"

Music industry prophet: "Why is he bothering for that? His band has been making money through concerts since forever. They could sell one copy per album and they would be still very, very rich. The teenagers who download their material are the same who buy their T-shirts, toys and tickets. Get over it, Mr. Simmons."

Lovegun: "Hilarious. Now watch the Kiss P2P traffic soar."

Happiness spreads

UNEARTHED

ALEXIS JORDAN

FORMER AMERICA'S GOT TALENT CONTESTANT Alexis Jordan will lead the next phase of Jay Z's Roc Nation venture as the first artist signed to spin-off label Star Roc, a joint venture with Norwegian production duo Stargate.

The teenager first turned heads when she appeared on the US talent show in 2006 and, despite being eliminated in the semi-finals, the exposure started the ball rolling for her massive online profile. By 2008 videos posted by the singer had racked up millions of YouTube hits, leading to her deal with the label.

Jordan will be the first artist released by Roc Nation under its new deal with Sony Music. In the UK, her music will be steered through the Columbia infrastructure and the label has already started setting up her debut album ahead of its release next year.

The campaign starts with debut

single Happiness, currently B-listed at Radio 1 and playlisted at Global and Kiss ahead of its October 31 release date.

Jordan is currently focusing much of her efforts on the UK: a launch event last month introduced her to key British media. Promotional commitments throughout October will include a T4 special and appearances on Live From Studio 5, Nickelodeon and The 5:19 show.

The UK push will follow a US launch which saw Happiness top the Billboard Hot Dance Airplay chart in June.

Marketing manager Lee Jenson says the challenge between now and the new year is to establish Jordan as an album artist. "We have the singles in front of us, it's now our job to connect the dots to break her as an album act," he says.

Happiness will be followed by a second single, Good Girl, in January, with the album to follow swiftly after.

"Everything is already in place to launch her as the biggest breakthrough pop act of next year," says Jenson.

Cast list

Management

Jay Brown, Star Roc/Roc Nation.

Label

Star Roc/Roc Nation/Columbia.

Marketing

Lee Jenson, Columbia.

Press

James Hopkins and Michael Cleary, Columbia.

Radio

Steph Seager, Columbia.

TV

Zoe Wheeler, Columbia.

Online

Safiya Lambie-Knight, Lucid.



Stuart Clarke

Dooley's Diary



It's a happy Monday for HMV's boozy contingent

HMV LIVED UP TO its rock'n'roll reputation by inviting employees from nerdy book chain Waterstone's along for a gigantic piss-up last Monday night, following their conferences earlier in the day. The event, held (naturally) in the HMV Apollo, included performances from competition winners Hey! Alaska, Eliza Doolittle, Paloma Faith, chart topper Tinie Tempah, The Charlatans and Manic Street Preachers, who proclaimed it to be **the drunkenest audience they had played to** on their tour. All acts were very complimentary indeed about the top dog for music - although the night's host, Scouse comedian John Bishop, did joke that HMV's "Get Closer" ad campaign was in fact designed for paedophiles and could be used to lure young children into HMV workers' sweaty grasp. They would never think of it, we're sure... It was **all hands on deck at Mercury** last week, with two of its biggest artists in town to launch their respective studio albums. **Rihanna** was the centre of attention at an invite-only event at Sketch last Tuesday where she gave audiences their first listen to handful of tracks from her new album, taking questions from the audience before jetting off back to the US. **Kanye West** was hot on her heels, hosting the premiere of a short film directed, written by and starring West and providing the

visual backdrop to nine songs from his forthcoming studio album...

Turning to all those skills crafted in his brief career as a stand-up comedian, lyricist **Don Black was in top form** at the BMI London Awards last Tuesday as he picked up the Icon award. But, while the audience was hugely amused by the Diamonds Are Forever co-writer, there was genuine shock at **just how good a singer his Bond co-writer David Arnold is**. Arnold led a musical tribute to Black, taking lead vocals on an a cappella version of Black's co-write Ben. Black himself was very impressed, telling the gathering at the Dorchester Hotel, "if you want to vote for David the phone lines close in 20 minutes." As we all know, Black has penned the lyrics for a number of musicals in his time, but claimed in his acceptance speech his first attempt was for a show called Maybe That's Your Problem about someone **suffering from premature ejaculation**. "The show didn't last long either," he quipped. "There were no ballads in that musical. There wasn't time." ... Ever since we first stumbled upon the music industry, people have been talking about **the £1m record deal**, with the figure stubbornly resisting the influence of



inflation. So it was to our great relief last week that Sony - finally - announced a £2m record deal last week. Hallelujah. The lucky recipients were **The Great British Barbershop Boys**, although the deal is structured rather oddly, in that the band have apparently signed a £1m deal, with the extra £1m being a "tip" if the album goes platinum.

Some tippers, those Sony execs... **Those charitable types at Decca** held the launch for the Official CD of the Poppy Appeal last week, in collaboration with the **Royal British Legion's 90th anniversary**. The event was timed to coincide with National Poetry Day, as the album consists

of wartime poetry set to classical music. Readers on the album include Dame Vera Lynn, Stephen Fry, Joanna Lumley, Nigel Havers and John Humphreys, as well as Hayley Westenra (pictured here), Bernard Cribbins and Simon Williams, who gathered at the Imperial War Museum for the launch...

Which birthday-celebrating music industry PR is enjoying his Freedom Pass for the first time, giving him free public transport journeys in

London, but has threatened to set off for work after 9.30 each day so he can claim the free perk?... **Which very cool indie labels** is Sony set to announce deals with imminently?... And you can expect more of a rock sound for **Lady GaGa's** second album out next year, according to our spies... **I Blame Coco** launched her album in Stockholm at the start



of this month, where she was joined on stage by collaborator - and Swedish pop legend - Robyn. (pictured left). It seems Coco is doing very well indeed with our

Swedish friends - the 2,000-capacity venue was sold out before Robyn was even announced, while her album has already gone to number two on iTunes Sweden... And finally, what is billed as a service of celebration is taking place at 3pm this coming Friday (October 15) for **Dave Most** at St Mary's Church in Winkfield, Berkshire followed by afternoon tea at The Stirrups Country House Hotel. Rather than flowers, the family requests donations to Prostate UK (cheques to The Mayor of Bracknell Forest 2010/2011 Charity sent to c/o Sue Brunt, The Mayor's Office, East-hampstead House, Town Square, Bracknell, Berkshire RG12 1AQ).

Features

SUNDOWN FOR THE FESTIVAL SEASON

As autumn draws in, Music Week reflects on the highs and the lows of 2010's summer festival season, a period tainted by headline-grabbing crimes but statistically safer than in recent years

Festivals

By Gordon Masson

THE WEATHER GODS MAY HAVE SMILED on the UK's music festivals this summer, but news of record attendances was marred by reports of serious incidents at a number of events.

Despite reports of fatalities and serious criminal acts, overall crime at the nation's music festivals has been slashed thanks to a programme of measures put in place to share information and co-ordinate operations between production teams, security staff and police. Those efforts have stymied the efforts of organised criminals who have spent summer after summer focusing on tent theft and pickpocketing.

However, those strides forward in improving the experience for millions of festival-goers have been overshadowed by the skewed perception that there was a degree of lawlessness at 2010's summer festivals.

The most serious incidents included a number of arrests at T in the Park on charges of attempted murder, while a teenager was killed in a road accident outside the Bestival site on the Isle of Wight last month, resulting in a driver being arrested. Another incident was an alleged rape at the Latitude Festival, which police are still looking into.

"Reports of serious crime are troubling and we would be stupid to ignore them, but they have to be put into context – there are millions of people who go to music festivals in this country and very few serious crimes," says Loud Sound founder Jim King, whose company handles the production at a number of festivals.

"I can only speak from direct experience, but we have not seen any increase in crime across our festivals this summer – just the opposite. At Rockness, where we had 30,000 people, there were only five incidents involving assault and that was of a fairly minor nature; Creamfields had similarly low crime numbers and the detection and arrest levels there were very good; while at Bestival there were about 10,000 people more this year, but a significant reduction in crime."

Despite a landmark year, Bestival promoter Rob da Bank admits to being dev-

astated at the news of a 19-year-old being killed in an accident with a car.

"Even though it wasn't on site, the young lad's death affected me massively and it's meant we've all had to grow up and reassess everything that we do," says da Bank.

"With that in mind, I'm glad we set up the Association of Independent Festivals because for everything from tent theft to violent crimes it's something we have to be really on our guard about and discuss absolutely anything that might help prevent such incidents."

One of the main driving forces in cutting crime at major festivals in the UK is Festival Republic managing director Melvin Benn, whose own Latitude event suffered one of the more serious allegations of crime this summer.

"It's very unusual to find things like this happening at a music festival" says Benn. "Festivals are all about having fun and enjoying yourself, but one of the things we'll be looking to do is remind people – and young women in particular – not to let their guard down too much."

Two years ago Benn set up the country's first festival anti-crime conference where promoters, security companies and police gathered to discuss initiatives and plan operations for the next outdoor season.

"I think the next one will be in February but there is no agenda as yet," says Benn. "We've moved on a lot with police and security companies helping to make a real difference with anti-touting campaigns and bootleg drives, for instance. There's a lot of enthusiasm for the conference now and we had a good year in terms of reducing the level of crime at the big festivals, so hopefully we can regroup and build on that again for 2011."

One keen participant in that conference will be T in the Park promoter Geoff Ellis, who had to deal with the aftermath of an incident at the Scottish festival that resulted in two men being stabbed and three men being charged with attempted murder.

"The fact that police caught the assailants straight away was because they were followed by other campers who pointed them out to officers," says Ellis. "If it wasn't for the excellent medical facilities

we have

on site, things could have been a lot worse."

Tragically another reveller at Scotland's biggest festival died following an asthma attack. "It brought home to me how much of a community T in the Park is and the amount of people that go together to a festival and who can be affected by something like the young man's death," Ellis reveals.

To put such incidents into perspective, Ellis uses the analogy of major festivals being akin to busy city centres. "Unfortunately, that means you get the odd bad person and we're trying to remind people that, although there's a hedonistic feeling to a festival, they can't let their guard down completely," he says, adding that statistically festivals are infinitely safer environments than city centres.

Despite the serious crime, Ellis reports that tent theft at T in the Park fell by 50% in 2010 while police detection rates rose by 12%. He puts this development down to increased engagement between police and stewards with the festival's campers.

As part of T's efforts to improve the experience for punters, Ellis and his team this year launched a programme known as Citizen T. "It's an ongoing strategy to encourage the audience to take better care of the environment and better care of themselves," explains Ellis. "People who sign up to the scheme are rewarded with better camping facilities and we saw huge improvements with things like litter, so we're hoping that the scheme will grow to the extent that the whole festival site embraces it as time goes on."

When it comes to scale, nothing is bigger than Glastonbury. The megafest enjoyed blazing sunshine to mark its 40th anniversary with headline sets by Gorillaz, Muse and Stevie Wonder and another 177,000-capacity sellout.

Indeed, most of the major festivals enjoyed a sell-out.



ABOVE
M.I.A. at this year's Big Chill festival, now promoted by Festival Republic

"Reports of crime are troubling, but they have to be put into context – millions of people go to music festivals and there are very few serious crimes"

Features

LEFT-RIGHT
The great outdoors: the sun sets at Rob da Bank's Camp Bestival event; Gorillaz take to the stage at Glastonbury; petty crime at T in the Park was down on previous years



year, while some gatherings were even able to increase capacity thanks to strong line-ups and burgeoning demand.

Live Nation-promoted Download increased its daily capacity to 100,000 thanks in part to the bill including AC/DC, Rage Against The Machine and Aerosmith, who helped generate box office receipts of more than £15.7m.

Other Live Nation events such as the annual Hard Rock Calling and Wireless events in London's Hyde Park also attracted huge crowds, while Festival Republic's Leeds and Reading events sold out and its latest acquisition The Big Chill turned the tide of big losses.

"We more or less broke even with The Big Chill and I've come away very optimistic about the future of the festival," says Festival Republic managing director Benn.

"There was a younger crowd because we had acts such as M.I.A. and Lily Allen to mix with the event's traditionally older style of music," he continues. "Having bought the festival a year ago I wanted to let it run to figure out where the future for Big Chill might be. There is a bit of reshaping to do but I'm really looking forward to the festival next year."

On a smaller scale, Standon Calling promoter Alex Trenchard reports a first sell-out for his 5,000-capacity Hertfordshire gathering thanks in part to setting a marketing budget for the festival for the first time in its history.

"We've been running as an event since 2001, but we made the step up to a proper licensed festival in 2007," he explains. "2010 was a very exciting year for us, but we're cautious about next year because we might find that a whole load of other events decide to increase capacity. I'm anxious to make sure this is not a false dawn."

As a result Trenchard says 2011 will be about consolidating this year's success rather than moving ahead too quickly. "We might boost the capacity to 6,000 or 7,000, but the people who come to Standon want us to give them a unique experience, so it makes sense for us to listen to them and stay small and intimate."

Standon Calling takes place in the grounds of a 16th Century manor house and, with a quarter of the festival based in the gardens, Trenchard says the festival has the vibe of an overgrown house party. And he is quite happy about that, knowing that a significant rise in numbers could lead to equally significant cost increases, not the least of which could be in policing.

