

# MusicWeek



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

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## NEWS

### BREAKOUT BEGINS

Music Week's brand new live event kicks off at a packed-out Proud venue



## FEATURES

### FRAN'S NEW PLAN

In his 10th year in the job, PPL chief Fran Nevrla eyes some unfinished business



## FEATURES

### SUPERSTAR DJ

Paul Oakenfold – a life lived through music

New releases will not be on sale at Tesco as retailer's terms 'not economically viable'

# Warner pulls CDs from Tesco stores

## Retail

By Paul Williams

**WARNER MUSIC HAS SPECTACULARLY FALLEN OUT** with Tesco over proposed new trading terms, resulting in the retailer not stocking any of the major's new releases.

A repackaged version of Michael Bublé's multi-platinum *Crazy Love*, which is released today (Monday), has become the first key Warner release to be hit by the dispute and will not be available in any of the supermarket's 800-plus UK stores selling music.

Unless a settlement is quickly reached, other forthcoming Warner albums by acts including James Blunt, Cee-Lo Green, Katherine Jenkins and Rumer will also be affected by the row, which has been sparked by what the music company says are "unacceptable" new trading conditions offered by Tesco.

Warner Music UK CEO Christian Tattersfield says, "They came to us wanting to renegotiate the terms and conditions and these were not economically viable for Warner Music."

However, the dispute has taken a curious twist because Tesco entertainment director Rob Salter claims the first time he became



'We are not prepared to be bullied': without a settlement, Warner's new-release CDs will not be on sale at Tesco stores

aware negotiations had broken down was when *Music Week* told him of Warner's position. According to Salter, the two sides "weren't that far apart".

"To be honest I'm quite surprised," says Salter who has already negotiated Q4 terms with the other three majors. "We've been talking to Warner about Q4 and about terms and conditions and certainly weren't aware they had effectively ceased trading with us. They certainly hadn't told us that."

Despite this apparent breakdown in negotiations, already-released Warner albums, including Paolo Nutini's *Sunny Side Up* and Plan B's *The Defamation Of Strickland Banks*, which are respectively the third and sixth biggest-selling albums of the year to date, will continue to be stocked by Tesco as these come under previously-agreed terms. But the dispute could now hit what Warner believes is a very strong Q4 line-up.

"We're very confident with our release schedule, but we are not

prepared to be bullied and we believe, unlike some people, there's an incredibly strong future for music," says Tattersfield.

The Warner executive will clearly be keen to get the dispute resolved as soon as possible given his rivals will now have the distinct advantage of having their new albums stocked by Tesco while his will be missing, but he is holding firm on not agreeing to the new conditions.

"I've no idea how long it's going to take, but the bottom line is we're not prepared to do deals that don't make economic sense," he says.

The dispute comes four years after another fallout between Tesco and the major over trading conditions, which similarly resulted in new Warner albums being barred from the supermarket's shelves, including titles by My Chemical Romance and P Diddy.

Since then the retail landscape for music on the high street has changed dramatically with key players such as Woolworths and Zavvi having gone out of business, leaving Tesco as one of the few physical retailers left selling music.

Given its more powerful position when dealing with music companies,

the supermarket under Salter has adopted what could be described as a more aggressive stance, repeatedly warning labels the space Tesco provides for music in its stores could decline.

"In the end we're not forcing anybody to do anything," adds Salter. "We actually think we should be on the same side here and we need to find a solution for us to take music in the future. It cannot be lost on anybody the space devoted to music by retail has shrunk alarmingly. We think there's a solution, but that has to be done collaboratively with our clients and ourselves. If Warner think the best thing for them is their releases shouldn't be stocked in Tesco then that's their choice."

The tougher stance by Tesco comes against the backdrop of the supermarket's attempt to sign deals with artists to sell their albums exclusively, a trend more common with retailers in the US. Although deals have been struck with Faithless, Simply Red and Nadine Coyle, whose first album outside *Girls Aloud* is released on her own Black Pen label through Tesco on November 8, these are all acts who self-release and Salter has publicly acknowledged he has "struggled" to secure exclusives with artists signed to labels.

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# PPL boss in 'very little doubt' about UK Music budget approval

**ONE OF THE MEN** with his fingers on the purse strings of UK Music is confident the organisation's new budget for next year will be approved.

PPL chairman and chief executive Fran Nevrla, whose group helps fund the organisation – in a 50/50 partnership with PRS for Music – has ordered an annual review.

But Nevrla expects UK Music will have plenty more time to push through the agenda it set out in its *Liberating Creativity* manifesto

earlier this year. "It's funded one year at a time and we are just agreeing the budget for next year. I have very little doubt it will be agreed this time around," reveals Nevrla, who adds the Digital Economy Bill was only possible after the creation of UK Music.

He adds, "In today's world with costs being under scrutiny there will be people asking, 'Are we getting value for money [with UK Music]?' I would say we have reached a new point in history in the political environment."

In a wide-ranging interview (see pages 12-13) the PPL executive, who has now spent almost exactly 10 years in the top job at the society, reserves high praise for chairman Andy Heath and chief executive Fergal Sharkey and how they have steered the group through the sometimes choppy waters. "I think both have done a sterling job. Andy is a very effective, robust and sensitive chairman," he adds. "Fergal is like a big Labrador puppy with so much energy. He never stops. That raw energy and

excitement and ideas... we need people like that."

But the architect of the modern PPL, who also reveals he is planning his exit strategy and succession, cautions against his group or PRS for Music using its financial clout to influence the UK Music agenda. "We need to give them [Heath and Sharkey] that sense of confidence and empowerment and authority to act and do things."

Nevrla also shares his thoughts on everything from how the Copyright Tribunal failed PPL

last year to his disappointment the industry has not been able to win the battle against filesharers.

"I don't think we have done a great job as an industry in terms of hearts and souls of the punters. We've not done enough, having been fooled into a false sense of security by the arrival of the CD, which rejuvenated the industry. But we didn't think anything medium to long term, and the mindset of the young generation is '[music is] for free, give it to me.'"

# News

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

## The Playlist



### MARK RONSON & BOY GEORGE Somebody To Love

Columbia

Jake Shears and Cathy Dennis are among the writers on this stunning highlight from Ronson's new album. (single, December 6)



### CHASE & STATUS Hypest Hype

Mercury

A ferocious vocal from Tempa T couples with a blistering mix of guitars, breaks and synths. This is their most groundbreaking work to date. (single, November 8)



### AFROJACK FEAT. EVA SIMONS Take Over Control

MOS

The 23-year-old Dutch producer Afrojack is already generating phenomenal specialist spins in the UK, including daytime Radio 1 play. (single, tbc)



### TWIN SHADOW At My Heels

4AD

A firm commercial highlight from their blog-friendly debut which has been stirring up interest on both sides of the Atlantic. (single, February 14)



### SPARK Revolving

Warner Bros

A stunning start to Spark's debut album campaign, this sparse, beat-driven pop song has a firm Eighties production edge. (single, November 15)



### IYKE LI Get Some

Atlantic

A strong start to Li's second album campaign, Get Some will be available as a free download at the end of the month. (free download, October 25)



### DUFFY Well, Well, Well

A&M

Duffy's return is marked with a short, sunny burst of upbeat, horn-splashed pop. She launches the new album in London this week. (single, November 21)



### THE CAROLINES I Want You

unsigned

After kicking off Breakout last week this Camden four-piece who mix ska and rock'n'roll riffs play The Dublin Castle tomorrow (Tuesday).



### THE GOOD NATURED Be My Animal

unsigned

An ambitious video backs the new single from this unsigned British solo talent, who delivers a punchy vocal atop an edgy, pop backdrop. (single, November 1)



### PET SHOP BOYS Together

Parlophone

A new club-friendly studio track from Pet Shop Boys' new greatest hits, currently being teased out online. (single, November 29)



## SIGN HERE

Universal Republic CEO Monte Lipman has beaten rival labels to the signature of **King Charles**, who has signed a worldwide deal. The deal marks a partnership between Mir Records who signed King Charles in 2008. Island will handle releases in the UK

LCMDF (Le Corps Mince de Françoise) have signed to Heavenly. The first release is lead single Gandhi, out on November 29. The band are on tour next month



## GIG OF THE WEEK

**Who:** Chase & Status

**When:** Thursday, October 21

**Where:** The Forum, London

**Why:** Chase & Status headline this date on the Q Awards shows which take place at the HMV Forum in Kentish Town – a stark contrast to the Duffy showcase earlier in the evening for anyone heading along to both

Promoter defends BBC Trust criticism of U2 'over-exposure'

# BBC draws line in sand over brand promotion

## Media

By Paul Williams

**ONE OF THE MAIN PLAYERS** behind last year's BBC tie-up with U2 has defended the extensive coverage given to the band in the face of new BBC Trust guidelines to guard against "undue prominence" to products.

The promotion around U2's 2009 album *No Line On The Horizon* was singled out by the BBC Trust last week as it set out the new guidelines to try to avoid the Corporation going "over the top" in featuring commercial releases and brands.

In the instance of the U2 promotion in February last year a number of BBC outlets provided a platform for the Universal band. For example, on one day Radio 1's Live Lounge hosted a three-song performance by U2, Chris Evans' Radio 2 drivetime show aired a set by the group live from the roof of Broadcasting House and the same night the group appeared on Jonathan Ross's BBC One chat show. During the month U2 also featured on both Radio 4's Front Row programme and a Culture Show special aired on BBC Two.

Now new guidelines suggested by the BBC Trust require anyone producing BBC content to have to take into account the "cumulative effect" that repeated mentions of a particular brand or product in a short period might have. In such instances, approval will now have to be sought before this can happen.

Dylan White Promotion and Management's Dylan White, who



'Over the top': the BBC Trust's opinion of promotion of U2's *No Line On The Horizon*

worked alongside U2's record company Mercury with the BBC on the different strands of the promotion, believes there are lessons to be learned from the initiative. He suggests the Beeb's mistake was to tie all the elements together under a "U2 = BBC" umbrella, rather than the amount of coverage it gave the band and their album.

"The thing about U2 is they've been going so long and are so popular everybody wants to talk to them, from Radio 4 to Radio 1 via 2, 5 and 6," says White. "If the programmes hadn't been done under that umbrella no-one would have noticed. It was the umbrella bit that went too far."

One of the loudest voices of criticism about the initiative came from

the commercial radio sector, although White is quick to add, "What seems to be forgotten is how much the band did for commercial radio. They did everything for commercial radio."

This, he says, included interviews with Capital FM's Johnny Vaughan, Absolute Radio's Christian O'Connell and John Kennedy of XFM, while Bauer stations linked up to broadcast live a U2 concert from Sheffield's Don Valley Stadium.

White also says when it comes to the next U2 album he does not think coverage will be scaled back. "There will be a decision that will be made at the time, but clearly the same DJs and the same stations from Capital to Radio 1 will want to talk to one or more of the band about their new work," he says.

The revised editorial guidelines are being brought in following a series of complaints relating to U2's appearances at the BBC and also Radio 1's Harry Potter Day in July 2009.

However, a BBC spokeswoman insists the revised editorial guidelines still mean music fans can expect "to hear and see all the best new music on the BBC". She adds, "What the guidelines are very clear about is that we need to take a view across an entire channel or radio station, or even the whole BBC on occasions where the BBC's editorial integrity and independence from external interests could be compromised as a result of the cumulative effect of undue product prominence."

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# Nicoli in Terra Firma/Citigroup tug-of-war

**TERRA FIRMA'S LEGAL BATTLE** with Citigroup could hinge on the testimony of former EMI CEO Eric Nicoli when proceedings open in a New York court this morning (Monday).

Nicoli was the executive in charge of the major at the time Terra Firma bought the group in 2007 and will appear as a witness for both the private equity firm run by the financier Guy Hands and Citigroup, which advised Hands on his £3.2bn takeover in August 2007.

There has been behind-the-scenes negotiations to reach a last-minute out-of-court settlement, which could involve Citigroup agreeing to write off a sizeable chunk of debt in return for a stake in Terra. But at the end of last week, sources were predicting Hands

would be putting in an appearance at court on the first day.

"The plane tickets are booked," says one insider. "You can never say never because things sometimes happen on the courtroom steps, but I think it is reasonable to expect the case will go on."

Hands alleges he was pushed to offer a higher share price – 265p – for EMI because Citigroup did not tell him a competitive bid had been taken off the table. In legal documents filed last year, Hands pointed the finger at Citigroup's UK head of operations David Wormsley as the chief architect of the misleading competitive landscape.

Nicoli has, therefore, been roped in by both sides in the dispute and has been named second

in the Citigroup defendants' witness list lodged with New York's US District Court. The ex-music chief is lower down the pecking order – at 17 – on the list of Terra witnesses; however, Nicoli is unlikely to actually step into court because his evidence is being taken by video deposition.

Both Hands and Wormsley will give evidence for the plaintiffs, with Wormsley also lined up as a chief witness for the defendant Citigroup.

The first day of the case, which is expected to run for two weeks, will mostly be taken up by jury selection and opening lawyers' remarks. Terra Firma has been represented by Boies, Schiller & Flexner while Citigroup has retained Paul, Weiss, Rifkind, Wharton & Garrison.