"We're still relatively small, so a rise in policing costs would certainly cause us issues," says

"There was definitely some attrition this year while some of the weaker events dropped away, but the good events have become stronger"

DAVE NEWTON, WE GOT TICKETS

Trenchard. "Thankfully, we're small enough that we don't need a lot of policing, but all these things have to be taken on board as we plan how to develop and grow."

Soaring policing costs are indeed a major issue for many UK festivals, but Loud Sound's King sums up most of the industry's thinking on the matter: "The cost of policing for festivals is no different to the cost of policing in the community in that we don't have an issue in paying for them, but we want to see the money used for officers on the beat rather than admin charges."

Policing costs have been blamed for the demise for a number of summer events, but while various new festivals fell by the wayside, the public appetite for outdoor music gatherings appears as strong as ever, if not stronger.

We Got Tickets founder Dave Newton reports that the number of tickets his company sold for summer festivals was up sharply this year, despite the actual number of events falling.

"Last year we had 246 festivals on sale. This year it was 182, but overall our ticket sales are up about 25%," says Newton. "There was definitely some attrition this year while some of the weaker events dropped away, but the good events have become stronger and I'm not expecting sales to go down next year at all."

Newton notes that prices across festivals remained steady during 2010, but he is sceptical that ticket prices will stay static in 2011.

"The VAT rate goes up on January 4, so it will be interesting to see how promoters deal with that," he observes.

Across the board, promoters predict that ticket prices will have to rise because of the VAT situation. "There's no way of getting around it: it's a government tax, not a promoter subsidy," states Benn.

T in the Park's Ellis adds, "Unfortunately, everyone has to pass the cost of VAT on to the fans, but we're certainly not thinking of a significant price hike. Those who don't increase ticket prices are maybe already overpriced or are struggling to sell tickets."

Bestival's da Bank agrees. "It's a tricky balance but I think ticket prices will have to go up a little bit," he says. "But like lots of others we have early-bird prices and a deposit scheme for people to take advantage of."

With the recession putting pressure on the amount of disposable income people have, there is some evidence that holidays are being taken around festival weekends both at home and abroad.

One of the beneficiaries of that trend is the Outlook Festival in Croatia, organised by UK promoter Jonathan Scratchley.

"We're only in our third season, but we doubled in size this year to a capacity of 4,600," Scratchley says. "Outlook is curated from the UK by club promoters and the reason behind our success is undoubtedly our line-up. Other events struggle to draw high-calibre artists but because we work with such acts all year round, that relationship allows us to attract them to Croatia, where we can offer the acts a holiday as well."

That enticement works for fans, too, some 75% of Outlook's audience hail from the UK, while its growing popularity is forcing Scratchley to seek ever-larger sites to house the event, now based at a former fortress near Pula.

Indeed, at We Got Tickets Newton has concrete proof that there is growing demand for overseas events. "We do good business for Soundwave in Croatia now," he says. "We were also approached this year to sell tickets for La Route du Rock at St Malo in France and we sold hundreds of tickets for that. It's not an expensive ticket - including travel costs it's less than a ticket for a big UK festival - so we expect to build those sales year on year."

Da Bank adds, "Overseas markets are definitely going to grow. Croatia is adding events all the time and France is getting stronger, while Sonar is launching in America and I know a few others are looking at the US market."

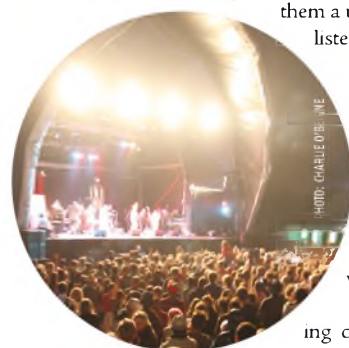
Determined to make the most of the burgeoning overseas market, da Bank and his fellow AIF members initiated a festival twinning programme this year. "Bestival's twinning with Melt in Germany has gone very well. We've helped each other out with talent ideas and I think the relationship will really start to pay off in two to three years' time," he says.

Yet the promise of near-guaranteed sunshine at overseas events is, according to da Bank, not enough to dent the world's strongest festival market.

"The UK scene is still so hot that the weather is not people's priority because the bands and atmosphere outweigh the promise of good weather," he concludes.

gordon@musicweek.com

BELOW
The 5,000-capacity Standon Calling is a good example of the smaller, bespoke festival offering an alternative to the huge summer events





Robertson Taylor

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Features

THE SWINGIN' SEVENTIES

Music Week talks exclusively to Cliff Richard on the eve of the release of his big band album *Bold As Brass*

Interview

By Christopher Barrett

IT MAY BE HARD TO BELIEVE, especially when flicking through his top-selling 2010 calendar, but the ever-youthful 'ultimate pop star' Cliff Richard will become a Septuagenarian on October 14.

Still active after 52 years in the business and having achieved more UK hit singles than any other artist in chart history, Sir Cliff has plenty to celebrate. To mark his 70th birthday EMI unveiled Cliff's latest album *Bold As Brass* today (Monday), a project that has remained close to his heart ever since he first recorded jazz and swing standards with Norrie Paramore's orchestra almost 40 years ago.

Recorded in Nashville with a full band and the Grammy-winning Michael Omartian at the production helm, *Bold As Brass* is the sound of Cliff thoroughly enjoying himself. And, judging by the fact that he has sold out the Royal Albert Hall for six consecutive nights, commencing this evening, his fans continue to share in that enthusiasm.

Here Sir Cliff Richard OBE reflects on his lengthy career, imparts advice to new artists battling to establish themselves and discusses how and why *Bold As Brass* is hitting the market now.

Congratulations on your 70th birthday. It is now 52 years since you got started with The Shadows; does it feel that long and are you enjoying making music as much as ever?

I am enjoying it. It doesn't really feel that long; it is only when people remind you of the time that has slipped by that you think, "Wow, 52 years."

I didn't think I would be 50, let alone working for 52 years. It's been a fantastic journey. When I first started, in those days we were often written off as one hit wonders or overnight sensations. Rock'n'roll was in its infancy, none of us really knew whether it could be done by people like us, whether we could survive and achieve longevity. It was only after the first five or 10 years that we thought, "Oh, we are still here, it can be done."

In some ways the industry has gone full circle in terms of artists finding it a challenge to maintain a lengthy career...

There are all sorts of reasons for that. I don't think the support teams are around the way they used to be. We called them 'personal managers' and they really were personal; they were as concerned for you as a person as they were for you as an artist. I was surrounded by people like Norrie Paramore, who produced the records, and Peter Gormley, who was my personal manager - it was a different kind of scene.

I often wonder why longevity doesn't come with some of these great singers; you hear the X Factor winners and they are really good. I have a feeling that the support is not there. Too often you see the winner have a number one, maybe a second number one and then if the third record gets into the top five and isn't number one it is considered somehow a flop. In our day anything that got into the top 30 was considered a real success story.

What should artists do now to try and mirror your success?

We were all brought up doing live gigs all the time and that means you really learn how to do it. There are a couple of bands like Take That and Westlife that



"None of us really knew whether we could achieve longevity... it was only after five or 10 years that we thought, 'Oh, we're still here, it can be done'"

still put on great shows. I think bands like that, who take the trouble of being concerned for their audience, will gain the same loyalty that I get from my fans. My fans know that when they come in to the hall there will be something different. I try to keep doing that and that helps to create longevity.

What was the pivotal moment for you and The Shadows when you first started out?

We were lucky, we started at the top. By chance I released a record called *Schoolboy Crush* and Jack Good, the great TV producer, was making the show *Oh Boy!* EMI had played him my single and he said, "Oh no, if you want your boy to be on my show it's gonna have to be the B-side," which was *Move It*. I could have been a cover artist, but that's the way it turned out and *Move It* went to number two.

I started at the top and the only way was down and for the next four records that's exactly what happened, but then there was [his first number one] *Living Doll*. If that happened to an X Factor winner they would be dropped.

Do you still set your sights on the number one spot?

I don't think about having number ones these days. I scrambled to number two with a record called *21st Century Christmas* a few years ago - it was outsold by 7,000 downloads and they had sold something like 50,000. That was for the whole week's sales. I'm of that generation when if you were number one you were selling 50 to 60,000 a day and at peak 80,000 a day. I lived through that period when the recording industry was at its peak.

You were crowned 'the ultimate pop star' having sold more singles than any other artist during the first 50 years of the chart. That must have been very satisfying.

I was so shocked when they told me that, my mind went immediately to Elvis, The Beatles and a whole bunch of people. But I look back on that and think, "Fantastic, they can never take that away from me." What happens in the next 50 years? I don't give a darn, someone else can get that one.

What do you think the future holds for the recording business?

I guess the internet will take over once they learn how to

police it. I can't stand it when bands put their music out and ask fans to pay what it's worth. A record is worth what it costs to make plus a little bit to make sure you can record another.

You have been planning your new album *Bold As Brass* for some time. When did you first have the idea of producing a big band album?

It was before Robbie [Williams] did his *Swing When You're Winning* and before Rod [Stewart] did his fabulous *American Songbook* series.

I started, at the Albert Hall years ago, doing one of my favourite Cole Porter songs, *Everytime We Say Goodbye*. The audience really loved it, so over the next couple of visits I added more and more songs to the set and the last time I did nine tracks and thought, "I'm on my way to an album here." Then Robbie came out with his album and I thought, "Oh no, I better not do it now," then Rod came out with his and I thought, "Here we go again."

But a friend of mine said, "What are you talking about? They don't own that music." Then I looked back in my archives and found that in 1962 I had recorded with Norrie Paramore's old orchestra all these old standards. I was probably the first pop singer to delve into that kind of thing anyway, so I took my friend's advice and did it.

You recorded with a 17-piece band in Nashville. Will any of that team make it to the Royal Albert Hall for your shows this week?

I have a new band that I am going to call *Orchestra de Ville*. The rhythm section is coming over and Michael Omartian is going to conduct for me. I have a feeling that I would like to do more like this - I would like to record an album with strings, with the name *Strings de Ville*.

And what does the future hold for you? Have you any plans to retire?

You still have to have airplay or people don't really know that you have a record out. That's gone past me now, most artists of my genre and age; we are not played on the radio, no one listens to the record, they look who it is and say, "We're not going to play Cliff Richard." I'm not complaining, that is just the way it is, and you have to roll with it, you either roll with it or duck out and I'm not going to duck out just yet.

chris@musicweek.com



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Happy Birthday Cliff

Best wishes from David Franks and the team at Simkins

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Cliff, we always enjoy making a mug of you -

**and
the rest of
your tour
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from
Jo and Adrian**



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Features

SHIFTING SPECTRUM



The forthcoming UHF spectrum auction heralds profound changes for the production of live music events – but is the industry making the necessary preparations?

RIGHT
Spreading the word: groups such as Save Our Sound UK have helped to inform about the switchover

BELOW
From left: Audio-Technica will have Channel 38-ready systems on sale early next year while Sennheiser's G3 GB and all Shure products are available in Channel 38 variants

Equipment

By David Davies

OFCOM'S PROPOSAL TO SWITCH OFF bands 31–37 and 61–69 of wireless microphones and similar technologies has left many in the live music industry furious as they come to terms with a seemingly inevitable bill for new or upgraded equipment.

The prospect of large quantities of wireless microphone and personal monitoring systems being rendered inoperable in their current forms is one that the Performance Making & Special Events (PMSE) community has been aware of for several years. Across Europe, countries have been reviewing their spectrum maps in order to free up space for digital terrestrial television and (potentially highly lucrative) new mobile broadband and TV services. In the UK, the responsibility for advancing the plans has been assigned to communications regulator Ofcom.

Campaigning efforts by – among others – a dedicated Pro User Group affiliated with BEIRG (British Entertainment Industry Radio Group) and the compensation-focused Save Our Sound UK have achieved some notable successes for PMSE users, particularly with regard to funding the costs of transition and future security of access.

Nonetheless, the stark fact remains that the “800MHz band” within which many current wireless systems operate (790–862MHz or Channels 61–69,

Channel 69 being the dedicated channel for wireless microphones) will be unavailable for the coverage of concerts, musicals and other live per-

formances beyond 2012. PMSE is being “rehoused” in Channel 38 – and, indeed, has been able to use to this channel on a shared basis since January – while access to the so-called “interleaved spectrum”, currently occupied by analogue terrestrial TV, has also been assured.

Among sound engineers and crews, only those inclined towards the most ostrich-like behaviour could now be unaware of the impending changes, while Ofcom’s intention to contact users who have yet to register for the PMSE funding scheme (see below) will help to drive the message home. Away from the system racks, however, it is clear that there is still considerable confusion and, in a few cases, complete ignorance.

“I fear that quite a few [promoters, venue operators, etc] are still blissfully unaware and tend to think that it is a technical issue that engineers will be able to get around,” says Alan March, Sennheiser UK’s business development specialist and a prime mover within the BEIRG PMSE Pro User Group.

Tom Byrne, sales director at audio equipment hire/sales company Orbital Sound, offers a more upbeat assessment of one particular sector – theatre – in which it is “witnessing a good level of awareness about the current spectrum issue”.

“In our experience,” he explains, “only very few customers – perhaps a handful of small venues or educational establishments – need a detailed explanation. We have been emphasising the importance of this issue to all our customers for some time, especially as it forms such a pivotal aspect of our business. We have been encouraging everyone to plan ahead to ensure their RF requirements can be covered as expediently as possible, in both the short and long term.”



“I fear that quite a few promoters and operators are blissfully unaware and tend to think this is a technical issue that engineers will be able to get around...”