## NME to offer in-house production



**NME PRODUCTIONS**

**NME IS TAKING ITS FIRST STEPS** into the world of music production with the launch of a bespoke service which will enable bands to plug into a variety of the title's media platforms.

NME Productions, which will be part of IPC Inspire, offers acts and labels the opportunity to pay for a range of production services, including interviews, DVD extras, viral content and press. It will also allow them to record tracks at the magazine's in-house studio.

The bespoke service follows NME's From The Studio feature, which has seen acts including Kasabian, Florence + The Machine and Doves recording sessions for the NME website and TV station in the company's studio. The media brand will work with unsigned acts as well as established artists.

NME editor Krissi Murison (pictured above) says the new service, which has been in development since the summer, will not only provide a platform for up and coming artists to make their name, but give the magazine the opportunity to discover new talent early on. "All the content generated through NME Productions will be watched by us so if there is something we like we can get behind it," she adds.

Murison adds the step into production was a natural move for the brand, which finds the weekly title at its heart. "We have some amazing studios in our office and we thought that anything we do which increases the magazine's awareness and helps new bands can only be seen as a positive thing," she explains. "It's fantastic from NME's point of view as it will have something of high quality which can be put out across all platforms, whilst it will be a great way for a band to gain exposure."

Murison adds the company, which will be headed by IPC senior video producer Phil Wallace, will cater for all of a band's production needs, but in the future it may focus on just one or two of the most popular areas. "NME already has a record label and, although there are no plans to release anything else through that at the moment, there is always that option open to us, too," she says. "It's difficult to predict where it will end up."

New support-services division is 'logical next step' for PIAS

## PIAS adds global services

### Labels

By Ben Cardew

**PIAS IS LAUNCHING** a Global Project Management division to offer a wide range of support services to bands and indie labels.

Based in London, Global Project Management will build on – and replace – marketing service department Integral and is described as "the logical next step" for PIAS.

GPM brings together PIAS's existing range of in-house services, which include traditional, digital and mobile marketing, sync, brand work and direct-to-consumer e-commerce, as well as adding new elements such as PR management and tour marketing.

PIAS says these elements will combine to provide "a fully integrated marketing and project management solution for new and established artists". While GPM will draw upon the company's network of physical and digital sales operations, the aim is for the service to go beyond the traditional emphasis on "product".

PIAS co-founder and CEO Kenny Gates says the new model will drive business and serve the changing needs of artists and managers. "Providing services is and always has been at the heart of

PIAS's culture," he explains. "GPM brings the concept of label and artist services to a whole new dimension."

"The key is changing from the pure product focus," adds Edwin Schroter (inset), previously international director of PIAS, who becomes managing director of group repertoire. "The success of campaigns is still based on sales of the product – that is the thing we are monitoring. This is about being able to analyse and see the success of other areas."

It is also, of course, about helping bands to make money from a range of different areas. Schroter explains, "What we are thinking in marketing terms is building brands to go with the artist, building their profile."

The GPM service will build on existing relationships with artists including Placebo, Tiesto, Carl Barat and The Jim Jones Revue. "This is the logical next step for our premium services – we believe it's unique in the market and represents a truly tailored solution that is a direct response to the needs of the labels, managers and artists we work with," adds Schroter.

The global aspect is also important for PIAS. "Global to PIAS

means more than our multi-territory approach, it's about really focusing on the artist as a whole, and broadening the revenues that a strong and cohesive marketing strategy will generate," says Gates.

GPM will be headed by a new director of global project management, to be announced soon. He or she will take on many of the jobs previously done by PIAS product director Ian Dutt, who recently left the company to join Columbia.

The launch of GPM coincides with that of the PIAS Label Portal, which is designed to give the company's label clients increased information about how their releases are performing, from press clippings to sales data.

"This is something we've been trying to do for a long period of time," says PIAS director of digital and business development Adrian Pope. "It shows the importance of transparency."

"If you are offering extended campaigns you should be able to view every aspect of that campaign," adds Schroter of the Portal, which will launch internally in two weeks before rolling out to label clients within the month.

Integral was launched in the UK in 2006 to offer support to indies, and recent clients include Dizzee Rascal, Placebo and Tiesto.

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## Breakout: 'We exceeded our expectations'

More than 800 people attended the launch night of new *Music Week*-backed live event Breakout at Proud Galleries in Camden.

The event, which aims to showcase the most exciting new music to both industry executives and the gig-going public under one roof, was hailed a resounding success by organisers, acts and attendees.

*Music Week* editor Paul Williams says, "This is an excellent start to what we hope will become an important monthly fixture in the music industry calendar. The high turnout clearly demonstrates there is real demand for such an event showcasing new talent."

Breakout, in association with All Night Long Promotions, kicked off last Wednesday with six acts and attracted media and music executives at every level of the industry as well as the general public interested in catching the "next big thing".

Gary Prosser from promoter All Night Long

Promotions adds, "We are frankly over the moon with the response to the launch of Breakout. We exceeded our expectations and then some. There was genuine anticipation and appreciation for every act that played in front of the industry and public. And with over 800 people through the doors we achieved the busiest Wednesday Proud has seen this year. We can only see Breakout going from strength to strength."

Every second Wednesday of the



PHOTOS: Sally Evans

month Breakout aims to showcase some of the best new label signings, hottest A&R buzz unsigned acts or artists likely to emerge and/or deliver the most exciting new music in the next 12 months.

Artists who played the launch night included Missing Andy (inset, bottom), Toxic Funk Berry (left), Informant, The Carolines, Call Me Animal and Kieran Leonard & The Horses.

TFB manager Pearse Grady says, "I thought it was a great night. I think everyone was loving our energy. It definitely showed in the crowd and even the industry heads and producers down to check them were bopping along as well."

Informant manager Angus Blair adds, "It was great to see the main room of Proud so packed on a Wednesday night, with industry and punters alike, the quality of the acts was impressive and I think this night will become a key date in the A&R diary."

The next event is on November 10. For more details and a round-up of photos from the launch night see: [www.musicweek.com/breakout](http://www.musicweek.com/breakout).

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# News

## Editorial Paul Williams



### The relationship between record labels and supermarkets is too unbalanced

WITH THE MUSIC INDUSTRY needing to grab every sale it can between now and Christmas, the fall-out between Warner Music and Tesco could not have come at a worse time.

We have not been privy to the terms and conditions on the table between the two parties that have led to this dispute so have no way of making any reasonable judgment about their merits or otherwise. But what we do know is that every effort must now be made to get this matter resolved as soon as possible.

Without a resolution being reached we could end up with some of the biggest Q4 albums not being available for sale in any Tesco store, with exclusions possibly including new sets from Cee-Lo Green, James Blunt and one of this year's brightest new hopes, Rumer.

The dispute between the two is made even more curious by the fact that Tesco's Rob Salter told *Music Week* that, while he accepted discus-

sions between the two sides were proving challenging, the first he knew negotiations had reached this point with Warner was when we told him.

But equally we can report that Warner's Christian Tattersfield sounded genuinely aggrieved about how he believed his company was being treated by the supermarket, vowing that he would not be "bullied" by the world's third-biggest supermarket. Something clearly, though, has badly broken down in negotiations and probably communications, too, between the two sides.

Of course, only Tesco and Warner ultimately will be able to sort out this matter themselves, but this issue is far bigger than just one retailer and one major record company. Perhaps there have never been greater challenges in the relationship between record companies and retailers selling music than there are now. In some instances we could even be talking about some retail players looking to pull out of selling music altogether.

That might sound overdramatic, but Salter seems to go out of his way to grab every opportunity he can to publicly question whether his business will continue to operate in this market if it decides it is no longer economically viable. "The pressures on space in retail are huge," he told *Music Week* last month. "There are lots of other categories that would like the space we have." In other words, you have to play by our rules or we are taking the ball home with us. That cannot be helpful to retail/label relations, but the labels clearly need Tesco more than Tesco needs the labels as the supermarket would have plenty of other things to sell if it were no longer in the music business.

Perhaps such a scenario was always likely to happen at some stage ever since the labels decided to wholeheartedly embrace the supermarkets a decade-and-a-half ago as a way of growing their sales to previously-unseen levels. The supermarkets have certainly benefited, too, increasing their own revenues to record levels, partially on the back of stocking non-food product. But it has all resulted in the relationship between labels and retailers becoming somewhat out of balance. In the days when it was largely about labels and music-only retailers the relationship was somewhat equal because the labels needed the stores to sell their product and music-only retailers could only make their living from selling recorded music.

Apart from the few surviving indie outlets that is no longer the case. Even HMV is continually diversifying its business and now is about so much more these days than shifting CDs.

We hope this current dispute is resolved quickly. The risk that Tesco and other players will reduce their space dedicated to music or stop stocking it altogether is a very real one and, if it happened, would have significant consequences.

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

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

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

YES 43% NO 57%

### THIS WEEK WE ASK:

Do you agree with Rob Dickins' suggestion at In The City that digital albums should be sold for as little as £1?

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

Impala explores ways of encouraging legal downloading

# Indies to play major role in EC anti-piracy initiative

## Piracy

By Robert Ashton

THE INDIE SECTOR has been told it will be a big part of EC plans to ramp up the digital download market as Europe looks for new ways to migrate young music fans to legal download services.

A meeting between Impala and one of the top men in Brussels has encouraged the indie group that the EC will be looking for a co-ordinated approach to combat piracy across the continent.

This promise took a big step forward last week when the EC approved the new Carte Musique scheme which subsidises legal downloads of music by 12- to 25-year-old French residents.

The measure is aimed at combating illegal downloads, whilst cutting prices for consumers and laying the groundwork for the availability of more music downloads.

The card, which costs €25 (£21), includes a €50 credit to buy music online, with the difference funded by the French government. The scheme is expected to last two years, although people will be allowed only one card per year.

"There needs to be a Europe-wide remedy to piracy coupled with complementary measures such as Carte Musique [below]"

HELEN SMITH, IMPALA



Independent music companies immediately welcomed the move, which was part of a package of measures recommended in the French Creation and Internet report published earlier this year.

Impala executive chair Helen Smith says the music card demonstrates the importance of a carrot as well as stick approach to encouraging more legal services into the market. She adds, "A European music card could be part of a new

EC strategy to develop the digital market."

EC VP competition policy Joaquín Almunia also says he would welcome similar initiatives from the UK and other member states to increase the availability of lower-priced music online. "Music online is a driver for the success of the internet and for economic development," he explains.

Smith has also met with EC Internal Market commissioner Michel Barnier, who is currently reviewing a whole series of issues including enforcement, digital distribution and collective licensing.

She adds she was assured by Barnier that market access for SMEs and diversity would be a priority for Brussels as it attempts to drive the digital economy in Europe.

"The digital market is not developing at all so we can't leave it to member states. There needs to be a Europe-wide remedy [to piracy], but coupled with complementary measures, such as the French card, that motivate people to use the legal services," Smith says. "Barnier was very supportive on concrete issues and said SMEs will very much be part of the process."

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## 3DiCD grabs online fans' attention on launch

RECENTLY LAUNCHED virtual marketing tool 3DiCD has returned its first figures to record companies, revealing more than 100,000 people have played more than half a million streams from three releases in just three days.

The tool is designed to sit anywhere online, such as an artist's website or Facebook page, and provides colour to the often sterile experience of purchasing MP3s online by providing artwork, lyrics and audio samples to replicate handling a CD. There is also a facility for fans to recommend the music to their friends.

The new media company helped launch the EMI album An Introduction to Syd Barrett, featuring artwork from Storm Studios and 30-second clips of each track, and Sony releases The Orb feat. David Gilmour's Metallic Spheres and BTR by Big Time Rush.

Between the three 3DiCDs there were more than 100,000 visits in three days, delivering in

excess of 500,000 streams. There has been an average engagement time of eight minutes on all three releases and almost 3,000 clicks to purchase through to retailers.

Within a few hours of release the Barrett 3DiCD also became the second-most-talked-about music subject on Facebook. More than 21,000 people had clicked the Like button on the Facebook article, with another 5,000 clicking Like on the 3DiCD itself.

Andy Carne, who invented 3DiCD and developed it with FML management's David Stopps and digital and promotion specialists

Nathan Taylor and Joe Stopps, says the numbers have been phenomenal. "It's been very exciting watching the buzz grow, with such amazing support from all the fans across such a broad demographic," he says.

Co-founder Joe Stopps also says he is pleased with the length of time fans are engaging with the tool. "Our aim has always been to use art to re-engage people with music in the online marketplace and looking at the data from our analytics we believe we have designed something which is very successfully doing this," he says.

### 3DiCD in numbers

100,000 visits in three days

500,000 streams in three days

2,800 clicks through to retailers

viewed in more than 150 different countries

shared more than 3,500 times directly from 3DiCDs



Source: 3DiCD

## ON THE WEB

www.musicweek.com

- Universal signs King Charles
- 4AD to deliver first fruits of Iron & Wine deal
- ERA rubbishes Dickens' £1 album plan

Dance music spin-off strand in development for Manchester conference

# In The City heads for dancefloor in bid to shake off competition

## Conferences

By Ben Cardew

**IN THE CITY** is developing a series of new spin-off events – including the UK's first dance music conference – as part of ambitious expansion plans.