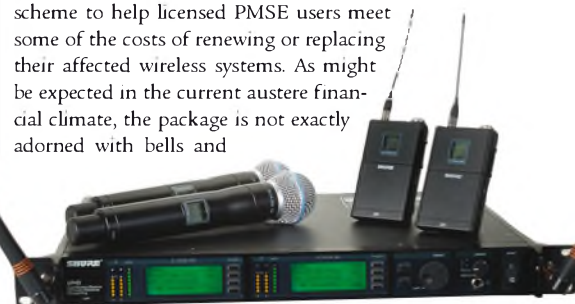
ALAN MARCH, SENNHEISER UK

High-profile concert facilities to confirm that they are taking steps include Nottingham’s Trent FM Arena, whose head of events Junior Wood reveals that the venue has been reviewing its own inventory and considering the implications for the use of hired equipment.

From a regulatory standpoint, Ofcom’s Ian Wainwright says that “the level of recent engagement that we have had with PMSE users – both professional and community – indicates that there is significant awareness of the forthcoming changes to [their] use of spectrum”. Wainwright acknowledges the contribution made by Save Our Sound UK (inset left) and other groups in helping to spread the word about the switchover.

But what about the less savvy venue owners/operators and smaller community users – what should they be doing to ensure that they don’t get caught out come 2012? March says, “They need to be looking at their inventories of wireless equipment, working out what they have got, and confirming whether or not it will be usable after 2012. If not, they need to start making plans now about how they are going to replace their equipment.”

Fortunately, there is plenty of support on hand. Several manufacturers have launched system guides and/or advice services, while most are in the process of introducing new equipment that will be compatible with post-800MHz operation (see box over page). In addition, the Government has proposed a funding scheme to help licensed PMSE users meet some of the costs of renewing or replacing their affected wireless systems. As might be expected in the current austere financial climate, the package is not exactly adorned with bells and



Channel 69 to Channel 38

Wireless microphones and in-ear monitors
the transition ...



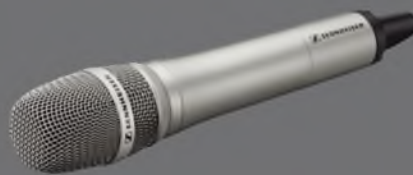
Sennheiser Channel 38 Equipment Options

G3 Series



G3 Series - Range GB - 606 to 648 MHz

2000 Series



2000 Series - Range GW - 558 to 626 MHz

3000/5000 Series



3000/5000 Series - Range L
- 168 MHz tuning bandwidth
- 470 to 638 MHz - EM3732 II, SK5212 II and SKM5200 II

Ofcom has announced a funding package to assist eligible users with the transition. To find out if you qualify go to www.pmsefunding.co.uk

N.B. Any wireless systems operating in Channel 38 in the UK require a licence. Licences can be obtained from JFMG Ltd. www.jfmg.co.uk 0207 299 8660
Sennheiser UK are a proud sponsor of BEIRG - the British Entertainment Industry Radio Group - working for continued access to sufficient quantity and quality of spectrum for our industry. www.sennheiser.co.uk



Features

Ofcom

“The level of engagement we have had with PMSE users indicates there is significant awareness of the changes to use of spectrum”

IAN WAINWRIGHT,
OFCOM

whistles: it only covers Channel 69 and will see eligible users receive “roughly 55%” of the cost of replacement equipment. Registration for the scheme – which is expected to receive formal approval early next year prior to the first payments being made in March – is open now and due to close on December 31. (Users can apply for the scheme via its administrator, Equiniti, at www.pmsefunding.co.uk or by telephoning 0800 011 3617.)

Wainwright confirms that Ofcom is experiencing “significant interest in the scheme”, as illustrated by the discussions the regulator has had with manufacturers, industry bodies and individual users, and by the volume of claims being registered. Over the coming weeks, an effort will be made to contact all eligible users that have not already registered for the scheme. Wainwright does not expect there will be a need to extend the registration deadline.

While there is a general feeling that effective lobbying by PMSE groups has curtailed some of the more potentially severe effects of the spectrum revamp, many questions remain – not least about a possible generation of so-called “cognitive devices”. If cleared for use in the EU, they could rely on a spectrum usage database which – if not implemented correctly – might bring serious disruption to live performance and programme-making, as well as terrestrial TV reception.

“This definitely isn’t over,” confirms March, who urges companies in the live business to consider making a donation to the ongoing (and costly) political lobbying effort. “The pressure on UHF spectrum is relentless – and it will continue.”

Switching over Manufacturers ease the transition

While awareness of the issue across the live sound sector remains the subject of considerable variation, leading manufacturers of wireless microphones and personal monitoring systems are moving quickly to ensure compliance with post-800MHz band operation.

Several companies made announcements around the time of the recent PLASA Show in London, including Sennheiser, whose G3 GB range systems cover all of Channel 38 and as many “future-proofed” interleaved frequencies above that as its 42MHz (from 606–648 MHz) tuning range will allow. Beyond that, confirms Sennheiser UK’s Alan March, “we have plans for Channel 38-and-up versions of most of our systems, although the present uncertainty regarding the lower cleared band makes it difficult to know what to do about equipment that tunes to frequencies below Channel 38.”

Sony, meanwhile, recently revealed that its digital wireless microphone systems (DWX) will henceforth be sold with modification packages in order to safeguard investments in the run-up to the

switchover. The modifications to Channel 38 will be available via Sony’s PrimeSupport team from early 2011. The manufacturer will also be running a modification for some products within its WL-800 range and, notes Sony audio product manager Rob France, “Once our Channel 38 equipment becomes available next year we will be looking at other options to help users make the transition.”

Audio-Technica also has plans afoot for 2011, and says that it will have Channel 38-ready wireless products on sale early in the new year. In addition, says the company’s senior UK marketing manager, Harvey Roberts, “We are keen to make users aware that Channel 38 may not be the best option for everyone and that alternative options exist.”

For example, continues Roberts, smaller projects entailing the use of up to four wireless systems could be accommodated by F-Band wireless systems operating in the deregulated space of Channel 70, while larger fixed installations might be catered to with D-Band, G-Band and I-Band systems that “operate in the

co-ordinated area of the frequency spectrum which is future-proof[ed] beyond 2012”. To explain the possibilities, Audio-Technica has produced the “Future-proof Your Wireless” PDF, available for free download from its website (www.audio-technica.com). The company is also running a discount scheme for the purchase of replacement wireless systems, entitled Upgrade Pass.

Shure is also maintaining a dialogue with customers about the forthcoming changes. Peter James, MD of Shure Distribution UK, confirms that “all Shure wireless products are now available in Channel 38 variants, each optimised to meet the new regulations for 2012 and beyond. We talk with Shure wireless and IEM users, and are committed to minimising the impact of this legislation on our customers”.

The company has a Spectrum resource area on its website (www.shure.co.uk) and runs a digital switchover helpline (01992 703038). James adds, “We will also be making further resources available to keep the wider community of wireless users fully informed.”

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Features

THE CHANGING L

The role of the music business legal professional has changed drastically over the past decade. The number of deals on the table has reduced but the rise of 360-degree and fan-funding models mean the small print is more complex and the contracts wider in scope for briefs to tackle

Legal

By Adam Woods

THE MUSIC INDUSTRY LIVES OR DIES by the sounds it produces. The sound of music, of course, but also those other ones that always seemed to foreshadow success: the scratch of the pen on the contract, the rubbing together of eager executive hands, the clink of Champagne glasses.

The music plays on, but those complementary noises have gone quiet of late. Ask any lawyer what has changed and they will tell you: record companies are handing out fewer contracts than at any other time in the history of the business. Which means interesting times for the legal profession.

Over the course of the past few years, the workload of all but the most senior legal minds in the business has been enormously redistributed according to the music industry's new models.

Lawyers who just a few years ago could regularly play several majors off against each other for the expensive signature of a sought-after artist now find they are pleased to get an advance on the table from a record company of any kind.

Simultaneously, the rise of the 360-degree deal has put a cluster of rights – and a cluster of previously separate negotiations – into a single contract, and artists are not the only ones who have had to adjust.

“There are around 200 music lawyers in London, and their lives revolve around deals, because what we do is largely about contracts – certainly in the early stages of a band's career,” says industry veteran Robert Horsfall of legal and financial practice Sound Advice, whose clients include Robert Plant and Pendulum.

“I think all lawyers are agreed, though, that there are fewer deals being done by the big four now than ever before, so you have to look beyond those companies.”

For those hoping to live out their careers doing nothing other than beating up the majors, that is clearly not good news.

For most, however, it is only further confirmation of the general shift that has played out in recent times.

“What we have effectively had to do is grow a whole bunch of new, very commercial skills,” says Cliff Fluet, a partner in the media, brands and technology practice at Lewis Silkin.

“When there were more deals, the role of the lawyer was as a broker or auctioneer, and hot acts would have five or six labels piling

in. Now we are getting to a world where an act will have been self-financed and had some sort of springboard before somebody takes them to the next level. That means lawyers have to be much more visionary and long-term in their view.”

It must be noted that the loftier the artist a lawyer represents, the less the world might seem to have changed at a day-to-day level. Chris Organ, joint managing partner at Russells – which, with Clintons, Lee & Thompson and Sheridans, forms arguably the top tier of music law practices – chooses his words carefully on this score.

“It would be wrong to say that I don't notice the difference between now and 10 years ago,” he says. “But in terms of the volume of my work, I wouldn't actually say all that much has changed. I think that when you are dealing with the higher end of the market, that probably tends to be the case, even if the younger lawyers would say there are fewer deals around and they are becoming harder to conclude.”

Not only do most young lawyers say that; it also tends to be the very first thing they say. And the issue for those working newer artists is not necessarily that

“What we have effectively had to do is grow a whole bunch of new, very commercial skills... lawyers now have to be much more visionary and long-term in their view”

CLIFF FLUET, LEWIS SILKIN

there is less work for lawyers, but that it can now assume a multiplicity of forms, not all of them straightforwardly lucrative.

A lawyer working on behalf of a new act will now expect to play a part in their DIY path to success, bankrolled by publishing money or live work and merchandising and perhaps ending in a partnership deal with a label.

For those representing acts with some heritage who are now seeking to lay their own road, web deals, mobile deals, sponsorships and brand partnerships are all important parts of the puzzle.

For acts with the opportunity to hitch to a label, the 360-degree deal, with all its attendant contractual complexities, is now standard for new acts at major level and common among indies. And where the backer is not a label but a media fund – well, that is when your contracts start to get complicated.

So how should we regard music lawyers, if not purely as deal-makers? Around a decade ago, there was a tendency for hungry young lawyers to compare themselves to A&R men, sniffing out talent in its rawest form, getting on board before anyone else. Today, a shudder of embarrassment is the most common response to that characterisation.

Those lawyers who do specialise in emerging talent instead regard themselves as members of an artist's support unit alongside management, pluggers and PRs. In this capacity, they advise on business chal-

lenges, make introductions and build gradually towards either a deal or, in rare instances, a self-supporting model.

“You need to be a truffle-sniffer, looking out for opportunities,” says Horsfall. “You spend a lot of time connecting people. I see my role now as being part of a team. Some of the younger generation have started to perceive the lawyer as the striker, but the striker of the team always has to be the manager. You may only get one pitch to a label or publisher, so when you make it, make sure it's the best pitch, made by the best person.”

Assuming a manager's pitch results in the offer of a deal, the lawyers find themselves back in what was once their natural habitat. Inevitably, competition fuels demand and hands a lawyer leverage; conversely, in a flat market where labels are few and signings are carefully considered, the antagonistic negotiating of the past has, by some accounts, taken on a more cooperative tone.

“I think everyone is aware of where the music industry is at the moment,” says Nicky Stein, a partner in the music department at Clintons, who represents Plan B, Vampire Weekend, The Script and others. “There's a balance, on every deal, to get the best terms for your client whilst ensuring they also have the best chance of success. But that doesn't mean lawyers are lying down just to get the deal done – that's definitely not the case.”

Competitive deals, powered by the interest of several – occasionally all – labels are not entirely a thing of the past, but they are scarce in this risk-conscious, cash-strapped era.

Josh Smith, an associate at Lee & Thompson and the firm's resident developing talent specialist, working with Starsmith, JLS and this year's X-Factor finalists, confirms that this has been a particularly slow year for signings, with almost no notable deals at all in the first six months and no extravagant bidding wars.

“In previous years, there have always been two or three big deals that end up with a lot of competition, and to some extent there has been a polarisation: fewer deals, but still some big ones,” he says.

“Last year, Hurts was very competitive. Labrinth [the producer and artist who signed to Syco in June] was a competitive deal, but I'm not sure there has been a real feeding-frenzy this year.”

Needless to say, where the bargaining hand is strong, the contractual demands of the artist can still be very nearly as stiff than they ever were.

“It does depend who you are acting for,” says Jonathan Monjack, managing director of Trevor Horn's SPZ Music Group and a consultant at Lee & Thompson. “If you have an artist and a single major record company that is prepared to do the deal, probably that is where the artist will go. If you have got Sony, Universal and EMI chasing it tooth and nail, clearly the price they are going to pay is going to be driven up. But I think that is probably happening less and less.”