ITC COO Philip Coen reveals the company will develop a number of conference streams based around “key market spaces” as it looks to fight off competition in an increasingly tight marketplace for music industry conventions.

Key to this is what he claims to be the UK's first dance music conference, which he suggests will be similar to the Amsterdam-held ADE and Ibiza's IMS.

Coen, who joined the company shortly before the 2009 ITC event, says the event will use the In The City brand and collaborate with artists and players from the UK and international dance industry.

Although he says it is too early to put a date on the new event, he reveals it will be very soon. He adds, “We have seen the emergence of standalone, park- or arena-based events, which will be part of our strategy.”

This could mean In The City effectively promoting festivals – a move in line with the recent policy of promoting ITC live gigs to non-delegates.



Diversifying: In The City's Philip Coen and Yvette Livesey with former BPI chairman Rob Dickens at last week's event

## IN THE CITY™

Coen says he wants to see more events such as last June's Parklife event in Manchester's Platt Fields Park, which saw artists including Friendly Fires and Calvin Harris. “We believe there is a market for that in Manchester in particular and we want to explore that,” he says.

He concedes that the music industry conference agenda has become increasingly packed over the last few years. “It's the same people, speaking at the

same events over and over again,” he says.

The COO was speaking during last week's In The City conference, which took place in four hotels around Manchester Piccadilly. There was an increased focus on education at the event, with the creation of the ITC Hive aimed at young people trying to break into the industry.

Coen says the event has been a landmark for ITC. “The rebrand and relocating the event and the development of different streams – it is part of this restart of In The City,” he says.

And it appears to have worked: while many senior record label

executives may have stayed away, Coen says delegate numbers had reached 1,400 by the end of the first day last Wednesday, up from 800 at the same point last year. In total, he estimates 2,000 people attended over the three days.

“We have got the traditional delegates and we have also reached out to engage a whole new audience that may not have come to In The City before,” he says.

He describes this audience as junior- to middle-ranking executives who he believes will be leading music companies five years from now. “We are cultivating the next generation of delegate,” he adds.

There has also been a marked attempt to reach out to those on music industry courses, with the creation of The Hive and Coen himself visiting LIPA in Liverpool to spread the word.

Organisers have also tried to shake up the event by talking about less traditional subjects such as blogging, brands and what the music industry could learn from sports.

These lessons will now be taken forward as ITC continues to develop its main event into next year as well as a number of spin-offs.

“We will look to develop the format of the main event,” says Coen. “The last 24 hours have really demonstrated our ambitions.”

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## News in brief

- **PPL** has signed a deal with Latvian licensing outfit LAIFA, which will enable the organisations' performer members to benefit from the use of their repertoire in their respective countries
- The **Department for Culture, Media and Sport** is abolishing or reforming 19 of its 55 public bodies. The Government says the move is part of a drive to increase transparency and accountability of all public services, but some industry executives believe the changes could impact on the effectiveness of the department to deliver coalition promises on music.
- **Smooth Radio** is to tour Live Music across Britain, following the success of the strand's series of gigs. The tour will head to seven venues across the country.



- **OK Go** (pictured) picked up the best video of the year award and the best rock video award for This Too Shall Pass at last week's **UK Music Video Awards**

- **Gary Kemp** will make a keynote appearance at SongFest later this month. The BASCA-backed three-day festival for budding UK songwriters takes place from October 25-27 at The Brickhouse on London's Brick Lane.

- **Universal Music Publishing Group** emerged as the big winner at the 30th annual ASCAP dinner, scooping four awards, including song of the year for Coldplay's Viva La Vida. UPMG UK and Europe president Paul Connolly collected the publisher of the year award.

- **Warner Music UK** has appointed Mike Allen to the role of VP international marketing, where he replaces Julian Wright. Wright will remain at Warner until the end of the year to ensure a smooth transition.

- Music merchandising company **Bravado** has appointed Tracy Nurse to SVP of international.

- **Squeeze** are to be honoured the PPL/Radio Academy Lifetime Achievement Award tonight (Monday) at the opening reception for this year's Radio Festival at Old Trafford Cricket Ground.

- The **Music Producers Guild** is holding a series of networking events next month to investigate the issues around starting a DIY record company.

- **Chrysalis PLC** has revealed it has performed in line with its board's expectations, citing strong chart performances from Pendulum and Ray LaMontagne as key to its success.

## Cotton on to Hollywood and close pre-release gap, says Mason

**PINK FLOYD** drummer and Featured Artists Coalition chairman Nick Mason says artists should lobby record companies to close the pre-release window in a bid to fight piracy.

Mason, who was speaking to FAC CEO Jeremy Silver in an In The City keynote, said the idea of songs going to radio weeks before they go on sale is “asking for trouble”.

“It seems to me that would be easy to fix,” he added. “And it seems that it would help to have a group of artists saying, ‘This is a bad idea, let's change it.’”

To illustrate his point, Mason cited the example of Hollywood studios, which used to release films in the US months before their European debut.

“The reality was with piracy that people in Europe would see it before it came out officially,” he



Call for lobbying: Jeremy Silver and Nick Mason in last Friday's In The City keynote

said. “They cottoned on to that and it changed. But we don't seem to have got to there with the music industry.”

Mason's was one of the last panels of a transitional In The City that saw the event try to get away from the usual topics that dominate the ever-increasing number of music industry seminars.

As a result, panel topics were

largely forward-thinking, covering areas such as blogging, brands, fan analytics, internet radio and dubstep.

The Musicians' Union challenged its former staunch opposition to pay to play, while one-time BPI chairman Rob Dickens used his keynote interview with REM manager Bertis Downs to attack the industry's attitudes to piracy and champion his idea of micro

economy, where albums would go on sale for just £1.

“I am anti three strikes and punishing consumers,” Dickens said. “There has been research that people who download illegally are the biggest music buyers. Any business model based on punishing your audience is a tough one to make work.” Mason agreed, claiming that the Digital Economy Act “is just too clunky” to work.

In another panel 7Digital CEO Ben Drury had some sobering words for anyone who expects a quick digital fix to the record industry's woes.

“A lot of people in the music industry really hope that bundling services with music will be key. But there have been problems,” he said. “Nokia Comes With Music has been a complete failure and Sky Songs isn't really doing it in the UK.”

# News media

## ON THE WEB

www.musicweek.com

- NME Radio is new Selector host
- Record of the week: **Belleruche**
- Woman of the year announced

**TV Airplay chart Top 40** nielsen

Love isn't all you need: Eminem and Lil Wayne debut at number nine with No Love

This Wk	Last	Artist Title Label	Plays
1	2	<b>CEE-LO GREEN</b> Forget You / Warner Brothers	612
2	3	<b>TINIE TEMPAH FEAT. ERIC TURNER</b> Written In The Stars / Parlophone	559
3	1	<b>BRUNO MARS</b> Just The Way You Are (Amazing) / Elektra/Atlantic	507
4	4	<b>TAIO CRUZ</b> Dynamite / 4th & Broadway	457
5	32	<b>SWEDISH HOUSE MAFIA VS TINIE TEMPAH</b> Miami 2 Ibiza / Virgin	449
6	6	<b>LABRINTH</b> Let The Sun Shine / Syco	444
7	17	<b>DUCK SAUCE</b> Barbra Streisand / 3 Beat/AATW	409
8	7	<b>USHER FEAT. PITBULL</b> DJ Got Us Fallin' In Love / Laface	409
9	NEW	<b>EMINEM FEAT. LIL WAYNE</b> No Love / Interscope	363
10	8	<b>CHERYL COLE</b> Promise This / Fascination	352
11	5	<b>EMINEM FEAT. RIHANNA</b> Love The Way You Lie / Interscope	348
12	14	<b>PROFESSOR GREEN FEAT. EXAMPLE</b> Monster / Virgin	346
13	16	<b>N-DUBZ</b> Best Behaviour / Island	340
14	18	<b>JLS</b> Love You More / Epic	337
15	10	<b>ENRIQUE IGLESIAS FEAT. NICOLE SCHERZINGER</b> Heartbeat / Interscope	312
16	12	<b>KATY PERRY</b> Teenage Dream / Virgin	311
17	9	<b>ALEXANDRA BURKE FEAT. LAZA MORGAN</b> Start Without You / Syco	297
18	13	<b>KELLY ROWLAND</b> Forever And A Day / Motown/Island	295
19	25	<b>KINGS OF LEON</b> Radioactive / Hand Me Down	282
20	11	<b>FLO-RIDA FEAT. DAVID GUETTA</b> Club Can't Handle Me / Atlantic	279
21	19	<b>B.O.B FEAT. RIVERS CUOMO</b> Magic / Rebel Rock Ent/Atlantic/Grand Hustle	273
22	15	<b>KATY B</b> Katy On A Mission / Rinse	267
23	28	<b>THE SATURDAYS</b> Higher / Fascination/Geffen	258
24	20	<b>JAY SEAN FEAT. NICKI MINAJ</b> 2012 (It Ain't The End) / Cash Money/Island	255
25	38	<b>ROBBIE WILLIAMS &amp; GARY BARLOW</b> Shame / Virgin	254
26	34	<b>JOE MCELDERY</b> Ambitions / Syco	236
27	24	<b>B.O.B FEAT. HAYLEY WILLIAMS</b> Airplanes / Rebel Rock Ent/Atlantic/Grand Hustle	233
28	33	<b>THE WANTED</b> Heart Vacancy / Geffen	231
29	29	<b>NE-YO</b> One In A Million / Def Jam	225
30	27	<b>TINCHY STRYDER FEAT. TAIO CRUZ</b> Second Chance / 4th & Broadway	213
31	21	<b>KE\$HA</b> Take It Off / RCA	212
32	26	<b>SKEPTA FEAT. PREEVA KALIDAS</b> Cross My Heart / 3 Beat Blue/AATW	202
33	36	<b>DEVLIN FEAT. YASMIN</b> Runaway / Island	201
34	23	<b>SHONTELLE</b> Impossible / Island	199
35	NEW	<b>PIXIE LOTT</b> Broken Arrow / Mercury	195
36	NEW	<b>MAGNETIC MAN FEAT. KATY B</b> Perfect Stranger / Columbia	194
37	22	<b>ROLL DEEP</b> Green Light / Relentless/Virgin	186
38	NEW	<b>TIM BERG</b> Bromance (The Love You Seek) / Data/MoS	185
39	NEW	<b>SHAKIRA FEAT. DIZZEE RASCAL</b> Loca / Epic	185
40	NEW	<b>INNA FEAT. BOB TAYLOR</b> Deja Vu / 3 Beat Blue/AATW	182

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, DancanationTV, Flava, Kerrang! TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTVi, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, Vault, Viva, VH1

Bauer title leads print coverage for reunited five-piece

## Take That exclusive marks Progress for Q magazine

### Radio

By Ben Cardew

**Q MAGAZINE IS CLAIMING** a world exclusive for its December issue, which will feature the first print interview with Take That including Robbie Williams for more than 15 years.

The interview was conducted by Q editor-in-chief Paul Rees, who says topics of conversation included how the reunion with Williams came about and the recording of new album Progress, the band's first with the solo star since he quit 15 years ago.

Rees says he interviewed the band's five members both individually and collectively and was surprised by how open and frank they were. "They were thoroughly easy to work with and they appeared entirely happy to be in each others' company," he says.

"The Take That reunion has unquestionably been the biggest story in music this year and Q is delighted to be the first to tell it in depth. Personally I think everyone is at least curious about Take That right now. Over the course of the last couple of records they've successfully reinvented themselves – and they also put on a genuinely great live show.

"Even before Robbie returned they were arguably the biggest band in Britain. On those factors alone they'd be a Q cover band. The return of Robbie has only magnified that."

The December issue of the Bauer title comes out on October 26, nearly



"Even before Robbie returned they'd be a Q cover band... the return of Robbie has only magnified that"

PAUL REES, Q

a month before the release of Progress on November 22. Lead single The Flood went to radio on October 8 and was immediately added to the Radio 2 B-list. Last week it entered the UK radio airplay chart at 40.

"Having heard the Take That album I think it will surprise a lot of people," says Rees. "It's a very marked step up and away from Circus and Beautiful World. I'd anticipate it being easily the biggest record of the year in the UK."

The band were photographed for the magazine by Bryan Adams, whose celebrity portraits have appeared in publications including Vogue and Vanity Fair.

Rees says Adams' pictures are the perfect accompaniment to the editorial and the band were clearly comfortable working with him because it has produced a "collection of intimate, revealing portraits".

Rees adds the highlight of the session was when Williams led Adams and the band out of his studio and onto the Thames

embankment. Rees adds. "The reaction of two lanes of traffic on seeing the reformed Take That making their first public appearance on a wall at rush hour was priceless."

The issue also includes interviews with all the winners of the Q Awards 2010, with the ceremony taking place at London's Grosvenor Hotel on the afternoon of October 25.

Arcade Fire and Plan B lead the running for the awards, including a head-to-head in the best album category for The Suburbs and The Defamation Of Strickland Banks. Arcade Fire are also up for best act in the world today and best video, for We Used To Wait, while Plan B is nominated for best male and breakthrough act.

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### Media news in brief

● BBC Radio 1 DJ **Chris Moyles** (pictured) is rumoured to be leaving the station. It is believed the breakfast show presenter has had unofficial talks with Global Group CEO Ashley Tabor about moving when Capital FM launches nationally in January next year. Moyles' contract with the BBC is due to expire in July 2011, however in recent weeks the presenter has hinted on his programme that he will not be at the station after Christmas.

● RadioCentre has criticised **Radio 3** for its "increasing popularisation", as part of its submission to the BBC Trust's review of Radios 3, 4 and 7. The commercial radio body compares the BBC station to its national competitor Classic FM,



claiming that Radio 3 is "borrowing" programming ideas from the commercial sector. What is more, it says Radio 3's attempts to grow its audience could lead to a dilution of the station's core public service output.

● 4Music and ITN have teamed up for a new morning music show, **The 4Music Breakfast Fix**, which will go out on 4Music on weekdays from 7-10am. The show will include 60-second breakfast bulletins, the day's news, weather reports and music videos. ITN Production will provide news updates. Meanwhile, 4Music is partnering with Geffen Records for a bespoke artist-led programme featuring The Wanted. The show, **The Wanted Revealed** is fully funded by the label and has been commissioned for Box TV for a hour-long show on 4Music on October 20. There will be an additional 30-minute version of the programme aired four days later on T4. The show was developed by Box TV.



# News live

Promoters link with rival Premier League clubs in battle for stadium's live bragging rights

## Live giants enter the Olympic tug-of-war

### Promoters

By Gordon Masson

**THE WORLD'S BIGGEST** music promoters have partnered with two of London's most bitter football rivals as they go head-to-head in the battle to take over the Olympic Stadium and develop it for superstar concerts.

AEG and Live Nation are hoping to secure the stadium as a major venue after 2012 and create an east London rival to Wembley Stadium in attracting world-class touring acts.

Live Nation has teamed up with West Ham as part of the club's plan to move to the Olympic Stadium, while AEG has partnered with Premier League adversaries Tottenham Hotspur in its attempts to persuade the authorities to sanction a move to east London.

While the promoter partners would likely take a back seat in the football side of the business, in a letter of support for West Ham's bid, Live Nation underlines the value of such an asset to the live music business. "We regard the Olympic Stadium as an exciting project which would be a superb



venue for hosting major concerts and other events," it states.

Both AEG and Live Nation's proposals involve a 60,000-capacity football arena, plus facilities to host major concerts in the summer months.

At the moment, stadium concerts in London are limited to the 90,000-capacity Wembley Stadium and Arsenal's 60,000-capacity Emirates Stadium, although the latter only offers promoters a two-week window to hire out the venue.

The ability to convert the Olympic Stadium for concerts and

other entertainment would open up London's East End for major outdoor events because it could accommodate three times as many people as the nearby O2 arena.

Live Nation's decision to join forces with the Hammers and Newham Council is being viewed as a real boost to that bid, especially given that the company's ticketing business Ticketmaster is an official services provider for the 2012 Olympic and Paralympic Games.

Live Nation's decision to don the claret and blue has been welcomed by Hammers' vice-chairman

Karren Brady, who says the support of the world's biggest promoter has enhanced the consortium's proposals. "This fantastic support from Live Nation will take our legacy ambitions to another level," says Brady. "Over the past eight months we have been talking to the biggest and best global names to ensure we can make the Olympic Stadium dream a reality."

Meanwhile, the Tottenham/AEG bid already looks to be on shaky ground because of the partners' admission that they do not intend to retain an athletics track in the stadium after the Games: hosting athletics in the future is a key promise of London 2012 Organising Committee chairman Sebastian Coe.

Nevertheless, AEG's experience in running sports venues could be

key to the future of the stadium's management. AEG Europe CEO David Campbell says bidders are not obliged to keep the running track. "It is about fan experience, which is absolutely a part of what we do," adds Campbell. "It is great for the fans and for the artists, be it football, basketball or concerts."

Live Nation and AEG's bids are believed to be among the leading candidates being considered by the Olympic Park Legacy Company, which has been tasked with developing the 500-acre site after 2012.

A shortlist of candidates will be announced by the end of this month, while a final decision on a tenancy agreement will be made by March 2011, when the construction of the stadium should be complete.

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## Big-name slots planned for the Crawl

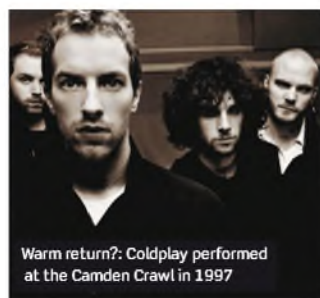


**CAMDEN CRAWL IS LINING UP** some leading acts to play at tiny north London clubs next year to mark the music festival's 10th edition.

Organiser Lisa Paulon says the event wants to look back at the history of the Camden Crawl by inviting some established bands back to the original venues where they performed as up-and-coming acts.

Although she has not got any acts to announce for next spring yet, there will be plenty of choice when booking big-name acts who have appeared at the Crawl. In 1995 (there was a seven-year hiatus before the festival was resurrected, meaning that the 10th birthday milestone will be in 2011) The Wedding Present played the first festival and, in 1997, Coldplay performed at Dingwalls.

"The idea is to get one band from each year back to the venue where they first played," says Paulon, adding they are planning nine gigs on consecutive nights to mark the countdown to the 2011



Warm return?: Coldplay performed at the Camden Crawl in 1997

festival. Sponsored by drinks company Gaymers, the Camden Crawl will be held over the May Day Bank Holiday weekend (April 30-May 1) and promises to be bigger than ever with 250 acts playing across 50 venues in the north London borough.

Not content with the idea of inviting big-name acts back to play special intimate gigs, Paulon is also planning a series of shows beginning this month to champion new talent.

Entitled CC Tips, the shows will be used to replace the Crawl's annual new artist competition and as a result will feature multiple acts hand-picked by a panel consisting of the event's organisers.

The CC Tips gigs will take place once a month at the Bull &

Gate in conjunction with Club Fandango. Next week's debut show is set to feature the likes of The Chapman Family, Dels and John & Jehn.

On the same date, October 28, Crawl organisers will place the first discounted early bird weekend tickets for the festival on sale.

"In keeping with the tradition of the Gaymers Camden Crawl, the line-ups will feature an eclectic mix of music styles representing the best new talent breaking through in their genre," says Paulon. "Each of the CC Tips gigs will feature three brand-new artists alongside a special-guest veteran of Crawl's past so we can see how the new acts can react to a decent-sized crowd."

The CC Tips performances will be judged by organisers to identify six of the most promising artists to appear on the CC Tips stage across both days of the Camden Crawl event.

In addition, each act will be invited to record a track to appear on the CC Tips 2011 album to be released at the festival in conjunction with Unit 13 Studios and Key Production.

### Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
£155,000	PAULO NUTINI Belsonic, Belfast	5,500	MCD/Shine
£155,000	FLORENCE + THE MACHINE Belsonic, Belfast	5,500	MCD/Shine
£146,420	STEREOPHONICS Belsonic, Belfast	5,188	MCD/Shine
£138,460	KRIS KRISTOFFERSON Olympia, Dublin	3,270	MCD
£135,203	KASABIAN Belsonic, Belfast	4,779	MCD/Shine
£74,384	KRIS KRISTOFFERSON Waterfront, Belfast	1,983	MCD
£49,653	KRIS KRISTOFFERSON The Hub, Portlaoise	1,345	MCD
£41,412	KRIS KRISTOFFERSON INEC, Killarney	1,097	MCD
£37,000	LADY ANTEBELLUM O2 Shepherd's Bush Empire,	2,000	Live Nation
£31,275	THE DANDY WARHOLS Koko, London	1,390	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 August 8 - 21, 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](mailto:gordon@musicweek.com)

### Hitwise Secondary ticketing chart

pos	prev	event
1	1	THE SCRIPT
2	2	MICHAEL BUBLE
3	6	KINGS OF LEON
4	1	SIMPLY RED
5	NEW	JLS
6	7	MUMFORD & SONS
7	4	USHER
8	NEW	FAITHLESS
9	8	LADY GAGA
10	NEW	CLIFF RICHARD
11	13	PARAMORE
12	NEW	ALICE COOPER
13	NEW	ISLE OF WIGHT FESTIVAL
14	NEW	PLAN B
15	5	MY CHEMICAL ROMANCE
16	NEW	KYLIE MINOGUE
17	12	ROBBIE WILLIAMS
18	NEW	HERE COME THE GIRLS
19	NEW	JOOLS HOLLAND
20	19	T4 STARS OF 2010

### Tixdaq Ticket sales value chart

pos	prev	event	dates
1	2	USHER	6
2	1	SIMPLY RED	7
3	NEW	THE SCRIPT	8
4	3	WESTLIFE	9
5	5	KYLIE MINOGUE	9
6	6	KINGS OF LEON	6
7	4	MY CHEMICAL ROMANCE	3
8	15	GUNS N' ROSES	4
9	8	BRANDON FLOWERS	6
10	11	LADY GAGA	3
11	12	ERIC CLAPTON	6
12	10	PARAMORE	6
13	9	JLS	9
14	18	PLAN B	16
15	16	SHAKIRA	2
16	14	LINKIN PARK	5
17	NEW	X FACTOR FINALISTS	8
18	NEW	MEAT LOAF	4
19	NEW	BIFFY CLYRO	5
20	NEW	ARCADE FIRE	5

Experian Hitwise

tixdaq.com  
the ticket comparison website

See more Tixdaq and Hitwise charts at [musicweek.com](http://musicweek.com)



# News digital

## ON THE WEB

- **Google** to aid anti-piracy activities?
- **CompareDownload** launches in US
- **In The City** round-up

www.musicweek.com

Sony readies dedicated digital classical service to remedy metadata issues

## Classical takes the digital strain

### Classical

By Eamonn Forde

**THE DIGITAL CLASSICAL MARKET** is being undermined by metadata issues, which are dangerously holding back its development.

This is the claim of Sony Music Entertainment VP of technology Ted Ferguson (pictured) as he prepares to launch a dedicated pan-label digital service for classical music in the US.

"The challenge classical faces in the conversion from physical to digital is the fact that every other genre fits very neatly into the different categories of artist name, album title, track name and so on," Ferguson says. "With classical music, those categories just aren't enough. There's the composer, the conductor, the symphony and many other categories."

Ferguson stops short of calling

for a new metadata standard to help classical music, but says the current systems can make it difficult for consumers to navigate their way through the plethora of titles.

"There are also hundreds of different recordings of the same composition and you have to give customers a good way of navigating that," he says. "There are multiple recordings in jazz but it's not the same magnitude of a problem as it is in classical."

Recent figures published in the UK show classical is lagging behind other genres in making the jump from a business built on CDs to one based around digital.

In the first half of 2010, 19.6% of all albums sold were digital according to the BPI. For classical, just 7.6% of album sales were as downloads.

The pressing need to clear the metadata hurdles is one of the aims



behind the launch of Sony Music's new Ariama service (above) and Ferguson claims it will go some way to resolving key problems for the classical sector. "It was basically recognising that the needs of the classical consumer were not being met in a couple of ways – particularly in terms of how users navigate the store and the metadata they get with downloads," he explains.

The store will sell music on CD from all the majors and indies and offer downloads – as 320kbps MP3s and lossless FLAC files – from Sony,

EMI and Warner as well as select indies. Universal has not yet licensed its content for download, although Ferguson says this is a catalogue hole that Ariama hopes to fill soon.

Offering CDs on the site was essential as high-street music retailers in the US continue to go out of business – and classical finds even fewer outlets. "That was one of the major reasons we felt there was a need for this [service]," says Ferguson.

The move to offer FLAC files, priced higher than their MP3 equivalents, was also a concession to the audiophile nature of the average classical consumer. With such a small percentage of classical sales being digital, retailers will have to move to top-end audio for downloads to speed up this transition process.

Classical does not suffer from the same unbundling issues that genres like pop and rock do, where consumers buy one or two tracks rather than the full album. This means, in theory, the genre can benefit from higher-margin full-album sales. As it stands, however, CD remains the dominant format for the genre but it is a format with a diminishing number of retail outlets.

"Classical downloads are growing more than non-classical downloads," Ferguson concludes, "but it is still a market that is on the fence between physical and digital."

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### Digital share of UK album sales January–June 2010

**19.6%** All album sales

**7.6%** Classical album sales

**3.8%** Classical's share of all UK sales in 2010

**27%** Increase in classical sales in 2010

Source: BPI (October 2010)

## Social gaming apps aim to access fresh revenue areas

**3ME IS PLUGGING IN** to the social gaming market with the launch of a music-based game later this year.

Access All Areas (AAA) will launch as an iPhone app in December before becoming available for other mobile operating systems early in 2011.

AAA will exist as a "mothership brand" with different acts and artists given their own bespoke games. The first act for the December launch has yet to be confirmed but 3ME CEO Richard Skaife describes them as "a big artist on one of the major labels".

Skaife claims AAA will fill a gap in the market as social gaming is one of the most under-utilised new platforms in entertainment and music.

Skaife, whose company is a joint venture between Yuza Mobile, Zip Design & New State Entertainment, adds, "The one thing that is social is music and entertainment. But until now music fans didn't really have anything that went back to social gaming."