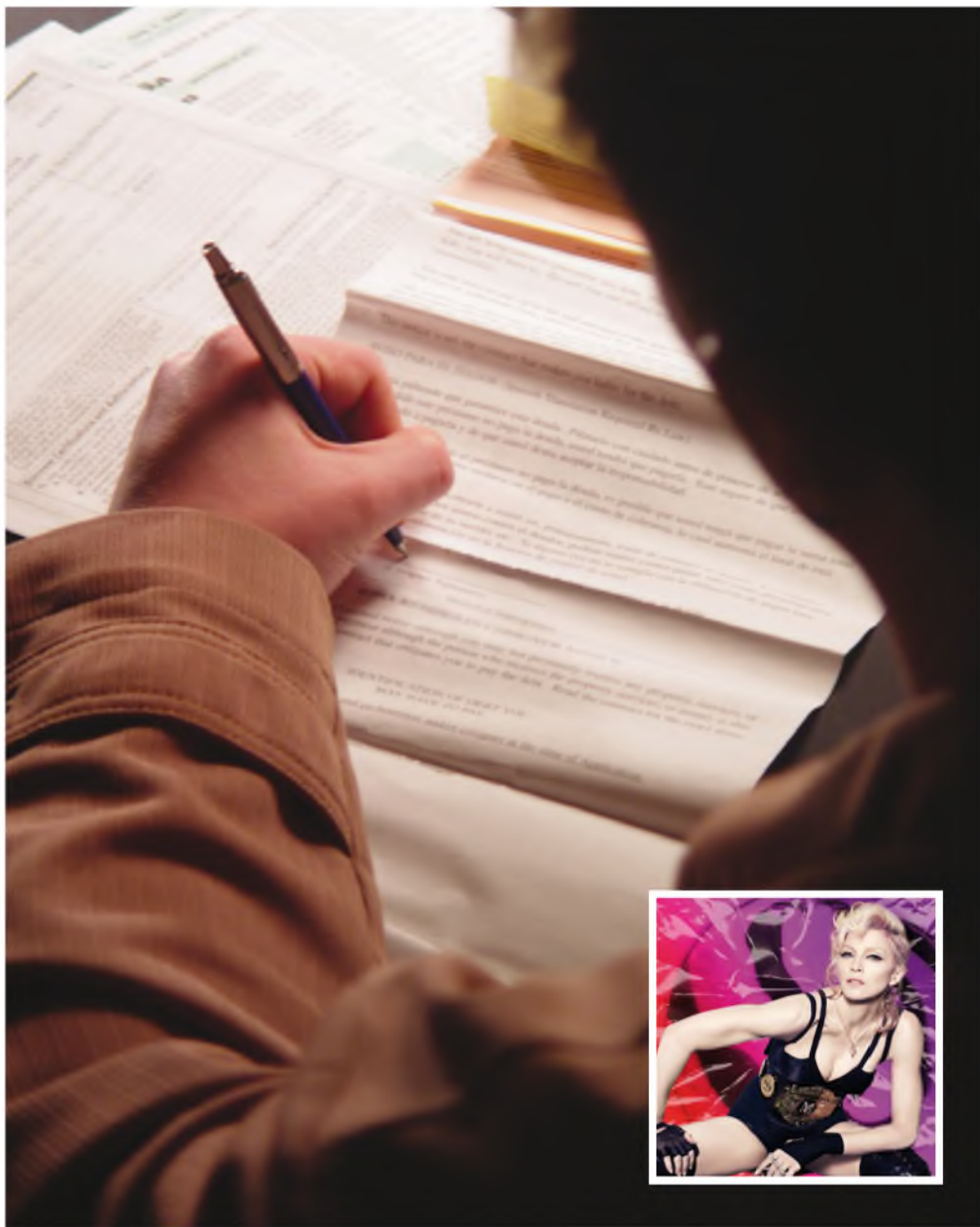
After all the chasing, then there is the paperwork itself. Sleep-ruining memories of the early days of 360 deals remain with many lawyers, but the experience of getting one closed is very different these days from even a couple of years ago.

“I think most artist lawyers – and in-house lawyers

BELOW
The next big thing: today's industry throws up a lack of signing frenzies for lawyers to get their teeth into, but recent scrums for Labrinth and Hurts' signatures were an exception



AW OF THE BAND



“When I was cutting my teeth, contracts were quit straightforward, but you couldn’t leave a young lawyer alone now to do an Icebreaker or Power Amp deal, and that’s unfortunate”

ROBERT HORSFALL, SOUND ADVICE

By way of illustration, a prospective major-label artist can expect the process from the very beginning of negotiations to the day of signing to eat up around three months. Where there is a burning desire on both sides to get the deal done, the formalities can be completed in as little as three to four weeks.

This new status quo was not necessarily designed for the benefit of the legal profession. Russells’ Organ notes that, for lawyers, a 360-degree deal incorporating live, merchandise, sponsorship and anything else is one that potentially replaces four or five other pieces of contractual work. Nonetheless, his contention is that signing negotiations do not necessarily take much longer than they formerly did.

“You might call it the new realism,” he says. “As an artist lawyer, the number of contracting parties that are available to you has shrunk. There was a time, when I first started out 30 years ago, you had a multitude of homes you could go to. Now, the options are very, very limited, and I think the priority for people is getting the deal done, rather than getting it perfect.”

Historically, independent labels have broadly been a more straightforward proposition than majors, though today’s indie deals may often also contain a 360 element. A profit share may well be the fairest approach, says Horsfall, though one thing for which he believes there is no excuse is excessively long contracts.

“A smart indie label should always use short contracts, whether it’s 10 to 20 pages or 25 at the most,” he says. “Keep them short, because that is one of the joys of doing business with an indie – that they are not so corporate and the documents are not the labyrinths you have to go through with the majors.”

In the realm of private funding, the picture is different again. Where the fan-funded model of Pledge Music and the democratised digital distribution network of AWAL sell themselves on simple contractual terms, mixed-rights deals struck with venture capitalists may be enormously more complex from a lawyer’s perspective.

“Some of those are not easy documents at all,” says Horsfall. “When I was cutting my teeth, contracts were quite straightforward, but you couldn’t leave a young lawyer alone now to do an Icebreaker or Power Amp or Ingenious deal, and that’s unfortunate.”

The scope and range of today’s music law leads some specialists to suggest that the modern business increasingly favours a new variety of legal operator, and that firms or operators who remain wedded to old-fashioned principles will ultimately hold the business back.

“I have worked on a few of these so-called new-model deals and the ones you have the most trouble selling it to aren’t the labels or brands, but the classic artist lawyer who has been churning out the same contracts for years,” says Fluet.

“Their job was always to tweak the labels’ noses and beat them up the whole time,” he adds. “But that mode is increasingly outdated.”

adamjameswoods@btinternet.com

as well – would probably say that we have reached a point where there is an understanding about what record labels are seeking and what artists will accept – though it obviously differs on a deal-by-deal basis,” says Stein. “It has taken a little while, but I don’t think lawyers now look at major record label contracts with the degree of surprise they did a few years ago.”

If surprise has not quite been replaced with delight, then there is at least patient resignation and the knowledge that such deals can – hopefully, at least – be made to work for both parties.

“The 360 deal has settled down,” agrees Horsfall. “We don’t love it, but we know we have to take it on the chin. Some of the major-label models, a year-and-a-half ago, were horrible. Now, most of them – not quite all – are getting to be easier pills to swallow.”

As a generalisation – and one which some in the legal profession mildly dispute – contracts today are taking longer to conclude than in pre-360 times.

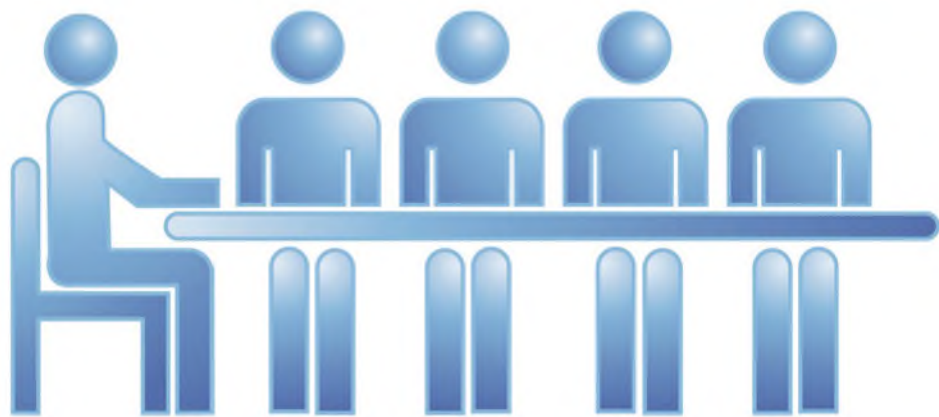
“Negotiations have definitely become more extended as a result of the additional rights most record labels are seeking,” says Stein. “Once, you had a number of points to negotiate in the early stages of a deal, but that number has multiplied now.”

LEFT
Brief encounter:
Increasingly multi-
faceted deals
signed by acts
such as Robbie
Williams and
Madonna in recent
years have proved
a challenge for
the legal
profession

Features

THE RIGHTS STUFF

As the lines between publishing and rights management blur, could companies lose the right to set their own licensing terms and fees?



ABOVE
Decision makers: copyright tribunals could one day decide the fees to be charged instead of the publishing companies themselves

Rights management

By Susan Butler



SOME PEOPLE CALL IT AN ACADEMIC EXERCISE of exploring legal theories that have little bearing on commercial reality. A few of us call it a warning to music companies in a changing music marketplace.

As a small handful of music publishers are taking control over administration rights in master recordings to strengthen licensing opportunities – and calling themselves “rights management” companies – they may be falling under the legal definitions of a collective rights agency or a licensing body in some territories. This means that they could one day find themselves losing the right to set their licensing fees entirely on their own and standing before copyright tribunals that decide the fees to be charged.

In response to one of my Music Confidential articles earlier this month about BMG Rights Management and its business model, a source in Canada contacted me. Like the UK, Australia and Germany, Canada has a Copyright Board (a type of tribunal) that decides tariffs for collective right societies.

“As soon as [a company] gets into managing rights – becoming an agent when they don’t own anything – we get to the question, ‘Do they operate a licensing scheme?’” says the source. “If they do, then in the eyes of Canadian law, they are a collective society.”

This would mean that for certain rights in master recordings, that company’s ability to decide its own licence terms and fees could be lost for certain types of uses.

“The company can strike individual deals, but if somebody wants to access their repertoire and the [parties] can’t come to an agreement, that somebody can [force the rights management company to] arbitrate the terms of the deal [before the Copyright Board]”, explains the source.

Who could that somebody be? Perhaps powerful companies like Apple, Google or Yahoo.

And Canada is not the only place this scenario could occur.

“It’s academic as things currently stand in the marketplace,” says London lawyer Crispin Evans, who has represented collective rights societies before the UK tribunal. “But it’s not far-fetched if you look at masters on their own. If you add both masters [and publishing rights],

you’ve increased the scale, and the bigger the scale, the bigger the problem.”

To determine whether or not a rights management company could risk being hauled to a copyright tribunal to set tariffs, there is typically a two-step analysis. The first step is deciding whether or not a company falls within the definition of a collective society or licensing body (whatever name is used in the particular law). The second step is figuring out whether the company has a licensing scheme.

Canada

In Canada, a “collective society” is not just a society or similar type of organisation. The definition includes a “corporation”. That society or corporation must:

- carry on the business of collective administration of copyright, or of the remuneration right;
- it must be done for the benefit of those who authorise the corporation to act on their behalf for purposes of collective administration; and
- that authorisation is by assignment, grant of licence, appointment of the corporation as their agent or by some other means.

In addition, the corporation must either carry on the business of collecting and distributing royalties or levies payable pursuant to the Canadian copyright law, or it must operate a “licensing scheme” for:

- repertoire of works;
- performer’s performances;
- sound recordings; or
- communication signals.

This licensing scheme must be for more than one author, performer, sound recording maker or broadcaster. This scheme must also set out “classes of uses” that the corporation agrees to authorise under the copyright law.

Companies that move toward administering master rights “may have consequences in the Canadian legal universe”, says the source.

UK

Under UK law, a “licensing body” is a society “or other organisation” which:

- has as one of its main objects the negotiation or granting of copyright licences;
- whose objects include the granting of licences covering works of more than one author; and
- negotiates or grants the licences as an owner of the copyright, prospective owner of copyright or as agent for the owner.

A licensing scheme means a scheme setting out:

- the classes of instances when the organisation or copyright holder is willing to grant a licence; and

- the terms that would apply to that class of licences.

The licences can apply to the right to copy, the right to rent or lend copies of the work to the public, to perform or to communicate it to the public.

The terms of a proposed licensing scheme may be referred to the Copyright Tribunal by an organisation that represents persons claiming that they require licences.

If the Tribunal decides to consider the challenge, it can confirm or vary the proposed scheme.

“A licensing body is one that is principally set up to do licensing,” says Evans. “Historically, record companies were set up to sell lumps of plastic. That is all changing dramatically and quickly.”

The licensing terms, or schemes, do not necessarily have to be published rates or tariffs.

“If not published, [the challenger] would have to prove [the scheme] exists because you’ve got to know what it is that you’re referring to the Tribunal and why it is unfair and abusive,” he adds.

“In this new world we inhabit, there are a number of different possibilities,” says Evans. “There are the publishers and the record companies individually or collectively, in the sense that [a music group] may do something collectively, and then there are [organisations] like CELAS [set up by PRS for Music and GEMA to handle EMI Music Publishing’s pan-European licenses for Anglo-American repertoire].”

They could all be licensing bodies if their licensing deals are viewed as schemes.

A similar scenario could apply in Australia as well.

“The jurisdiction of the copyright tribunal in Australia was vastly expanded in 2006 and in 2008,” says the Canadian source. This could put rights management companies within their reach.

The concept of possibly classifying a music publisher as a collective rights manager or a licensing body is not a new discussion, but in the past publishers licensed primarily to recorded music and other companies in the entertainment and broadcast industries. Any challenges they made to license terms and fees were primarily focused on the traditional collective societies, such as performing right and mechanical right societies.

Today add to the mix licensees that want to get their digital and wireless companies built up. If there are substantial or famous catalogues they want to license from a company that is managing rights, it may not be too far off before they explore ways to get these companies before an impartial body to set those terms.

Susan Butler is the executive editor of Music Confidential. This article is an excerpt from a feature appearing in the October 14 issue.

“If you add both masters and publishing rights, you’ve increased the scale and the bigger the scale, the bigger the problem...”

CRISPIN EVANS

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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

- **Arcade Fire** Ready To Start (Sonovox)
- Previous single: We Used To Wait (75)
- **Michael Buble** Hollywood (143/Reprise)
- Previous single: Cry Me A River (34)
- **Chiddy Bang** The Good Life (Regal)
- Previous single: Truth (50)
- **Annie Lennox** Universal Child (Island)
- Previous single: Shining Light (39)
- **Pixie Lott** Broken Arrow (Mercury)
- Previous single: Cry Me Out (12)
- **Marina and the Diamonds** Shampain (679/Atlantic)
- Previous single: Oh No! (38)
- **Joe McElderry** Ambitions (Syco)
- Previous single: The Climb (1)
- **Talay Riley** Humanoid (live)
- Debut single
- **Scouting For Girls** Don't Want To Leave You (Epic)
- Previous single: Famous (37)
- **Swedish House Mafia Vs Tinie Tempah** Miami 2 Ibiza (Virgin)
- Previous single: One (Your name) (7)
- **Taylor Swift** Mine (Mercury)
- Previous single: Teardrops On My Guitar (51)
- **The Ting Tings** Hands (Columbia)
- Previous single: We Walk (58)

Albums

- **The Bees** Every Step's A Yes (Fiction)
- Previous album (first-week sales/total sales): Octopus (8,088/27,213)
- **Belle & Sebastian** Write About Love (Rough Trade)
- Previous album: The Life Pursuit (23,423/77,887)
- **Chiddy Bang** The Preview (Regal)
- Debut album
- **Die Antwoord** \$o\$ (Interscope)
- Debut album
- **Magnetic Man** Magnetic Man (Columbia)
- Debut album
- **Squeeze** Spot The Difference (Love)
- Previous album: Domino (1,104/6,333)
- **Robbie Williams** In And Out Of Consciousness: The Greatest Hits 1990-2010 (Virgin)
- Previous album: Reality Killed The Video Star (238,133/896,069)



- **Wyatt, Atzmon, Stephen** For The Ghosts Within (Domino)
- Previous album (Robert Wyatt): Comicopera (2,139/10,010)

“This collaborative effort teams Robert Wyatt with composers Gilad Atzmon and Ros Stephen, who rework a selection of standards and Wyatt originals to string and saxophone arrangements. It is an enticing premise and it largely hits the mark, with Wyatt's pure voice sounding completely at home atop the equally mournful-yet-warm arrangements. Even the ill-advised Where Are They Now? with its comedy oboe and skittery dance beats, cannot detract from the beauty of highlights including an abstract reworking of At Last I Am Free and the

heartbreaking, optimistic album closer What A Wonderful World.”

www.musicweek.com/reviews

Out next week

Singles

- **Christina Aguilera** You Lost Me (RCA)
- **Bullet For My Valentine** Fever (Columbia)
- **Darwin Deez** Constellations (Lucky Number)
- **Eliza Doolittle** Rollerblades (Parlophone)
- **Elton John & Leon Russell** If It Wasn't For Bad (Mercury)
- **The Japanese Popstars** Let Go (Virgin)
- **Tom Jones** Run On/Didn't It Rain (Decca)
- **Liars** Proud Evolution (Mute)
- **Clare Maguire** Ain't Nobody (Polydor)
- **Mt. Desolation** Departure/State Of Our Affairs (Island)
- **N-Dubz** Best Behaviour (Island)
- **Panda Bear** You Can Count On Me (Domino)
- **Jay Sean feat. Nicki Minaj** 2012 (It Ain't The End) (Cash Money/Island)
- **Sissy & The Blisters** Things May Change (Hit Club)
- **Skepta feat. Preeya Kalidas** Cross My Heart (3 Beat/Aatw/Bbk)
- **Starsmith** Give Me A Break/Knuckleduster (Neon Gold/Island)
- **Train** If It's Love (Columbia)
- **The Wanted** Heart Vacancy (Geffen)

Albums

- **The Beatles** Blue: Remastered/Red: Remastered (Apple/EMI)
- **The Big Pink** Tapes (1K7)
- **Michael Buble** Crazy Love: The Hollywood Edition (143/Reprise)
- **Ali Campbell** Great British Songs (Jacaranda)
- **Crowded House** The Very Very Best (Mercury)
- **Bob Dylan** The Witmark Demos: 1962-1964 (Columbia)
- **Caro Emerald** Deleted Scenes From The Cutting Room Floor (Dramatico)
- **Groove Armada** White Light (Cooking Vinyl)
- White Light comprises live studio reworkings of tracks from Groove Armada's Black Light, issued earlier this year. The nine-track set's release follows the recent announcement that Groove Armada's forthcoming UK and Australia tours are set to be their last live shows. For its first month of release, the CD of White Light will be exclusively available from HMV and iTunes.
- **Kings Of Leon** Come Around Sundown (Hand Me Down)
- **Camilla Kerslake** Moments (Future)
- **John Legend & The Roots** Wake Up! (Columbia)
- **Pixie Lott** Turn It Up (Louder) (Mercury)
- **Hannah Montana** Forever (Walt Disney)
- **Mt. Desolation** Mt. Desolation (Island)
- **Emily Osment** Fight Or Flight (Virgin)
- **Our Broken Garden** Golden Sea (Bella Union)
- **Pearl Jam** Live (Island)
- **The Phantom Band** The Wants (Chemikal Underground)
- **Shontelle** No Gravity (Island)
- **Squarepusher** Shobaleader One (Warp)
- **Lil' Wayne** I'm Not A Human Being (Island)

October 25

Singles

- **Peter Andre** Defender (Conehead)
- **Blake She** (Blake)
- **James Blunt** Stay The Night (Atlantic/Custard)
- **Cheryl Cole** Promise This (Fascination)
- **Devlin feat. Yasmin** Runaway (Island)
- **Ed Drewett** Champagne Lemonade (Virgin)
- **The Hoosiers** Unlikely Hero (I Like Everybody) (RCA/24-7)
- **Travie McCoy** We'll Be Alright (Decaydance/Fueled By Ramen)
- **Lauren Pritchard** Not The Drinking (Island)
- **Rihanna** Only Girl (In The World) (Def Jam)
- **Rumer** Aretha (Atlantic)

Albums



- **Broken Records** Let Me Come Home (4AD)
- “When last year's debut Until The Earth Begins To Part landed, Broken Records – for all the bedwetting media talk of their prospects – were hanging on to the coat-tails of a burgeoning Scottish indie folk scene that was already well represented by the likes of The Twilight Sad, Frightened Rabbit, My Latest Novel and We Were Promised Jetpacks. But not content to rest on their laurels as also-rans, the Edinburgh-based collective are quickly back with this second album that grows and expands their portfolio. Free download A Leaving Song is a perfect introduction, melding Jamie Sutherland's yearning vocals with the band's trademark spiralling sonic workouts. This, you would think given previous form, heralds an all-out guitars-and-cello attack but Let Me Come Home

is more than just a rehash of its predecessor. Conceived as a series of fragmentary sketches and built on in demo sessions, this is a stident, affecting album that should lift Broken Records to new heights and quickly dispel casual Arcade Fire comparisons.”

www.musicweek.com/reviews

- **Paul Carrack** A Different Hat (Carrack UK)
- **Charlotte Church** Back To Scratch (Dobby/EMI)
- **Elton John & Leon Russell** The Union (Mercury)
- **Bryan Ferry** Olympia (Virgin)
- **The Harmonies** Voices Of The W.I. (Island)
- **JP, Chrissie & The Fairground Boys** Fidelity! (Earmusic)
- **Joe McElderry** Wide Awake (Syco)
- **Lauren Pritchard** Wasted In Jackson (Spit Milk/Island)
- **The Soldiers** Letters Home (Rhino)
- **Barbra Streisand** The Ultimate Collection (Columbia)
- **Swedish House Mafia** Until One (Virgin)
- **Taylor Swift** Speak Now (Mercury)
- **The Wanted** The Wanted (Geffen)

“The Wanted claim to offer ‘not your usual boyband stuff’ on this, their debut album, instead offering ‘edgy pop with a bit of rock and indie’. Leaving aside the question of what exactly ‘your usual boyband stuff’ constitutes in 2010, when the market is hardly stuffed to the gills with them, this is a pretty bold claim. Certainly, there is rock and indie in there – Coldplay come to mind in the melodies – but with the likes of Outfather, Steve Mac and Guy (members on board the album was never going to sound like Mogwai. Instead, it sounds like the kind of radio-friendly, melody-packed album a pop act should make in 2010. It has its moments of innovation – like the vaguely menacing sub bass of Say It On The Radio or the spaghetti-western stylings of Let's Get Ugly – but both songs soon resolve into massive choruses that will sound great on the radio and TV.”

www.musicweek.com/reviews

- **Warpaint** The Fool (Rough Trade)

November 1

Singles

- **Bon Jovi** What Do You Got (Mercury)

- **Nadine Coyle** Insatiable (Black Pen)
- **Ellie Goulding** Lights (Polydor)
- **I Blame Coco** In Spirit Golden (Island)
- **Jamiroquai** Blue Skies (Mercury)
- **Linkin Park** Waiting For The End (Warner)
- **Ne-Yo** One In A Million (Def Jam)
- **Roll Deep feat. Alesha Dixon** Take Control (Virgin)
- **The Saturdays** Higher (Fascination/Geffen)
- **Tinchy Stryder feat. Taio Cruz** Second Chance (4th & Broadway)
- **Diana Vickers** My Wicked Heart (RCA)
- **will.i.am feat. Nicki Minaj** Check It Out (Polydor)

Albums

- **Bryan Adams** Bare Bones (A&M)
- **Peter Andre** Accelerate (Conehead)
- **Bon Jovi** Greatest Hits (Mercury)



- **Cee-Lo Green** The Lady Killer (Warner Brothers)
- **Cheryl Cole** Messy Little Raindrops (Fascination)
- **Devlin** Bud, Sweat & Beers (Island)
- **Escape The Fate** Escape The Fate (Polydor)
- **Good Charlotte** Cardiology (Epic)
- **Grace Griffith** Sailing (Blk Street)
- **Jamiroquai** Rock Dust Light Star (Mercury)
- **Jay-Z** The Hits Collection Vol. 1 (Roc-A-Fella)
- **N*E*R*D** Nothing (Interscope)
- **Ne-Yo** Libra Scale (Def Jam)
- **The Overtones** Good Ol' Fashioned Love (Wme/Rhino)
- **Elaine Paige** Elaine Paige & Friends (Rhino)

THE PANEL

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



MISCHA PEARLMAN (KERRANG!)
The Wonder Years: The Upsides (Hopeless Records)
Released in the US earlier this year, this second album from the Philadelphia pop-punks will be issued in the UK with four bonus tracks. It demonstrates that the genre can be clever, witty and meaningful by infusing its uplifting melodies with thought-provoking, intelligent lyrics.



MAX RAYMOND (ARTROCKER)
Innersity Pirates: Seen It All Before (Superdark)
Seen It All Before is the first single from debut album Cutting Noses Chasing Tales and has all the aggro and angst that you would expect from a Welsh rock band. With alternating vocal styles and plenty of distortion, it finds a lot of ways to get angry in the space of three minutes.



MICHAEL LEWIN (NOTION)
Paper Crows: Stand Alight (Future Cut Recordings)
Paper Crow's debut single is quite the twisted lullaby. Future Cut productions' dubby rumble suggests further horrors are lurking in the track's rich negative spaces and, while singer Emma Panas' coos may be sweet, they aren't soothing. A haunting after-hours gem.



ROBIN MURRAY (CLASH)
Belleruche: 270 Stories (Tru Thoughts)
270 Stories nods towards everyone from Hendrix to Portishead, Nina Simone to Public Enemy, yet the thread running through the London trio's new effort is soul, with Kathrin deBoer's evocative voice holding these disparate influences together. At once their most varied yet complete set.

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

- **Pet Shop Boys** Ultimate Pet Shop Boys (Parlophone)
 - **Roll Deep** Winner Stays On (Relentless/Virgin)
 - **Rumer** Seasons Of My Soul (Atlantic)
 - **Jay Sean** Freeze Time (Cash Money/Island)
 - **Rod Stewart** Fly Me To The Moon - Vol V (RCA)
 - **Suede** The Best Of (Suede/MoS)
 - **The Temper Trap** Conditions Remixed (Infectious)
- This reworking of The Temper Trap's debut boasts remixes by a cast list of producers including Sister Biss and Rollo, Hervé, Rusko and Fool's Gold. Following a one-off MTV show with Arcade Fire in Spain, they head across the Atlantic for headline shows in the US and a prestigious three-date support slot with The Pixies in Mexico, before returning to Australia to end a second whirlwind year on their homeland festival circuit.