The games will debut on Apple's iOS platform, but will be available on Android, BlackBerry, Symbian and others to give them mass reach. "We wanted to give it a multi-OS in order to get music and entertainment brands involved," explains Skaife.

The games themselves are monetised in two ways: via the cost of the app and via in-app commerce opportunities. "It is not a freemium game but it has a sensible initial price point," he says.

The games are task-based at the start where users move up levels by acquiring passes and checking into physical locations. Greater benefits are on offer the further into the game users progress.

"When you get to those upper levels of the game we start to reward you



with higher value virtual goods like music videos and exclusive content," says Skaife. "We also link it into things like concert tickets, web chats with the artists, meet-and-greets and so on."

Music streaming will be available in the second version of the games and 3ME is already in talks with publishers, but the initial versions will come with backing music. It is hoped original artists' music will be included in the applications next year.

Virtual goods, extra levels of gameplay, extra features, extra lives, and the chance to pay to move up a level if you get stuck will be add on features.

There are also challenges and scavenging tasks while image-

recognition technology can be used to, for example, scan certain album sleeves to unlock game tiers. Collecting badges and virtual prizes sit alongside gig tickets and meeting acts so that the game straddles the real world and the virtual world.

"It's about creating a two-way dialogue within the application," says Skaife. "It's setting you challenges and it's rewarding you for the activities. The more you play the game, the more rewarding it becomes."

It was recently suggested that virtual goods in the US alone will be worth \$2bn (£1.26bn) next year, but Skaife suggests there are wider commerce opportunities. "Even if you're not monetising virtual goods, it's a good way of getting traffic to do things like set up fanclub membership, sell music, sell experiences and so on because of the high dwell time of users," he explains.

### Digital news in brief

• **Virgin Media** is reported to be close to signing a streaming partnership with Spotify after licensing negotiations with EMI, Warner and Sony to make unlimited downloads available within an ISP package collapsed. Both parties deny the claim.

• **IE Market Research** forecasts digital music retail revenues in **eastern Europe** will increase sevenfold from \$100.6m (£63.4m) in 2009 to \$737.5m (£465.1m) by 2014.

• **Eight Mile Style**, **Eminem's** publisher, is demanding \$2.2m (£1.38m) in compensation from Apple for tracks downloaded from iTunes without full rights clearance.

• **Ingrooves** has announced it has received investment from private equity firm Shamrock Capital Growth Fund. It is planning to move into new content areas and make acquisitions.

• **Thumbplay's** smartphone streaming music app has been downloaded more than 500,000 times since June. Its user base is 70% male and the majority is aged 25-34 years-old.

• **Yahoo** has launched Ram Country, a dedicated version of its Yahoo Music site devoted to country music. It is its first genre-specific site.

• **Pandora** is offering gift subscriptions in the US for its streaming music service. A year's ad-free access costs \$36 (£22.42) and features higher audio-streaming quality.

• Self-build social network service **Ning** has launched Ning Everywhere to help acts create mobile apps.

• **Spotify** has moved into live video streaming of gigs, initially with the broadcast of an MGMT show in Paris.

• **Microsoft** has launched its **Windows Phone 7** mobile operating system and it features a free three-month trial of its Zune Pass service.

• **Lil' Wayne** has bundled copies of his new album *I Am Not A Human* with the Def Jam Rapstar game in Best Buy stores in the US.

### New services

• **Musica** is a new music offering from Univision, the Spanish-language broadcaster in the US and features music videos, artist pages, song lyrics and exclusive interviews.

• **SignMeTo** has been launched by Roadrunner Records. Unsigned bands upload music and other users register as A&R scouts, earning points the more active they are.

### Apps round-up

• **Katy Perry Revenge by Bing (iPhone - free)** Sponsored by Microsoft's search engine, this app has Bing integration and features Perry's *Fireworks* single before it goes to radio.

• **Chompin (iPhone - £1.79)** Following its launch on Android earlier this year, Chompin helps users discover what music blogs are currently covering. It also allows streaming of tracks as well as Twitter integration.

# News publishing

ON THE WEB

www.musicweek.com

- Roy Jackson on the power of syncs
- Song Of The Week: Forget You
- Viewpoint: Rubylux manager Bob James

## Album focus James Blunt

# A Trouble shared: James Blunt collaborates on new album

EMI Music Publishing is claiming the lion's share of credits on James Blunt's forthcoming third album *Some Kind Of Trouble* thanks to Blunt himself and Greg Kurstin.

Kurstin co-wrote *Superstar* with Blunt for the November 8-issued record, a song which the American reveals started to take shape with an old Maestro drum machine and the pair then building the basis of it around the beats.

"James didn't give me any guidelines of what he wanted before we went into the studio; he just told me to do what I did normally. We started messing around with the drum machine and reminiscing about the Eighties and things just snowballed from there," says Kurstin. "We worked really fast, two days at a time and it just felt really easy as we agreed a lot about the direction that we were going in."

Kurstin adds he likes working with strong lyricists, noting that for him it is the "thing I leave until last".

"Lyrics are very hard for me to come up with. I'm much more of a melody, harmony and rhythm man. I'll throw in one or two words, but it tends to be that a lot of the people I work with enjoy writing the lyrics more than I do," says Kurstin who along with Lily Allen was named songwriter of the year at this year's Ivor Novello Awards.

BMG Rights is also set to benefit from the upcoming album thanks to its acquisition of Stage Three earlier this year. As a result it will handle the contributions of Steve Robson, Blunt's main collaborator with co-writes on seven of the album's tracks as well as seven production credits and three co-production credits.



"I'll be your man": Blunt and collaborators (below, from left) Greg Kurstin, Steve Robson, Wayne Hector and Ryan Tedder



Robson, who has since signed a new publishing deal with Imagem, which is set to start in 2011, says he was introduced to Blunt through his friend Karl Brazil, who drummed on Blunt's last album *All The Lost Souls*. And although he too was not given a specific brief from Blunt before entering the

studio, he had heard a couple of demos of songs the singer had written, so had an idea of where Blunt wanted to take the record.

"When we started writing we both seemed to have the same

vision for the direction," he says. "We had a great time in the studio on our first session and wrote the song *Dangerous*. I think in any creative partnership you need to be open to ideas but also be able to stand your ground when you feel something strongly enough. When

you work with someone you learn to trust each other's instincts. You also both have to be trying to write the best song you can every time you write."

He adds that his experience as a producer helped him when it came to composing songs, but notes, "Songwriting is a completely different skill to producing and when I'm writing I'm not trying to think about the finished record and only about crafting the song. There is a point when I think about both but usually towards the end of the songwriting process when I know it's almost there."

Robson also worked with long-time songwriting partner Wayne Hector and Blunt on four of the album's songs and with Kobalt writer Ryan Tedder on two songs. Robson says the songwriting process was very similar, no matter who the co-writer happened to be. "All the co-writers are amazing writers and bring something to the table. It's important to let them do what they do," he says.

"We worked really fast and it just felt really easy as we agreed a lot about the direction..."

**GREG KURSTIN ON THE SONGWRITING PROCESS WITH JAMES BLUNT**

## Album breakdown *Some Kind Of Trouble*

- 1 DANGEROUS** Steve Robson/James Blunt Stage Three, EMI
- 2 BEST LAID PLANS** Wayne Hector/Steve Robson/James Blunt Stage Three, EMI, Sony/ATV
- 3 SUPERSTAR** Greg Kurstin/James Blunt EMI
- 4 HEART OF GOLD** Steve Robson/James Blunt Stage Three, EMI
- 5 NO TEARS** Wayne Hector/Steve Robson/James Blunt Stage Three, EMI, Sony/ATV
- 6 CALLING OUT YOUR NAME** Wayne Hector/Steve Robson/James Blunt Stage Three, EMI, Sony/ATV
- 7 TURN ME ON** Eg White/James Blunt Sony/ATV, EMI
- 8 IF TIME IS ALL I HAVE** Eg White/James Blunt Sony/ATV, EMI
- 9 STAY THE NIGHT** Bob Marley/Steve Robson/Ryan Tedder/James Blunt Stage Three, EMI, Kobalt, tbc
- 10 SO FAR GONE** Steve Robson/Ryan Tedder/James Blunt Stage Three, EMI, Kobalt
- 11 THESE ARE THE WORDS** Wayne Hector/Steve Robson/James Blunt Stage Three, EMI, Sony/ATV
- 12 I'LL BE YOUR MAN** Kevin Griffin/James Blunt EMI, Warner/Chappell



## Worldwide deal for unsigned band

# Bucks places bet on Race Horses

## Signings

By Charlotte Otter

**BUCKS MUSIC** is pushing the songwriting potential of an unsigned Welsh indie band after signing *Race Horses* to a worldwide publishing deal.

The agreement, which covers the band's debut self-released album *Goodbye Falkenburg* and an unnamed forthcoming release was carried out as part of the publisher's joint venture with former Parlophone head of A&R Nigel Coxon's company, Normal Music.

As well as looking to steer the group to mainstream recognition through syncs in film, television and advertising, Bucks head of creative Jonathan Tester says he wants to establish band members Meilyr Jones and Dylan Hughes as composers in their own rights.

"Both Jones and Hughes are the main songwriters in the band - although the whole group does get an input in the creative process - and both are extremely talented guys," Tester explains. "It has always been extremely important to us as a publisher for the focus of any publishing deal to not only be on an act and their potential, but on also what they can bring to the table through their songwriting abilities."

Thus Bucks head of A&R Jimmy Smith will concentrate on developing the four-piece's songwriting potential and also setting up Jones and Hughes with other artists from the Bucks stable as well as outside collaborations.

Despite securing the support of a publisher, the band have yet to sign a record deal and *Race Horses*' manager Darrin Robson says the band's choice to secure publishing rights first was simply a matter of timing.

"We had three or four big independent publishers expressing an interest in the band, but no labels," he explains. "I think the band have a very bright and promising future - both in terms of themselves as a group and also in terms of individual composers, and in that respect it made sense to ensure we had the backing from the right publisher."

This, he says, meant signing to a company who were proactive and hungry for the group's success. "Our next focus is to sign to a record label," he adds.

Tester adds the publisher was attracted to the band's crossover potential. He notes, "It doesn't matter what genre of music we sign, as long as there is potential for growth and development. What we look for is an eagerness and a strong work ethic towards music."

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## US agency syncs with London

**US SYNC AGENCY MUSIC DEALERS** is making a major move on the UK sync market by opening its first overseas office - in London.

The company, which pre-licenses its music for use by agency and broadcast clients, has appointed Oli Khoury as the new UK managing director taking charge of a team of five based in Covent Garden.

Khoury will report to Music Dealers CEO Eric Sheinkopp, who says the decision to open the company's first office outside of the US follows a spike in demand from UK advertising agencies and artists. He is also expecting more business from the capital's broadcasting networks.

"They are really excited by the fact they can treat us like a production company, in the sense that they can instantly use any of the music featured on our site," he

says. "But we are also like a traditional sync agency because we deal with real artists and bands rather than generic compositions. They have never had the opportunity to access acts like this before."

Currently Music Dealers represents more than 65,000 artists worldwide, with around 500 of those acts coming from Britain. The organisation allows clients to tap into its library of songs for immediate use in syncs, as well as creating bespoke compositions for global corporations including McDonalds and Coca-Cola.

Royalties from the performances are then collected by performing rights societies in each individual territory, with the company taking a share of the publishing royalties for every specific placement set up by them.

# News diary

## Twin deals for Twin Shadow

### UNEARTHED

**THE DEBUT ALBUM** by US solo artist Twin Shadow will receive a global release next month in a joint-label deal between 4AD and Terrible Records, the label founded by Grizzly Bear bassist Chris Taylor.

Twin Shadow is the first signing to Terrible Records and the global release strategy will see the album released directly on Taylor's label in the US, before making a full transition to 4AD.

A soft-release to indie stores in the US and UK has already started the ball rolling on the project here, with Rough Trade naming Forget its album of the month for October.

Early tastemakers, including Zane Lowe at Radio 1 have played lead single Slow and Pitchfork and other key blogs have led glowing reviews. The album has also enjoyed an endorsement from The Drums, who singled out Forget as their album of the year.

4AD head of A&R Ed Horrox says the label is taking a long-term artist view. He adds, "A very natu-

ral buzz and audience is building thanks to a step-by-step release schedule across formats."

Horrox says the strong online reviews, videos and great live shows mean the November 15 hard release will set things up in the key territories.

In the UK, Twin Shadow will make his UK debut on October 25 with three London shows. 4AD will use the trip to film a full-band live session inspired by a Seventies-style Dutch TV show, which will be distributed online.

Twin Shadow's next single At My Heels will be serviced to radio in January in time for his February tour next year.

### Cast list

**Management**  
Simon Halliday,  
4AD/Chris Taylor  
and Ethan  
Silverman, Terrible  
Records

**Management**  
Eddie Bezalel,  
Headless Heroes

**Agent**  
Tom Schroeder,  
CODA

**Marketing**  
Jo Morris and  
Stewart Green,  
Beggars Group

**Press**  
Annette Lee, 4AD

**Radio**  
Joe Dodson and  
Chris Bellam,  
Beggars Group

**TV**  
Craig McNeil,  
Beggars Group

Stuart Clarke



### ON THE WEB THIS WEEK

#### MOYLES RUMOURED TO LEAVE RADIO 1

**Ian:** "Excellent, the sooner he leaves the sooner I might listen to the breakfast show again. I start work at 6am so I want music in the mornings, not football chat and 'what we did last night' rubbish."