November 8

Singles

- **B.O.B feat. Rivers Cuomo** Magic (Rebel Rock Ent/Atlantic/Grand Hustle)
- **Cockbull Kid** One Eye Closed (Island)
- **Deadmau5** iTunes Countdown 2 (Mau5trap/Virgin)
- **The Drums** Me And The Moon (Island/Moshi Moshi)
- **Eminem feat. Lil Wayne** No Love (Interscope)
- **Sky Ferreira** Obsession (Parlophone)
- **Foals** Blue Blood (Warner Bros)
- **Kid Cudi feat. Kanye West** Erase Me (Cash Money/Island)
- **Lady Antebellum** American Honey (Parlophone)
- **McFly** Shine A Light (Island)
- **My Chemical Romance** Na Na Na (Warner)
- **Pink** Raise Your Glass (Laface)
- **Mike Posner** Cooler Than Me (I)
- **Shayne Ward** Gotta Be Somebody (Syco)

Albums

- **James Blunt** Some Kind Of Trouble (Atlantic/Custard)
- **The Chelsea Pensioners** Men In Scarlet (Rhino)

- **Mary Coughlan** The House Of Ill Repute (Ruby Works)
- **Cos/Mes** Gozmez Land *Chaosotocia (ESP Institute)

“It is lucky that Balearic is no longer a dirty word these days, as it pretty much sums up this excellent debut album from Japanese duo Cos/Mes. What we have is an album that mixes house, psychedelia, exotic instrumentation and a dose of humour into an eminently listenable, very coherent whole, much as The Orb did before them. Other reference points are The Art Of Noise (opener From Other Space screams Moments In Love), lounge and Detroit techno. While none of these elements are particularly shocking, they combine to produce a very distinctive noise.”

www.musicweek.com/reviews

- **Nadine Coyle** Insatiable (Black Pen)
- **Tone Damii** I Know (Mercury)



- **Neil Diamond** Dreams (Columbia)
- **Ellie Goulding** Lights (Repack) (Polydor)
- **David Guetta** One More Love (Positiva/Virgin)
- **I Blame Coco** The Constant (Island)
- **Kid Cudi** Man On The Moon 2: The Legend Of Mr. Rager (Island)
- **Imelda May** Mayhem (Decca)
- **The Nuns Of Avignon** Voice: Chant From Avignon (Decca)
- **Pearl Jam** Death On Two Legs (Island)
- **Elvis Presley** Viva Elvis (Sony)
- **The Saturdays** Headlines (Fascination/Geffen)
- **Shakira** Shakes El Sol (Epic)

It has been a big year for Shakira, whose single Waka Waka (This Time For Africa) became the biggest World Cup song ever released and the accompanying video racking up more than 170m views on YouTube. This new Spanish-language

album has been preceded by the single Loca featuring Dizzee Rascal in the UK and will be released ahead of her UK tour in December.

November 15

Singles

- **Florence + The Machine** Heavy In Your Arms (Island)
- **Hurts** Stay (Major Label/RCA)
- **Nelly** Just A Dream (Island)
- **Nervo** Irresistible (Virgin)
- **Katy Perry** Firework (Virgin)
- **Shontelle** Licky (Under The Covers) (Island)
- **Take That** The Flood (Polydor)
- **Kanye West** Runaway (Roc-A-Fella/Def Jam)
- **Joe Worricker** Finger Waggers (Rough Trade)

Albums

- **Brian Eno** Small Craft On A Milk Sea (Warp)
 - **Florence + The Machine** Between The Lungs (Island)
 - **Foster & Allen** Magic Moments (DMG TV)
 - **Josh Groban** Illuminations (43/Reprise)
 - **Jools Holland and his Rhythm & Blues Orchestra** Rocking Horse (Rhino)
 - **Norah Jones** Featuring... (Blue Note)
 - **Kid Rock** Born Free (Atlantic)
 - **Annie Lennox** A Christmas Cornucopia (Island)
 - **McFly** Above The Noise (Island/Super)
 - **Nelly** 5.0 (Island)
 - **Pearl Jam** Live On Ten Legs (Island)
 - **Pink** Greatest Hits: So Far (Laface)
- Boasting three new songs including the Max Martin-produced lead single Raise Your Glass, Pink's first greatest hits set features 16 of her biggest singles. To date, the US star native has sold more than 30m albums and nearly 20m singles worldwide.
- **Andre Rieu** Moonlight Serenade (Decca)
 - **Rihanna** Loud (Def Jam)
 - **Shinedown** The Sound Of Madness (Atlantic)
 - **Twin Shadow** Forget (4AD)
 - **Various** Burlesque Ost (RCA)
 - **Shayne Ward** Obsession (Syco)

November 22

Singles

- **Akon** Angel (Island)
- **Anberlin** Impossible (Island)
- **Deadmau5** iTunes Countdown 4 (Mau5trap/Virgin)
- **Duffy** Well, Well, Well (A&M)
- **Selena Gomez & The Scene** A Year Without Rain (Hollywood)
- **Gorillaz** Doncamatic (Parlophone)
- **Janelle Monae** Tightrope (Wondaland Arts Society/Bad Boy/Atlantic)
- **Morning Parade** Under The Stars (Parlophone)
- **Robyn** Indestructable (Konichiwa)
- **The Script** Nothing (Phonogenic)

Albums

- **Anberlin** Dark Is The Way. Light Is A Place (Island)
- **Daft Punk** Tron Legacy (OST) (Walt Disney)
- **Nelly Furtado** The Best Of Nelly Furtado (Polydor)



- **JLS** Outta This World (Epic)
- **Nicki Minaj** Pink Friday (Island)
- **My Chemical Romance** Danger Days: The True Lives Of The Fabulous Killjoys (Reprise)
- **Shaheen** When I Come Of Age (Island)
- **Swedish House Mafia** Until One: Deluxe (Virgin)
- **Take That** Progress (Polydor)
- **Various** Coronation Street: Magical Memories (MG)
- **Paul Weller** Live At The Royal Albert Hall (Island)
- **Kanye West** Tbc (Roc-A-Fella/Def Jam)
- **Wolf Gang** Lions In Cages (Atlantic)

- **You Me At Six** Hold Me Down: Deluxe Fan Reissue (Virgin)

November 29

Singles

- **Taio Cruz** Falling In Love (4th & Broadway)
- **Drake** Fancy/Best I Ever Had (Cash Money/Island)
- **Katherine Jenkins** Tell Me I'm Not Dreaming (Warner Music Ent)
- **Little Fish** Sweat & Shiver (Island)
- **Pet Shop Boys** Together (Parlophone)
- **Kelly Rowland** Haters (Motown/Island)
- **Emeli Sande** Kill The Boy (Virgin)
- **Nicole Scherzinger** Poison (Interscope)
- **Shakira feat. Dizzee Rascal** Loca (Epic)
- **Shontelle** Perfect Nightmare (Island)

Albums

- **Akon** Akonic (Island)
- **Black Eyed Peas** The Beginning (Interscope)
- **Alexandra Burke** Overcome: Special Edition (Syco)
- **Alesha Dixon** The Entertainer (Asylum/Atlantic)
- **Duffy** Endlessly (A&M)
- **Nigel Hess** Silent Nights (Island)
- **Katherine Jenkins** Believe: Platinum Edition (Warner Music Ent)
- **Leona Lewis** The Labyrinth Tour: Live At The O2 (Syco)
- **Olly Murs** Feel Free (Epic/Syco)
- **Robyn** Body Talk Pt 3 (Konichiwa)
- **Kelly Rowland** Kelly Rowland (Island)
- **Straight No Chaser** With A Twist (Rhino)
- **Tinchy Stryder** Third Strike (4th & Broadway)
- **Russell Watson** La Voce (Epic)

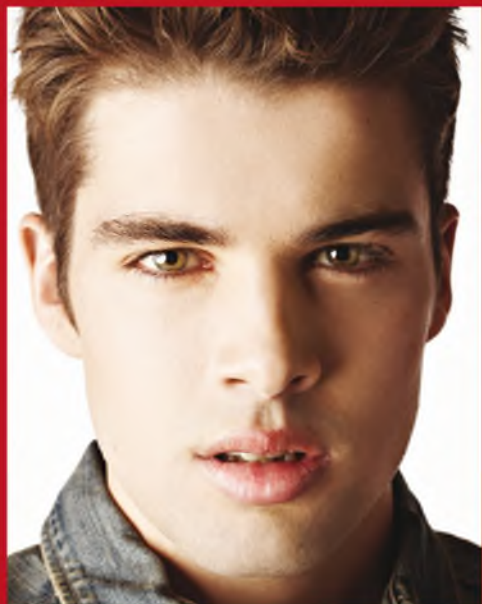
December 6

Albums

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

SINGLE OF THE WEEK

Joe McElderry Ambitions (Syco Music)



This slickly produced and ridiculously catchy dance-pop track is a taster from

McElderry's debut album *Wide Awake*, which was recorded with Ray Hedges (Take That) and Richard Stannard (Spice Girls, Kylie Minogue, Hurts). The release comes nine months after McElderry was crowned the winner of last year's X Factor and – eventually – reached the top of the charts with his debut single *The Climb*. *Ambitions* will inevitably make a huge chart splash thanks in part to last Sunday's prime-time X Factor spot, but make no mistake – this euphoric offering, featuring McElderry's impeccable falsetto vocals and stomping beats, deserves to be a smash on its own merits.

ALBUM OF THE WEEK

Magnetic Man *Magnetic Man* (Columbia)



leading dubstep's commercial assault are Skream, Benga and Artwork, whose

collaborative effort *Magnetic Man* deliver a debut that does exactly what it says on the tin. The trio have teamed up with an array of guest vocalists – Angela Hunt delivered the vocal for lead single *I Need Air*, while other singers making an appearance here include John Legend, Ms Dynamite and latest breakout star Katy B, who appears on current single *Perfect Stranger*. Gearing up for release, the trio have announced plans for their biggest UK tour to date, which includes a headline date at Heaven in London. A debut that sounds as fresh and current as they come. The sound of now.

Charts analysis

Analysis Alan Jones



Explosive Tempah is tinie no more

TINIE TEMPAH CEDES CONTROL of the singles chart to Cee-Lo Green this week but scores a trio of debuts on the same chart, while racking up his first number one album.

Tinie's Parlophone debut *The Disc-Overy* raced to first-week sales of 84,993 copies – the highest tally for a number one artist album since Eminem's *Recovery* bowed with sales of 139,438 15 weeks ago. The *Disc-Overy* is number one on CD and download charts this week, with the latter option including the new lanyard format attracting 26,471 sales. That is 31.1% of the album's total – compared to an overall download share of 17.6% – and the fifth-highest weekly tally of downloads yet, trailing only Eminem's *Recovery* (36,001 digital sales, week 25, 2010), Coldplay's *Viva La Vida* (30,378, week 24, 2008), Lily Allen's *It's Not Me, It's You* (28,086, week 7, 2009) and Kings Of Leon's *Only By The Night* (27,346, week 39, 2008).

After debuting at number one last week, Tinie's single *Written in The Stars* dips to number three (66,249 sales). Also home to the number one hit *Pass Out* and number two follow-up *Frisky*, *The Disc-Overy* spins off its fourth top five single in the form of *Miami 2 Ibiza*, Tinie's collaboration with the

Swedish House Mafia (number five, 57,954 sales), while other cherry-picking from the album forces early debuts for *Wonderman* (number 45, 5,060 sales) featuring Ellie Goulding, and *Invincible* (number 57, 3,540 sales) with Kelly Rowland. With *Pass Out* rallying 57-43 (6,227 sales) and *Frisky* frolicking 61-50 (4,275 sales), Tinie has six songs in the top 60.

Tinie's terrific debut means *The Script's Science & Faith* is knocked off the top of the albums chart for the second time, slipping to number two (26,667 sales). With Mark Ronson & The Business Intl's *Record Collection* suffering a bigger decline as it dips 2-7 (11,582 sales), *Mumford & Sons' Sigh No More* reaches a new peak, more than a year after its release. The album, which debuted at number 11, and has previously charted as high as number four and as low as number 64, climbs for the third week in a row. Sales of 17,025 copies last week lift it 6-3 and bring its 54-week gross to 706,258 sales.

Bringing a little Sheffield steel to the albums chart, *Bring Me The Horizon* reached number 93 with their 2006 debut *Count Your Blessings*, and 47 with 2008 follow-up *Suicide Season*. An improvement of identical proportions would have

Sales statistics

Vs last week	Singles	Artist albums
Sales	2,646,681	1,454,841
prev week	2,653,498	1,465,738
% change	-0.3%	-0.7%

Vs last week	Compilations	Total albums
Sales	301,934	1,756,775
prev week	294,030	1,759,768
% change	+2.7%	-0.2%

Year to date	Singles	Artist albums
Sales	109,150,964	60,246,110
vs prev year	101,505,642	61,910,481
% change	+7.3%	-2.7%

Year to date	Compilations	Total albums
Sales	14,520,902	74,767,012
vs prev year	16,074,968	77,985,449
% change	-9.7%	-4.1%

Compiled from sales data by Music Week

landed their new album, *There Is A Hell Believe Me I've Seen It* at number one debut this week. It did not make it – but did very well, nevertheless, debuting at number 13 (8,916 sales).

Meanwhile, four weeks after providing her second number one in Ireland, Dubliner *Imelda May's* *Mayhem* debuts at number 19 (7,967 sales) here. The rockabilly revivalist's only previous UK chart entry came in 2008, when *Love Tattoo* reached number 58. It has sold 50,000 copies to date.

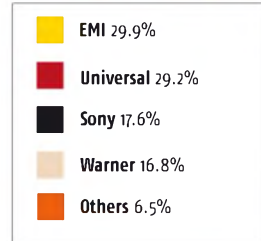
Less than six months after *Selena Gomez & The Scene's* first album, *Kiss & Tell*, debuted and peaked at number 12, follow-up *A Year Without Rain* arrives at number 14 (8,749 sales).

Two other albums debut inside the Top 40 this week and both are compilations. Norway's most popular musical exports *a-ha* are about to call it a day and mark their forthcoming split by releasing 25, a comprehensive singles and more set that debuts at number 10 (10,835 sales). It is their ninth Top 20 album, a tally which includes two previous compilations: 1991's *Headlines And Deadlines*, which has sold nearly 500,000 copies, and 2005's *The Definitive Singles Collection* (152,000).

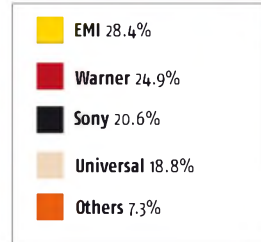
Marking what would have been his 70th birthday last Saturday, EMI upgraded eight albums from *John Lennon's* catalogue and released two new compilations, one of which, *Power To The People: The Hits* debuts at number 15 (8,729 sales). The new, stripped-down version of *Lennon's* last album, *Double Fantasy*, just misses the Top 75, debuting at number 80 (2,297 sales).

After 11 weeks at number one on the compilation chart, *Now That's What I Call Music! 76* slips to third place (11,260 sales), as *R&B In The Mix 2010* debuts at the top (14,671 sales). *Now! 76* has sold

ARTIST ALBUMS



SINGLES



698,144 copies since its release, easily eclipsing immediate predecessor *Now! 75's* 598,640 sales, even though that album had a 16-week start. Although it started slower, *Now! 76* is also ahead of same-stage sales of 2009 equivalent *Now! 73*, which had sold 685,761 by this time in its life and has now sold 764,397 copies.

Album sales are down 0.17% week-on-week at 1,756,775 – 3.42% below same-week 2009 sales of 1,818,996.

It was always going to be an intriguing battle for singles chart honours this week but few would

have expected *Cee-Lo Green's* *Forget You* – a viral internet sensation under its previous title of *F**k You* – to hand out such a comprehensive beating to the *Robbie Williams/Gary Barlow* duet *Shame*. Pursuing what would have been Barlow's 14th number one and Williams' 13th, *Shame* sold 72,695 copies to debut at number two. *Forget You* galloped to first-week sales of 106,962, providing Green with his second number one – his first, as 50% of *Gnarls Barkley's* *Crazy*, the biggest-selling single of 2006, which spent nine weeks at number one and has thus far sold 995,548 copies. At its current rate of progress it should reach the million mark before Christmas. Meantime, the latest song to top the million sales mark is *Lady GaGa's* *Poker Face*. The 102nd million-seller, it is only the 13th by a female solo singer. Sales of 1,418 last week lift *Poker Face's* overall tally to 1,003,011.

And the group who notched the 101st million-seller, *Kings Of Leon*, debut at number seven (35,522 sales) with *Radioactive*, the first single from their new album *Come Around Sundown*. It is only their third Top 10 single, following the chart-topping *Sex On Fire*, and number two follow-up *Use Somebody*. *Sex On Fire* topped the million mark 13 weeks ago and has since upped its tally of sales to 1,031,588, while *Use Somebody* has sold a useful 781,666 copies.

Also new to the Top 40 are *Perfect Stranger* by *Magnetic Man feat. Katy B* (number 16, 17,122 sales); *Cooler Than Me* (22, 13,049 sales), a recent number six in the US, and the introductory hit by *Mike Posner*; *Monster* (29, 9,380 sales), the third hit by *Professor Green*; and *The Recluse* (number 35, 7,924 sales), the fifth Top 40 hit in a year for *Plan B*.

Singles sales are down 0.26% week-on-week to 2,646,681 – 11.17% above same-week 2009 sales of 2,380,771.

Alan Jones

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 TINIE TEMPAH <i>The Disc-Overy</i>	£6.00	£7.99	£7.99	£6.00
2 THE SCRIPT <i>Science & Faith</i>	£8.93	£8.99	£8.95	£8.93
3 MUMFORD & SONS <i>Sigh No More</i>	£7.99	£4.99	£8.95	£8.95
4 PHIL COLLINS <i>Going Back</i>	£8.93	£8.99	£8.95	£8.93
5 CENTRAL BAND... <i>Reach For The Skies</i>	£8.93	£8.99	£8.95	£8.95

Source: Music Week

International charts coverage Alan Jones

Phil Collins' slight return continues with US placing

FOR SIX CONSECUTIVE WEEKS The *Final Frontier* by Iron Maiden was featured in more overseas sales charts than any other record by a UK act. But that all changes this week as its decline quickens and four albums by fellow Brits – Phil Collins, Robert Plant, Eric Clapton and Seal – become more ubiquitous on the world chart landscape.

The *Final Frontier* fell out of the UK Top 75 a fortnight ago, so it is not

unreasonable that it is losing ground abroad as well. Although still charting in 15 territories, it is Top 10 in only two – falling 8-10 in Russia and climbing 12-10 in Norway.

Phil Collins' *Going Back* replaces *The Final Frontier* as the most penetrating presence, with 22 chart placings. Finally available in North America, it fares well in Canada where it debuts at number five, but is on schedule to become Collins' lowest-charting solo

Charts sales

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

The Official UK Singles Chart



Chart listing 1-38 with columns: Rank, New, Artist, Title, Label, Catalogue number, Distributor, and Highest New Entry indicator.

Chart listing 39-75 with columns: Rank, Artist, Title, Label, Catalogue number, Distributor, and Sales Increase indicator.

Official Charts Company 2010.

Reference list of chart entries and sales milestones: Airplanes 27, Alejandro 66, All Time Low 28, etc.

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	New		TINIE TEMPAH	The Disc-Overy	Parlophone 9065132 (E)	HIGHEST NEW ENTRY
2	1	4	THE SCRIPT	Science & Faith	Phonogenic 88697754492 (ARV)	
3	5	53	MUMFORD & SONS	Sigh No More	Island 2722538 (ARV)	2★
4	3	4	PHIL COLLINS	Going Back	Atlantic 7567890588 (CIN)	
5	4	2	CENTRAL BAND OF THE RAF	Reach For The Skies	Decca 2747512 (ARV)	
6	14	25	PLAN B	The Defamation Of Strickland Banks	679/Atlantic 5186584712 (CIN)	SALES INCREASE
7	2	2	MARK RONSON & THE BUSINESS INTL.	Record Collection	Columbia 88697736331 (ARV)	
8	8	5	BRANDON FLOWERS	Flamingo	Vertigo 2746005 (ARV)	
9	15	15	EMINEM	Recovery	Interscope 2739452 (ARV)	SALES INCREASE
10	New		A-HA	25 - Very Best Of	Rhino 8122797904 (CIN)	
11	10	5	KATY PERRY	Teenage Dream	Virgin CDV3084 (E)	
12	13	91	LADY GAGA	The Fame	Interscope 1791937 (ARV)	4★
13	New		BRING ME THE HORIZON	There Is A Hell Believe Me I've Seen It	Visible Noise TORMENT159 (ADA/CIN)	
14	New		SELENA GOMEZ & THE SCENE	A Year Without Rain	Hollywood D000690102 (ARV)	
15	New		JOHN LENNON	Power To The People - The Hits	EMI 9066402 (E)	
16	5	2	KT TUNSTALL	Tiger Suit	Relentless/Virgin CDRE122 (E)	
17	12	31	THE XX	XX	Young Turks YTO31CD (PIAS)	★
18	15	4	ROBERT PLANT	Band Of Joy	Decca 2748331 (ARV)	
19	New		IMELDA MAY	Mayhem	Decca 2749140 (ARV)	
20	19	38	KATY PERRY	One Of The Boys	Virgin CAP042492 (E)	★
21	21	13	ELIZA DOOLITTLE	Eliza Doolittle	Parlophone 6099542 (E)	
22	11	3	MANIC STREET PREACHERS	Postcards From A Young Man	Columbia 88697741882 (ARV)	
23	9	21	SIMPLY RED	Greatest Hits 25	Simplyred.com SRA006CD (E)	★
24	20	4	LINKIN PARK	A Thousand Suns	Warner Brothers 9352496311 (CIN)	
25	7	2	ERIC CLAPTON	Clapton	Reprise 9362496337 (CIN)	
26	24	48	BIFFY CYRO	Only Revolutions	14th Floor 5186561432 (CIN)	★
27	23	43	ALICIA KEYS	The Element Of Freedom	J 88697463712 (ARV)	
28	22	3	SEAL	Seal VI: Commitment	Reprise 9362496439 (CIN)	
29	30	8	THE SATURDAYS	Headlines	Fascination/Geffen 2746330 (ARV)	
30	17	3	SANTANA	Guitar Heaven: The Greatest Guitar Classics Of All Time	Arista 88697459642 (ARV)	
31	44	55	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV)	SALES INCREASE
32	28	134	PAOLO NUTINI	These Streets	Atlantic 094634 (CIN)	4★
33	27	57	THE SCRIPT	The Script	Phonogenic 88697361942 (ARV)	2★1★
34	35	51	MICHAEL BUBLE	Crazy Love	Reprise 9362497077 (CIN)	5★
35	33	14	KYLIE MINOGUE	Aphrodite	Parlophone 6429032 (E)	
36	37	107	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV)	5★
37	47	10	ENRIQUE IGLESIAS	Euphoria	Interscope 2743564 (ARV)	SALES INCREASE
38	45	38	JUSTIN BIEBER	My World	Def Jam 2725523 (ARV)	★

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	42	48	PALOMA FAITH	Do You Want The Truth Or Something Beautiful?	Epic 88697543532 (ARV)	★
40	31	86	PINK FUNHOUSE	Laface	88697406922 (ARV)	3★
41	18	2	NEIL YOUNG	Le Noise	143/Reprise 9362496185 (CIN)	
42	32	3	TAIO CRUZ	The Rokstarr Collection 4th & Broadway	2745260 (ARV)	
43	61	12	PROFESSOR GREEN.	Alive Till I'm Dead	Virgin CDV3080 (E)	
44	35	66	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV)	4★
45	25	3	MAROON 5	Hands All Over	A&M/Octone 2749821 (ARV)	
46	39	24	30 SECONDS TO MARS	This Is War	Virgin CDVU5299 (E)	
47	50	46	RIHANNA	Rated R	Def Jam 2725990 (ARV)	★
48	34	2	USHER	Raymond V. Raymond - Deluxe	Laface 88697638892 (ARV)	
49	New		MURRAY GOLD	Doctor Who - Series 4 Ost	Silva Screen SIIICD340 (RSK/GEM)	
50	41	71	PAOLO NUTINI	Sunny Side Up	Atlantic 2564690137 (CIN)	4★
51	46	86	MICHAEL JACKSON	Number Ones	Epic 2022309 (ARV)	6★
52	New		CARL BARAT	Carl Barat	Arcady ARCC020 (PIAS)	
53	70	53	ROD STEWART	Some Guys Have All The Luck	Rhino 8122798823 (CIN)	★
54	43	11	TOM JONES	Praise & Blame	Island 2741297 (ARV)	
55	48	10	ARCADE FIRE	The Suburbs	Sonovox 2742629 (ARV)	
56	51	44	GUNS N' ROSES	Greatest Hits	Geffen 9861369 (ARV)	3★
57	New		BELLOWHEAD	Hedonism	Navigator NAVI GATOR042 (PROP)	
58	40	5	HURTS	Happiness	Major Label/RCA 8865766682 (ARV)	
59	56	28	AMY MACDONALD	A Curious Thing	Mercury 2731140 (ARV)	
60	53	50	CHERYL COLE	3 Words	Fascination 2721439 (ARV)	3★
61	New		JOE COCKER	Hard Knocks	Sony 88697636982 (ARV)	
62	New		JOE SATRIANI	Black Swans And Wormhole Wizards	Sony 88697735002 (ARV)	
63	New		BADLY DRAWN BOY	It's What I'm Thinking - Pt 1: Photographing Snowflakes	One Last Fruit OLFCD001 (ROMIARV)	
64	62	37	SNOW PATROL	Up To Now	Fiction 2720709 (ARV)	2★
65	38	7	SIMPLY RED	Songs Of Love	Simplyred.com SRA007CD (E)	
66	New		JME	Blam Boy	Betta Know CATCO166801527 (ESS)	
67	New		MORRISSEY	Bona Drag - 20th Anniversary	Major Minor CDSMLP70 (E)	
68	54	51	MUSE	The Resistance	Helium 3/Warner Bros 2564686547 (CIN)	2★
69	57	55	ADELE	19 XL	XLCD313 (PIAS)	2★
70	59	38	FOO FIGHTERS	Greatest Hits	RCA 88697369211 (ARV)	
71	69	37	GLEE CAST	Glee - The Music - Season One - Vol 1	Epic 88697540902 (ARV)	★
72	New		LIL' WAYNE	I'm Not A Human Being	Island CATCO168496215 (ARV)	
73	52	20	PENDULUM	Immersion	Warner Brothers 2564680914 (CIN)	
74	50	27	GORILLAZ	Plastic Beach	Parlophone 6261661 (E)	
75	63	31	EMINEM	Curtain Call - The Hits	Interscope 9887893 (ARV)	3★

Official Charts Company 2010.