#### BPI LAUNCHES HELP FOR INDIES

**Andrew:** "Isn't this treading on AIM's toes? Isn't AIM the 'centralised training and information service for record labels' - at least the indie sector?"

#### FRENCH ISP REFUSES TO SEND ANTI-PIRACY WARNING LETTERS

**Bob Wilson:** "What an absurd law. This term 'illegal' file sharing must stop, as it is NOT criminally illegal. It is a civil matter based on theoretical profits which may or may not have happened in the first place."

**Susan:** "Ha ha ha, great job FREE!! It's cool to see an ISP have the balls to do that, even if it looks more like smart advertising. After all, the French Government is far from controlling the web."

### Dooley's Diary



## Tesco rubs Salter in Warner's wounds...

**JUST HOW CLOSE** are music retailers and the industry's top brass these days? Well, apparently not close enough for **Tesco** entertainment director Rob Salter and his team to know who **Warner Music UK** CEO Christian Tattersfield is. When Dooley questioned Salter about Tattersfield raising the alarm over Warner's dispute with his company, the Tesco man commented, "The first question people were asking at Tesco is, 'Who is Christian Tattersfield?' Nobody at Tesco has ever met him." It certainly wasn't like this in the days of Rob Dickins and former HMV man Brian McLaughlin... It's been another **star-studded week** for Dooley after having the pleasure of sharing a table with **Scouting For Girls** at the 30th ASCAP awards dinner in London. However, Dooley was slightly disappointed at how mild-mannered and well-behaved the trio were. Maybe it was a stellar live performance from **Imogen Heap**, fresh from a rehearsal at the Royal Albert Hall, which kept the lads in check - although the rousing applause the **leggy singer** received at the end of her set was slightly dampened by ASCAP's Sean Devine assuring the crowd that there were still tickets available for her show there next month... From Mayfair to Manchester where Dooley spent an enjoyable three days pressing the flesh at **In The City**. The event was dominated by bright young things, but it was

good to see some old faces still hanging around, the focal point being the screening of the new **Creation documentary**, preceded by a Q&A in which Manchester stalwart John Robb grilled director Danny O'Connor and Mark Gardener (pictured below), once of Creation's bright young hopes **Ride**, on the label's glory years - and perilous dotage.



The film is excellent, a real labour of love, with O'Connor joking - we hope - that it has left him close to bankruptcy. It also boasts interviews with pretty much everyone you would expect, from **Noel Gallagher to Swervedriver**. Velocity PR's Andy Saunders, who worked at Creation for much of the glory years and features in the film, tells us it was a pretty accurate representation of life at the label although it did not quite sum up the awfulness of the latter years. One highlight was **Alan McGee** explaining he thought he had signed the new Blur in the Super Furry Animals, only to realise he had signed a **load of mad Welsh**

**anarchists** who would spend more than £10,000 on a tank... Meanwhile, no filesharers dared step inside LVPO last week as the **BPI rocked Soho town** and waved a hearty "bon voyage" to **Dick 'Jay-Z' Mollet** as he embarks on his new job as head honcho at the Publishers Association. Appropriately, the group had raided the **anti-piracy slush fund** to splash out on a snazzy Sony Reader for the militantly left-leaning former Labour candidate for the socialist republic of South West Surrey. However, his colleagues hadn't uploaded (a fully-legal and paid-for) copy of Mollet's current bedside reading - Kafka's masterpiece *The Trial*, which paints a web of nightmare-inducing bureaucracy for the protagonist Joseph K. No comparison with Mollet's public affairs role at the BPI then. **CEO Geoff Taylor** wished his sidekick well, reminding those gathered that Mollet had single-handedly won the Digital Economy Act for the industry after deliberating allowing Culture Secretary **Jeremy Hunt** to prevail against him in the General Election... On the subject of leaving dos, it was no doubt warmer in Los Angeles than in London last Tuesday night when a star-studded line-up including Facebook co-founder Sean Parker and Spotify's Daniel Ek gathered at Notting Hill's Bumpkin restaurant to mark **Rob Wells'** departure as Universal Music Group International senior

vice president. Oliver Schusser of iTunes, Slacker's Jim Rondinelli, Lee Epting of Vodafone, Vince Bannon of Getty Images and Universal top brass including Max Hole and David Joseph also made it along to the bash, which curiously was being staged before any announcement about Wells' next career move. But we are expecting an **improved sun-tan** and fewer long-distance calls to Lucian for Wells in the coming weeks... Besides turning out for Wells' farewell, UMG COO **Max Hole** was busy elsewhere in London last week by staging the major's first international **classical music conference** in many years. There were attendees from more than 20 countries for the three-day event, which mixed meetings and workshops in the day with evening showcases that included Deutsche Grammophon-signed guitarist **Milos Karadaglic** and Decca Classics cellist Alisa Weilerstein. Pictured below, left to right, are Hole, Karadaglic, Weilerstein and Decca Records Group president Dickon Stainer.



# Features

# DRIVE, PRIVILEGE AND

'I never shirk from responsibility and most of the time we get it right,' says Fran Nevkla on his 10 years at PPL. He plans to retire before another decade is out, the man who has transformed the society beyond all recognition

## Profile: Fran Nevkla

By Robert Ashton

**ALMOST TEN YEARS AGO TO THE DAY** Fran Nevkla walked through the doors of PPL. In the decade that followed the self-styled "crazy Czech" has racked up some of his, PPL's and the wider industry's most notable achievements.

The evidence is irrefutable: annual revenues at the society tipped the magic £100m mark for the first time on Nevkla's watch. They have now easily exceeded £1bn during his time in office – more than that collected in the 65 years previously.

The cost to income ratio has been halved. It now stands at just 14%. But these figures only tell half the story. In the last decade PPL has undergone a radical transformation in the way it operates and the way it is perceived.

It has moved from an industry backwater, which was almost universally derided by pubs, clubs and anywhere else with a jukebox or radio. It has changed its corporate face from patronising, distant, arrogant, unfriendly and out of touch to something more like accessible and efficient.

Now the irate calls from pissed-off licencees have largely abated. The organisation will never be loved – what licensing group demanding money will ever be the most popular guy in town? – but now at least profitable business relationships are possible.

As it was pre-Nevkla, many relationships were not working. It meant some broadcast producers preferred not to commission music programmes on their networks rather than deal with PPL.

The former fiddle-player-turned-Warner-executive also called a truce to the open hostility with performers. Realising there is no industry without the talent, Nevkla ripped up the rulebook by bringing performer organisations into the society and encouraged their voice. He reviewed scores of deals that had not been touched in decades. He also played a key role in getting UK Music off the ground – and funding it.

Of course, there have been a few lowpoints on the way. PPL recently clashed with the hospitality industry in one of the most expensive Copyright Tribunal cases in history.

But PPL in 2010 is a bigger, better,

healthier, even more benevolent beast than it was when Nevkla first sat in his Upper James Street office on October 2, 2000, and began composing his "to do" list.

It is something he acknowledges. "About a year ago I was lunching with one of the big bosses and he told me, 'In the old days no-one ever mentioned PPL without prefixing it with the F-word,'" jokes Nevkla. "That doesn't happen anymore."

Nevkla, who turned 65 in August, now calls the tune on a £130m revenue business with 52,000 performer members and 6,000 record companies. It makes him one of the industry's most powerful executives.

It is a position that has made him many high-profile and powerful friends; one of Nevkla's closest political allies is newly-appointed Shadow Chancellor Alan Johnson.

But there are also the snipers, even a few enemies. Heads of other industry organisations have sometimes spoken about Nevkla's "forthright", even "bombastic", approach in meetings with Government ministers and others from outside the industry,

which they believe has not always furthered their cause.

However, another exec recalls how Nevkla's man-of-the-people style and colourful history has helped him charm many to the industry view. The chairman and chief executive escaped Czechoslovakia in 1966, just before the Warsaw Pact invaded his country and began to dismantle political reforms. Nevkla moved to England and plied his trade as a violin player in orchestras touring concert halls during freezing British winters. Those experiences have shaped him immeasurably.

"I remember [former Culture Secretary] Ben Bradshaw was absolutely fascinated by Fran's stories at a dinner once," reports one executive. "There aren't that many personalities at the top in this business and if it means a politician talking to a bunch of moaning lawyers or listening to Fran, most are going to want to hear what Fran says."

Nevkla is acutely aware of the egos that infest the business. "I have to be quite careful in today's world because personally I am resented and PPL is resented for the success we've had," he says flatly. "Isn't that funny? In the early years they were encouraging us and supporting us. You can be too successful."

Not that he has any time for such dissent. "Frankly, I don't give a shit. They can get a life. I am in charge. I have the drive, I have the privilege and I have the duty to do [my job]. I never shirk from responsibility and most of the time we get it right," he argues, dismissing many of the doubters as suffering from "shrinking willy" syndrome.

That drive means Nevkla is starting to think about the next challenges. But he will not have the luxury of another 10 years to achieve them. Of that he is sure because Nevkla is planning to leave. Typically, he already has an exit strategy, but will not be drawn on how much longer he plans to remain top dog at PPL.

"Certainly not 10 more years. I will want a slightly easier life sooner rather than later. When the day is right, when I kiss them goodbye, PPL will be in fantastic hands. It will continue, people will build it and make PPL better."

What people? Does Nevkla have a succession already in place? "There is a plan," he reveals. "A very specific plan, very exciting." Frustratingly, he will not share it today.

However, Nevkla is quick to point to the management team he built after joining PPL as one of his best and lasting legacies. Pre-

Nevkla PPL, he claims, was infested with a "can't do" attitude and a middle management that resisted his reforming measures at every turn.

"There

"I will want a slightly easier life sooner rather than later. When the day is right, when I kiss them goodbye, PPL will be in fantastic hands. It will continue, people will build it and make PPL better..."

FRAN NEVKLA, PPL

**BELOW**  
Czech in the post: after 23 years at Warner, Fran Nevkla's 10 years at PPL have seen the society exceed £1bn in annual revenue – more than its entire revenues in the 65 years prior to his arrival



# DUTY

at the helm of PPL. And while he  
tion still has unfinished business

was huge resistance from management. Frankly, anything I wanted to change was greeted with the old classic, 'It won't work,'" claims Nevrkla.

Now he describes his handpicked Executive Management team as the best in the music industry. "This did not happen by luck, fluke or osmosis but through a very conscious process on my part when I identified specific individuals I wanted to recruit," he says.

And of those execs Peter Leatham, who Nevrkla cites as his unofficial number two, is often name-checked by his boss – a sample compliment: "Peter Leatham is one of the best executives I have ever worked with. He is incredibly sharp, quick thinking and has vision, strategy and the determination not to fail" – and one cannot help but speculate the executive director will have a big role when Nevrkla moves to pastures new.

In the meantime, Nevrkla still has a few miles left on the clock and there is some unfinished business to get out of the way at PPL.

First there is revenue. Income can always be improved. And under Nevrkla it has – spectacularly. He reckons PPL can do more than £150m this year, helped for the large part by more overseas revenue. "When I said we need to get to £100m there was laughter," recalls Nevrkla. But as soon as £100m was breached the organisation realised almost anything was achievable.

With numerous reciprocal agreements in place with overseas societies, Nevrkla is aiming to capture £30m from foreign fields shortly and hopes that can soon top £50m. When he joined precisely zero pounds and nil pence was being collected from Europe or anywhere else in the world.

"Overseas income was on my radar, but nothing was being collected. I knew there was an enormous chunk of cash to collect for British performers," explains Nevrkla, who admits he had to "ruffle some feathers" overseas before his opposite numbers in other societies realised it was not acceptable to be distributing money generated by British repertoire to German orchestras or to benefit cultural projects in France. "I had to say to people, 'Look guys, stop denying, stop hiding it.' I did say, 'I want to do it the nice way; however, if you don't let me do it the nice way, I'll find another way, there is always an alternative.'" Ultimately, he would have been prepared to take legal action.

Public-performance revenues have historically been much smaller than those generated by broadcasting. But Nevrkla is hoping to reverse this situation shortly – perhaps while he is still in charge. "Public performance has to overtake broadcasting and it will. I would be surprised if in the next two years we don't pass the broadcasting income by some margin," he predicts.

Another thing, frustratingly, that remains in the Nevrkla in-tray is the tussle over US broadcast income. Rights owners insist they should be paid. US radio stations believe music is a form of advertising and refuse.

The debate – and tussle between the RIAA and National Association of Broadcasters – has been raging for years. But Nevrkla, who was invited to sit on the board of the US Copyright Alliance four years ago alongside big hitters from Microsoft and Disney, believes an endgame is in sight and the battle is moving towards a resolution he can be happy with.

"We are getting close and that change will happen. Now they are actually discussing terms, not whether it [receiving income from radio plays] should or should not happen," says Nevrkla, eyeing another potentially massive windfall for the UK business.

And that could be quite a sizeable income stream. PPL



calculates that US\$400m (£250m) could eventually be collected from traditional broadcasting and, on a conservative estimate that British repertoire contributes 10% to US radio play, then another US\$40m (£25m) annually could shortly be flowing into PPL coffers.