30 Seconds To Mars 46	Clapton, Eric 25	Guns N' Roses 56	Manic Street Preachers 22	Plan B 6
a-ha 10	Cocker, Joe 61	Hurts 58	Maroon 5 45	Plant, Robert 18
Adele 69	Cole, Cheryl 60	Iglesias, Enrique 37	May, Imelda 19	Professor Green 43
Arcade Fire 55	Collins, Phil 4	Jackson, Michael 51	Minogue, Kylie 35	Rihanna 47
Badly Drawn Boy 63	Cruz, Taio 42	Jones, Tom 54	Mumford & Sons 3	Ronson, Mark & The Business Intl. 7
Barât, Carl 52	Doolittle, Eliza 21	Keys, Alicia 27	Murray Gold 49	Santana 30
Bellowhead 57	Eminem 9, 75	Kings Of Leon 36	Muse 68	Satriani, Joe 62
Bieber, Justin 38	Florence + The Machine 44	Lady GaGa 12	Nutini, Paolo 32, 50	Saturdays, The 29
Biffy Clyro 26	Foo Fighters 70	Lennon, John 15	Paloma Faith 39	Script, The 2, 33
Brandon Flowers 8	Glee Cast 71	Linkin Park 24	Pendulum 73	Seal 28
Bring Me The Horizon 13	Gomez, Selena & The Scene 14	Lott, Pixie 31	Pink 40	Simply Red 23, 65
Buble, Michael 34	Gorillaz 74	Macdonald, Amy 59		Snow Patrol 64
Central Band Of The RAF 5				

Stewart, Rod 53	Tunstall, KT 16	Usher 48	Wayne, Lil' 72	xx, The 17	Young, Neil 41
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- Key**
- ★ Platinum (300,000)
 - Gold (100,000)
 - Silver (60,000)
 - ★ 1m European sales

BPI Awards Albums
 Talking Heads: More Songs About Buildings & Food (gold);
 Tinie Tempah: The Disc-Overy (gold)

BMI LONDON AWARDS

DON BLACK
BMI ICON



**SONG OF THE YEAR 2009
(THE ROBERT S. MUSEL AWARD)**

"ONLY YOU CAN LOVE ME THIS WAY"
STEVE McEWAN (PRS)
JOHN REID (PRS)
SONY/ATV MUSIC PUBLISHING (UK) LTD. (PRS)

COLLEGE SONG OF THE YEAR

"DOWN"
JAY SEAN (PRS)
LIL WAYNE
JARED COTTER
BUCKS MUSIC GROUP LTD. (PRS)

DANCE AWARD 2009

"EVACUATE THE DANCEFLOOR"
ALLAN ESHUIJS (BUMA)
TALPA MUSIC/
SONGKITCHEN
MUSIC PUBLISHING (BUMA)

MILLION -AIRS
(10 Million thru 3 Million)

10 Million Performances Award
EVERY BREATH YOU TAKE
String (PRS)
EMI Music Publishing Ltd./GM Sumner (PRS)

9 Million Performances Award
YESTERDAY
John Lennon (PRS)

8 Million Performances Award
YOUR SONG
Elton John (PRS)
Bernie Taupin *
Universal Music Publishing Group (PRS)

7 Million Performances Award
SAVE THE LAST DANCE FOR ME
Mort Shuman (SACEM)
Doc Pomus *

YOU'RE STILL THE ONE
Shania Twain (PRS)

6 Million Performances Award
CROCODILE ROCK
Elton John (PRS)
Bernie Taupin *
Universal Music Publishing Group (PRS)

DON'T STOP
Christine McVie *

TIME OF THE SEASON
Rod Argent (PRS)
Verulam Music Co. Ltd. (PRS)

5 Million Performances Award
BAKER STREET
Gerry Rafferty (PRS)
Stage Three Music Ltd. (PRS)

BORN FREE
Don Black (PRS)
John Barry *

BUILD ME UP BUTTERCUP
Michael D'Abo (PRS)
EMI Music Publishing Ltd. (PRS)

CANDLE IN THE WIND
Elton John (PRS)
Bernie Taupin *
Universal Music Publishing Group (PRS)

COME TOGETHER
John Lennon (PRS)

EVERYBODY WANTS TO RULE
THE WORLD
Roland Orzabal (PRS)
Ian Stanley (PRS)
EMI Music Publishing Ltd. (PRS)

GOODBYE YELLOW BRICK ROAD
Elton John (PRS)
Bernie Taupin *
Universal Music Publishing Group (PRS)

4 Million Performances Award
ALL RIGHT NOW
Paul Rodgers (PRS)
Andy Fraser *
Blue Mountain Music Ltd. (PRS)

ANOTHER BRICK IN THE WALL
Roger Waters (PRS)
Warner-Chappell Artemis Music Ltd./
Roger Waters Music Overseas Ltd.(PRS)

BENNIE AND THE JETS
Elton John (PRS)
Bernie Taupin *
Universal Music Publishing Group (PRS)

DON'T LET THE SUN CATCH
YOU CRYING
Les Chadwick (PRS)
Leo Maguire (PRS)
Fred Marsden (PRS)
Gerry Marsden (PRS)
Universal Music Publishing Group (PRS)

EMOTION
Barry Gibb (PRS)
Robin Gibb (PRS)

FROM THIS MOMENT ON
Shania Twain (PRS)

GET OFF OF MY CLOUD
Keith Richards (PRS)

A HARD DAYS NIGHT
John Lennon (PRS)

ROCKET MAN
Elton John (PRS)
Bernie Taupin *
Universal Music Publishing Group (PRS)

ROXANNE
Sting (PRS)
EMI Music Publishing Ltd./
Steerpike Ltd. (PRS)

SMOOTH OPERATOR
Sade (PRS)
Raymond St. John (PRS)
Angel Music Ltd. (PRS)
Peermusic (UK) Ltd. (PRS)
Sony/ATV Music Publishing (UK) Ltd. (PRS)

STUCK IN THE MIDDLE WITH YOU
Gerry Rafferty (PRS)
Stage Three Music Ltd. (PRS)

TAKE ME HOME TONIGHT
Nick Leeson (PRS)
Peter Vale (PRS)
Warner-Chappell Artemis Music Ltd. (PRS)

TO SIR WITH LOVE
Don Black (PRS)
Mark London *

WHILE YOU SEE A CHANCE
Steve Winwood (PRS)
Will Jennings *
F S Ltd. (PRS)

WILD NIGHT
Van Morrison (PRS)

3 Million Performances Award
BEND ME, SHAPE ME
Scott English *

DOMINO
Van Morrison (PRS)

FOR YOUR EYES ONLY
Mick Leeson (PRS)
EMI United Partnership (PRS)

GLORIA
Van Morrison (PRS)
Carlin Music Corp. (PRS)

HELLO, GOODBYE
John Lennon (PRS)

I BELIEVE IN YOU
Roger Cook (PRS)
Samuel Hogin *

(I JUST) DIED IN YOUR ARMS
Nick Van Eede (PRS)
Bernie Taupin *
Sony/ATV Music Publishing (UK) Ltd. (PRS)

LOLA
Ray Davies (PRS)
Carlin Music Corp./Davray Music Ltd. (PRS)

LOVE ME DO
John Lennon (PRS)
Paul McCartney (PRS)
MPL Communications Ltd. (PRS)

SHATTERED DREAMS
Clark Dachter (PRS)
Stage Three Music Ltd. (PRS)

SUNSHINE SUPERMAN
Donovan (PRS)
Donovan Music Ltd. (PRS)

UNWRITTEN
Natasha Bedingfield (PRS)
Danielle Brisebois *
EMI Music Publishing Ltd. (PRS)

London/Pop Awards
21 GUNS
David Bowie (PRS)
John E. A. Phillips *
Chrysalis Music Ltd. (PRS)
EMI Music Publishing Ltd. (PRS)
Tintoretto/RZO Music Ltd. (PRS)

3
Johan "Shellback" Schuster (STIM)
Maratone AB (STIM)

BATTLEFIELD
Wayne Wilkins (PRS)
Blow the Speakers LLC (PRS)

BEAUTIFUL
Giorgio Tuinfort (BUMA)
Talpa Music/Piano Songs (BUMA)

BREAKDOWN
Shaun Morgan Welgemoed (SAMRO)
Dale Stewart (SAMRO)
John Humphrey *
Chrysalis One Ireland Ltd. (IMRO)

COME BACK TO ME
Amund Bjørklund (PRS)
Espen Lind (PRS)
EMI Music Publishing Ltd./
Stellar Songs Ltd. (PRS)

FIRE BURNING
Bilal Haji (STIM)
RedOne *

FROM MY HEART TO YOURS
Laura Izibor (IMRO)
Imagem Music Ltd. (PRS)

HEY SOUL SISTER
Amund Bjørklund (PRS)
Espen Lind (PRS)
EMI Music Publishing Ltd./
Stellar Songs Ltd. (PRS)

HOTEL ROOM SERVICE
Graham Wilson (PRS)
Luther Campbell *
Bernard Edwards *
David Hobbs *
Jim Jonsin *
Pitbull *
John Reid *
Nile Rodgers *
Mark Ross *
Christopher Wongwon *
Chrysalis Music Ltd. (PRS)

I HATE THIS PART
Mich "Cutfather" Hansen (PRS)
Jonas "Jay Jay" Jeberg (KODA)
Lucas Secon (PRS)
BMG Rights Management (UK) Ltd (PRS)
Warner Chappell Music Ltd./Cutfather
Publishing Ltd. (PRS)

I NEED A GIRL
Amund Bjørklund (PRS)
Espen Lind (PRS)
EMI Music Publishing Ltd./Stellar
Songs Ltd. (PRS)

JUST GO
Giorgio Tuinfort (BUMA)
Talpa Music/Piano Songs (BUMA)

LIVE LIKE WE'RE DYING
Andrew Frampton (PRS)
Daniel O'Donoghue (PRS)
Mark Sheehan (PRS)
EMI Music Publishing Ltd. (PRS)

MAGNIFICENT
Brian Eno (PRS)
Opal Music (PRS)

RISE ABOVE THIS
Shaun Morgan Welgemoed (SAMRO)
Dale Stewart (SAMRO)
John Humphrey *
Chrysalis One Ireland Ltd. (IMRO)

RUN THIS TOWN
Athanasios Alatas (AEP)
Jeff Bhasker *
Rihanna *

SEXY CHICK
Giorgio Tuinfort (BUMA)
Talpa Music/Piano Songs (BUMA)

SWEET DREAMS
Wayne Wilkins (PRS)
Jim Jonsin *
Blow the Speakers LLC (PRS)

THE FEAR
Lily Allen (PRS)
Universal Music Publishing Group (PRS)

THE MAN WHO CAN'T BE MOVED
Andrew Frampton (PRS)
Daniel O'Donoghue (PRS)
Mark Sheehan (PRS)
Stage Three Music Ltd. (PRS)

COUPLES RETREAT
A.R. Rahman (PRS/PRS)

JULIE & JULIA
Alexandre Desplat (SACEM)

THE BOUNTY HUNTER
George Fenton (PRS)

THE TWILIGHT SAGA: NEW MOON
Alexandre Desplat (SACEM)

UP IN THE AIR
Rolfie Kent (PRS)

X-MEN ORIGINS: WOLVERINE
Harry Gregson-Williams (PRS)

TV Music Awards
AMAZING RACE
Christopher Franke (GEMA)

AMERICA'S GOT TALENT
Jos Jorgensen (PRS/KODA)
Andy Love (PRS)

CSI
Pete Townshend (PRS)

CSI: MIAMI
Pete Townshend (PRS)

CSI: NY
Pete Townshend (PRS)

GREY'S ANATOMY
Carim Clasmann (PRS)
Galia Durant (PRS)

HOUSE
Robert Del Naja (PRS)
Grantley Marshall (PRS)
Andrew Wolwes (PRS)

THE BIGGEST LOSER
Heather Small (PRS)

THE GOOD WIFE
David Buckley (PRS)

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Christopher Franke (GEMA)

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Andrew Wolwes (PRS)

THE BIGGEST LOSER
Heather Small (PRS)

THE GOOD WIFE
David Buckley (PRS)

Latin Award
EL PRESENTE
Julieta Venegas (SGAE)

Cable Awards
DEXTER
Rolfie Kent (PRS)

ROYAL PAINS
Soren Oakes Christensen (KODA)
Per Mølgaard Jørgensen (KODA)
Allan Fjeldgaard Villadsen (KODA)
Steffen Westmark (KODA)

Film Music Awards
17 AGAIN
Rolfie Kent (PRS)

2012
Harald Kloser (AKM)
Thomas Wander (AKM)

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