More recently, PPL has targeted the four major labels and 22 of the larger indies in a major move to clean up their data and reporting. There is a dedicated team from Deloitte now hunkered down in PPL HQ working on this. Nevrkla believes this huge multi-million-pound investment in information, systems and personnel will soon pay off if the UK industry is able to boast the world's most accurate and user-friendly music database.

Inevitably, that will also make PPL the most efficient collecting society and poses the question: does Nevrkla have his eye on a bigger prize in Europe for PPL?

"We could do one day, that is what everybody suspects we want to do," he says cryptically, before adding less than convincingly, "We are not after other people's business or territory. We just want to be the best."

But he does accept the new systems have the potential to create a revolution with the global database taking PPL into a "different league".

Aside from collecting and dishing out the dosh, PPL also has a political role in the new music landscape. It played a big hand in the creation of UK Music and still partly funds the lobbying organisation (see story on cover).

According to Nevrkla, UK Music played a major part in landing the Digital Economy Bill. But with many friends in Parliament – across both sides of the House – he does not want to diminish PPL's political influence.

Indeed he believes it still has a key role to play in Westminster and Brussels evidenced by the leading part PPL played in persuading the Government to overrule its own Gowers Review recommendation on copyright term.

Nevrkla recalls when he joined PPL it was regarded as the best customer of the Copyright Tribunal because he inherited 24 outstanding copyright referrals and litigation cases. The society was a big thorn in the side of Government with many ministers continually receiving complaints about it and its activities.

Nevrkla was told that the Government wanted him to "remove the post bag". He recalls, "Early on, no-one in the political arena would touch PPL with a bargepole. We were not a very good business partner."

To help change this, Nevrkla appointed Dominic McGonigal to the newly-created role of director of government affairs. McGonigal has raised the organisation's political game and now Government departments often make PPL their first port of call to discuss

issues.

With the UK Government now supporting term extension it only needs a supportive EC presidency to push the issue through Brussels. Nevrkla believes this prize is almost within touching distance.

Before he hangs up his spurs, Nevrkla will also want to revisit the battle with the hospitality industry, which resulted in his lowest point at the organisation.

Although PPL introduced a new tariff following a wide consultation with businesses in the sector, the tariff was referred to the Copyright Tribunal by the then Secretary of State.

Nevrkla had a run-in with the Government in 2003 over section 67 and 72 provisions in the UK Copyright Act. PPL argued it was out of step with European law, the case went legal and PPL prevailed allowing it to license new users publicly playing music on TV and radio.

Intriguingly, Nevrkla now suggests the Secretary of State's intervention in the hospitality dispute might have been "payback" for his group's success seven years ago. And, critically, the Tribunal ruled against PPL in 2009. It suggested a one-size-fits-all approach – PPL's tariffs were graded according to the size of the business – was preferred and the society was ordered to pay back £18.1m, which impacted heavily on its 2009 accounts by reducing licence-fee income to £111.4m.

It still irks Nevrkla that the Tribunal made no comparison with the PRS for Music rate and that music publishers continue to get paid around five times more than performers for music played in bars. He explains, "Of course, the composition is fundamental. But no-one wants to whistle to sheet music. People want to hear the performers, either in real life or on record. How can you justify that the crucial rights is underpaid?"

That particular Tribunal battle might have been lost, but it remains unfinished business as far as Nevrkla is concerned. He suggests a new tariff will have to be introduced shortly because his members' rights continue to be "undervalued". He explains, "We shall bring in new tariffs. We are not exactly looking for a new conflict, but inevitably within the next two or three years we'll have to. Frankly, our rights are grossly undervalued and I will not put up with that."

Another issue on the Nevrkla wish list is to get more involved in the digital space. Although he understands there is resistance by companies to give PPL any further rights in this new media landscape,

Nevrkla says his organisation could fulfill a useful role and is geared up to handle the hundreds or thousands of potential deals that companies simply cannot handle themselves because they don't have the systems, resources and expertise.

"All I am saying is, 'Guys, let us help you fill some of the gaps.' I resent the fact there is so much unpaid music out there and we can help. We have the people, the systems and we have the licensing experience. We can help, not to be bigger heroes, but just to plug some gaps where there is unauthorised and music is not being paid for," he argues. "We could do much more if that reluctance can be overcome."

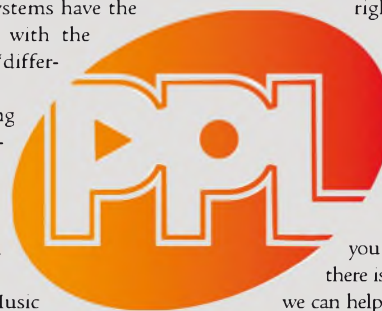
Indeed Nevrkla believes if PPL had been brought in by the industry years ago as a possible licensing solution to plug the gaps, a different mindset among young people – as he sees it "that music is for free, give it to me" – might now prevail.

In the business context he believes businesses now realise the value of music: pub takings go down if a jukebox is out of commission. But with the public he laments, "We could have done better as an industry. As a former fiddle player I find it offensive that in people's minds music has such low value or none at all," he suggests. "If [we had been] licensing years ago, then that mindset that music is free may not have developed."

However, changing that mindset and winning back the hearts and minds of the public is a fight Nevrkla has not given up on. He will use every remaining day that he spends at PPL engaged in persuading anyone he meets that music is magic. That it is of value. And it should be paid for.

"We are not after other people's business or territory. We just want to be the best..."

FRAN NEVRKLA,  
PPL



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PAUL OAKENFOLD



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# Features

## LORD OF THE TRANCE

Record producer, trance DJ, label boss, club impresario and a top-five artist in his own right, Paul Oakenfold has lived his life through music ever since his early forays into the club scene as a teenager. More than 30 years on, his appetite for breaking new ground is still unsated

PAUL OAKENFOLD



### Profile: Paul Oakenfold

By Ben Osborne

**"THE WONDERFUL THING ABOUT THE RECORD INDUSTRY** is you can wear many hats," says Paul Oakenfold, exhibiting a characteristic knack for understatement.

In a career that has spanned an impressive catalogue of positions, Oakenfold has worked from the post-room to A&R to chart-topping hits, from studio novice to being a top-five artist, and from basement clubs to playing massive stadiums.

"A lot of people are good at one element," says Korda Marshall, founder of Infectious Music, who was a label executive when Oakenfold was with RCA, Mushroom and Warner. "But he's run around from DJ to remixer to A&R to record exec, to sales guy, to businessman, to lawyer. And he's jumped around from Balearic to trance, to drum & bass to acid house and he's great with artists like Madonna."

Long-time friend and former colleague at London Records, DJ and broadcaster Pete Tong has known him since the beginning of the Eighties and is quick to emphasise the influence Oakenfold had on both the music business and DJ community. "He was a star from the first day I met him. Paul created the template; making music as a DJ and sticking with it, booking a room instead of being booked by a room, touring like a rock band; he became the first DJ to really start travelling the world. He created the superstar DJ story as we know it today."

Oakenfold certainly has tucked a bewildering number of achievements under his belt. He was the first DJ to perform at the Great Wall Of China, sell out the Hollywood Bowl and headline the main stage at Glastonbury. He has produced a vast array of artists, including U2, The Rolling Stones, Madonna and Happy Mondays, and recorded club and chart hits as Electra, Perfecto Allstarz and under his own name. He has scored on \$90m budget films and penned commercials for Coca-Cola and Toyota, as well as the theme to *Big Brother*. Meanwhile, his label career takes in Champion, London, Def Jam, Columbia and his own Perfecto imprint and he has worked with acts as diverse as Will Smith, Gary Clail and BT.

Born on August 30, 1963, in Mile End, Oakenfold lived briefly in Highbury but grew up in Thornton



Heath, south London, and his early memories resonate with music.

"My father was a musician in a skiffle band and every weekend he would be out performing," he recalls. "There was always music in the house."

"I don't think people realise how important Radio 1 is in the UK. In America, if you listen to a radio station, you listen to one type of music. In the UK if you listen to the radio, then you listen to all kinds of music. It really made an impact on my life."

"As a teenager I had no interest in going to pubs. All I was interested in was music and trying to get into the nightclubs to hear music. My parents bought me a pair of double decks and I had piano and guitar lessons."

By his mid teens, Oakenfold had secured his first DJ gigs, notably as a stand-in DJ at the Blitz. London nightlife at this stage was under the sway of the scenes bubbling out of New York's clubs and the lure of the Big Apple was irresistible.



"He became the first DJ to really start travelling the world. He created the superstar DJ story as we know it today..."

**PETE TONG**

"New York came around because I was fascinated by what was going on there with hip hop. Coming from England you're very aware of new trends and you're not scared to embrace new music. So I was DJing at the Blitz club with Spandau Ballet and Culture Club and Simple Minds, then I was into dance music and from there into hip hop."

"I went for a holiday for two weeks and never came back for years. I was living at a friend's cousin's house trying to make ends meet as a courier and trying to get into clubs. We made a false ID; I was NME and my buddy was *Melody Maker*. And because we had English accents we'd

**ABOVE CENTRE**  
Music man:  
aged 47, Paul  
Oakenfold has  
been active in the  
music industry  
since 1979

**ABOVE CENTRE**  
Sin city:  
Oakenfold has a  
residency at Rain  
Nightclub inside  
the Palms Casino  
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# Features



**PHOTO**  
White Isle: Oakenfold in Ibiza during the height of its dance-led popularity

get in. We went to Paradise Garage and found ourselves in the most ridiculous situations, being thrust into doing interviews when we didn't know what we were talking about."

That New York sojourn was brought to a close when Oakenfold's flat was burgled, forcing a retreat to London. But the timing proved to be fortuitous. By 1985 the UK was ready for the second wave of hip hop. Oakenfold was plugged into all the right connections, but at first none of the labels would bite.

"I came back and I couldn't even get an interview. Then Mel Medalje gave me a break at Champion Records. It was one of those tiny little record companies, so it was only me and him and I was doing the marketing, promotion and A&R. We had a little office in Harlesden and I had a pull-out sofa. I literally slept in the office. I'd get up in the morning and pack the records. Then go out at night listening in clubs. I was literally living and breathing it and doing nothing else. I loved it."

It was not long before Oakenfold proved himself as an A&R with enviable ears. "The first record I signed was Jazzy Jeff & The Fresh Prince," he recalls. "I knew what was wrong with the record and I knew how to fix it. So I went into the studio and told the engineer what to do. It became a top-five pop hit. I thought, 'This is easy, anyone can do it.' And, of course, it's not."

"He started as a chef, so he's got that knack of knowing where something is going to go," says Korda Marshall, connecting Oakenfold's teenage cordon-bleu apprenticeship with his ability to develop hits. "A lot of A&R guys can buy a finished track if it's already up and running in other territories. Paul was always able to spot things a lot earlier – and was very good at working a song element from an A&R perspective."

"From there I started getting involved in the likes of Salt N Pepa and Columbia asked me to give some guidance with Beastie Boys. Def Jam hired me, Profile hired me to be head of A&R for Europe and when Run DMC, Beastie Boys and LL Cool J hit England, I knew all the contacts," says Oakenfold. "Mel was really good because

"Ibiza was a breath of fresh air. When it came along the rule-book was thrown out the window..."

**PAUL OAKENFOLD**

he allowed me to have other jobs on the side."

Meanwhile, he continued DJing and now had a Friday night club in Streatham called The Project. Although at this stage DJing was a side project, that was about to change.

"I liked early hip hop, but I didn't like what was coming through," says Oakenfold. "I'd have people like LL Cool J over and I'd be running around different clubs and there'd be fights. I suppose it was because they were trying to mirror what was going on with

gangsta rap in America. But I was in it for the music.

"I started to move towards house because the tempo and feel was right. And then London hired me for promotion for the big hits and I was doing Farley Jackmaster Funk, Raze's Jack The Groove (on Champion). I didn't want to be a DJ, I just wanted to find these bands. And thank God it was crossing over. I was signing house records by Robin S and Sybil and they were becoming big hits."

But in the late Eighties another element came into Oakenfold's life that was to have a profound effect.

"All my friends had been going to an island off Spain when I was working. So I had my birthday there and that led to the whole Ibiza situation.

"It was dramatic for everyone. A complete U-turn. We'd come through this jazz funk vibe. I really liked that music, but it missed the energy of moving forward. We'd gone from electronic music to hip to house. And then it was like, 'Let's go back 10 years and start again.'"

"It became too specialised for me. I never understood why you have to put boundaries up in music. So when you get a situation where people are saying, 'It's not black, we can't play it'; I'm like, 'Who's saying we can't?'"

"That's why Ibiza was a breath of fresh air. When it came along the rulebook was thrown out the window. We were listening to hip hop and were into rock and pop music. That's when I really realised it is about the DJ. It's if the DJ can put it together."

Back in the UK, Oakenfold organised the infamous Ibiza reunion party and started planning the acid-house

## The future Getting back in the fold



With a new album, new film score and two tours that will see him return to clubs and European festivals, there is little sign of any slack in the Paul Oakenfold camp.

New developments for Perfecto have seen the label partner last month with Dutch company Armada Music. The deal will see Armada distribute and market Perfecto and Perfecto Digital's catalogue and the first release of the partnership is Oakenfold's single Firefly.

For the next few months he will be back in US clubs. "Apart from taking time off for touring with Madonna, I haven't got back to clubs," says Oakenfold. "So the idea is to take time off [from his LA residency], and for the next two months I will do 33 shows in America, going back to all the clubs and doing five or six shows a week.

"Then I start a film in December. It's a dark comedy called Fugly set in New York in the late Seventies and early Eighties. I really like it because it's an independent so it gives me a chance to touch on other areas that I like. I want to bring in some jazz ele-

ments and Eighties funk."

Once the film is out of the way, Oakenfold is moving swiftly to complete his next album. "I'm just concentrating on great songs, great singers and getting it ready to drop early next year. I've got Ryan Tedder writing and singing, Cee Lo Green, some rappers and a lot of urban singers. So I'm calling it urban house. I've slowed down the 140bpm tempo of trance to 130bpm, so it's melodic and fat in terms of rhythm."

Following this, Oakenfold is ramping up for his biggest UK and European presence for some time. "Paul's investing heavily in a new production," says booking agent Maria May, "and we're really looking forward to Paul being back playing everywhere again."

And, not surprisingly, Oakenfold is ready to build on the current electronic upsurge. "America is catching up with what we've been doing in Europe for years. Now it's all over the radio, it's the beginning of another chapter for electronic music in America – 50% of the records in the charts are electronic-based. It's doing a million singles. Now is our time."

club Spektrum. "We wanted to get into something completely different and inspiring, it was so exciting and fresh and different you were kind of hooked on it. So we went and hired Heaven. We didn't have enough money to hire it, but we did a deal where we had six weeks to make the club break even on a bar retainer. Right up until the sixth week we were £12,000 in debt and didn't have 500 quid, let alone 12 grand. Then on that sixth week we broke even, the club exploded and from there it went crazy.

"We started a Thursday nightclub called Future, playing 'indie dance'. I was playing The Cure and Woodentops on Thursday and then on Monday I was

**LEFT**  
Four of the best: from left - Oakenfold's first releases as Electra (Jibaro) and Perfecto Allstarz (Reach Up); his Big Brother theme which reached number five; and Starry Eyed Surprise, one of his biggest hits as a solo artist





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# Features



playing acid house. We wouldn't go out on Friday and Saturday. At that time we'd call the commercial people 'Teds', so that's when the Teds would go out. The real people, who were into music, would go out Monday and Thursdays.

With his clubs taking off, Oakenfold turned to making his own music, initially as Electra and then Perfecto. "I'd dabbled before but when me and Steve Osborne got together, that's when we found our niche. Steve is great. I learnt so much from him."

Oakenfold's partnership with Osborne gave them fingers in both the indie "baggy" and house music camps and positioned them at the pinnacle of the two dominant late Eighties music trends. They were a highly attractive remix proposition.

"Because indie music had live drums, it [often] didn't work rhythmically, so we'd take drum loops and work from drums upwards. It was starting from the rhythm and the bass.



"So that's how we ended up producing the Happy Mondays. We did a remix on Wrote For Luck and Step On. It was all club-based, even when doing U2, The Rolling Stones and INXS."

By 1991 Oakenfold and Osborne were named best producers at the Brit Awards for their work on the Happy Monday's LP Pills 'n' Thrills and Bellyaches.

Meanwhile, his clubs continued their ascent: "I wanted to take Spektrum on the road, so we did a 21-date tour and the thing with Ibiza is that a lot of people go there from all over the country, so we were big on the under-

Graphic: Dave Little



**FAR LEFT**

Popping Pills: Oakenfold and Steve Osborne won a Brit award for their production work on the Happy Mondays album Pills 'n' Thrills and Bellyaches

**MIDDLE**

Mr Chips: Oakenfold's residency in Las Vegas has been another great success

**LEFT**

Look into the eyes: a flyer for the Oakenfold's legendary Spektrum club in London

ground. We had Spektrum in Manchester and in London on Monday. We had two simultaneous clubs going, which I don't think anyone else does still to this day. We were also doing merchandise and London Records put out Balearic Beats - Volume 1."

As Marshall points out, Oakenfold proved adept at developing his fanbase: "He was one of the first people I knew who, as an artist, understood the value of his own brand. From a very early stage he was strong on the Paul Oakenfold and Perfecto brand. He's a very shrewd business man," he says.

# Congratulations Paul !

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# Features



**ABOVE**  
It's got to be Perfecto: Oakenfold launched Perfecto as a record label and worked with the likes of Adrian Sherwood (left) and Gary Clail (right) in the early Nineties

From Oakenfold's perspective it was "music" that was driving him: "It was all growing and we consciously knew what we were doing, but it was driven by passion for the music. It may sound cheesy, but it really was.

"I mean, look at D Mob's We Call It Acieed. That was born out of our club. A couple of friends were all shouting 'acieed' and Danny D thought, 'I can take that chant and put it on a track.' That became number one in England."

As the international club scene caught on to the UK's dance revolution, an unexpected development occurred: "Suddenly I started to get invites to go to Italy or Spain. Now it's common, but at that time it was new. So I started to travel and I was like, 'Man, this is great. I'm seeing the world through a box of records.'"

Oakenfold was soon seeking increasingly exotic places to play: "I've never seen why DJing has to be restricted to playing on a Friday or Saturday night," says Oakenfold,

before listing some of the places he has ended up, including Spike Island with Stone Roses; world tours with Madonna and U2 – playing 90,000 capacity stadiums; old and new Wembley; and the Boston Pops, with a 75-piece orchestra. "They're the challenges I really enjoyed, taking DJing out of nightclubs and into a different world."

Not surprisingly his current Planet Perfecto residency in Las Vegas sets out to take its audience to another world. "The club hires 50 circus performers – so there's trapeze artists, fire eaters and you've got snow coming down," explains Oakenfold.

Maria May became Oakenfold's booking agent in 1995, at the start of his quest for exotic locations. "He wanted to work globally," she says. "He was aware that there was a huge world out there and he always wanted to go to extreme places.

"It was like a space explorer wanting to put the British flag in – to be there first. I think we only got away with [the Great Wall Of China] because there was a member of the royal family standing there. Paul got me to book him a gig in Vietnam, which in 2000 was pretty outrageous. In Cuba these three guys sat in chairs and Paul had to play his decks while they watched, before they gave him the OK.

"And Paul was aware that if he could replicate his success in the UK, he could have a huge career in America. We were ringing all these venues across America – no-one had done that at that stage."

"Paul was always good at taking a step back, assessing a situation, and making a big-picture decision. He is smart," says Pete Tong. "When a lot of us were wrapped up in the adulation, the fame and the buzz of it all he had the ability to raise his head above the parapet and make a bold move, like relocating to the US. He knew that if you were going to break America you need to make the commitment, you needed to move there."

Despite his multi-dimensional career, Oakenfold had never pursued radio. "I was part of Kiss in the early pirate days, but radio was not what I wanted," he recalls. "I didn't like talking." And so when BBC Radio 1 offered him a show he declined, but when Tong moved to Radio 1 in 1991, Oakenfold soon found an outlet as Essential Mix resident.

"He was one of the first people we put on the show," says Tong. "Paul has a number of diverse interests such as film and that was reflected in his mixes. He was a champion of the show and one of the most influential mixes he did was the Goa mix, that was groundbreaking."

"Paul's Goa Essential Mix was a milestone," agrees Richard Norris, author of *Paul Oakenfold, The Authorised Biography*. "He put months into creating it. It was groundbreaking in its broad palette, fusing dance with soundtrack and classical music. It became the most requested mix on Pete Tong's show."

Along with his studio work, Oakenfold had also launched Perfecto as a record label, drawing once again on his A&R roots.

"We got a deal at RCA through Korda Marshall and we developed from there. I started to indulge in what Adrian Sherwood was doing – who I thought was an amazing producer – and the On U Sound with Gary Clail. So we started to have pop hits with those. It was quite diverse, but we were signing things like Robert Owens' I'll Be Your Friend.

"The idea was to find cutting-edge talent and release music that I felt had the opportunity to develop. It really wasn't about having pop hits. We had the top-five hit with Gary Clail, but he was never a pop artist and he wasn't meant to be a pop artist. Suddenly there was pressure to have Top 40 pop hits and you're like, 'Well, I didn't really start the label to have pop hits.' Then everything shifts and you find yourself putting pressure on artists.



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That's when I started to lose my way a bit."

Rather than turning him away from music, the pressure propelled Oakenfold to up his game. "I suppose you have a taste for it," he reasons. "The charts were following where I was going, so I started to specialise more on the sound. And that's where the progressive sound came from. We signed to Warner and had hits with Grace, BT, Planet Perfecto and Perfecto All Stars."

"We had three Top 10 pop records and then it shifted again. Warner wanted more pop records and I wasn't making pop records.

"That's where it became demoralising for me and I wanted Perfecto to get back to being a great label for club music. That's what we still do. Now the pressure's not on, Perfecto Digital does incredibly well, and the artists and label make money. When the pressure is off you can be really creative."

Until 2001 Oakenfold's studio productions had only surfaced under pseudonyms, but he now came under pressure to use his own name. "I was Planet Perfecto - Bullet In A Gun, I was Perfecto Allstarz, Grace with a number three hit. But I was getting pressure from my management and everyone around me that it was time to [use my name]. So I thought, 'If I'm going to make my own record then I want to make a diverse record with a musical thread through it.'"

The result was 2002's Bunkka LP. "It had the hits with Ready Steady Go, which was massive in America, and Starry Eyed Surprise," says Oakenfold. "But it also had club tracks."

"I found myself in a strange situation I didn't enjoy. The album was a hit and the singles were hits, I had a top-five pop record in America, and I was opening for Destiny's Child at Madison Square Garden. But there was no way I set out to be in the pop world. I just like making music."

Despite Oakenfold's discomfort, his success broke boundaries in the US. His tracks began cropping up in unexpected places. "My music was getting into movies



"I found myself in a strange situation I didn't enjoy. There was no way I set out to be in the pop world..."

PAUL OAKENFOLD

anyway and that's how I got into film (scoring), as my music was already all over films and commercials. And I've now done the James Bond Game and The Bourne Identity Game. That's why I live here [in LA]. There was no plan to come here. I just ended up getting asked to score a movie called Swordfish and next minute I'm living here doing film music.

"I'm still just doing electronic music," he concludes.

But Maria May is bolder in her summation: "I feel like he set the bar for all the other DJs - and he raised it really high."

BELOW AND LEFT | Bunkka mentality: Oakenfold in 2002, when his Bunkka album produced a string of chart hits and sold in excess of 1m copies



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# Features

## NEW DIMENSIONS IN DVD

With sales holding up and new technologies such as Blu-ray, BD-Live and home 3D available for artists to exploit, music video remains a profitable, innovative and interactive market



### Audio-visual

By Christopher Barrett

**AMID NEWS OF FALLING ALBUM SALES** and the cost of full-price albums tumbling in the same direction, the fact that a physical music format is enjoying growth is, if not miraculous, at the very least a little heartwarming.

Blu-ray, having seen off the challenge of HD DVD, is now the format of choice when it comes to delivering a high-definition audio visual product for home consumption. It is also increasingly the format of choice when considering the delivery of a 3D music package.

Year-to-date sales volumes of all Blu-ray product, which include everything from blockbuster films to the latest children's product, are up by an impressive 74% on the same period last year. But it is the music category that is leading the charge in terms of sales uplift, even if the sales base remains relatively modest. According to the British Video Association and OCC research, sales of music Blu-ray titles enjoyed a year-on-year hike in sales of 163% during the first nine months of 2010.

And against the backdrop of diminishing album returns, the music video category – which includes sales of DVDs and Blu-ray titles – increased in value during the first nine months of 2010 by 14.9%, according to the BVA. This was helped by the fact that Blu-ray sales are playing an increasingly important role without having to suffer the kind of discounting affecting DVD. The rises in value and sales have been helped hugely by the success of Sony Pictures' Michael Jackson title *This Is It* being released on DVD and Blu-ray. But while the success of one title being able to skew an entire category's market results clearly illustrates that the music video market is considerably smaller than audio, it does emphasise that potentially huge sales can be had for the right audio visual package, released at the right time to the right market.

The success of *This Is It*, which has to date sold more than 465,000 copies since its release in February this year and *Take That's The Circus Live* DVD, which was a huge hit in Q4 2009 and has shifted more than 500,000 copies to date, illustrates what can be achieved with music video.

Indeed, while Blu-ray is infinitely superior in terms of audio and visual quality and has the potential for a whole host of interactive elements, DVD remains a better proposition when it comes to big-name releases.

A number of key titles will be vying for retail prominence and sales this Q4, not least the audio visual companion to Robbie Williams' number one album *In And Out Of Consciousness: The Greatest Hits 1990-2010*. Set for release via EMI in November the DVD package is, according to EMI VP of visual content strategy Stefan Demetriou, a huge priority.

"There is always scope for DVD titles. One of the biggest titles we have, and I think it will be one of the biggest in the market this Christmas, is the Robbie Williams DVD. His videos have never been compiled like this before; there are close to 40 of them. It's a massive priority for us," says Demetriou.

Among many new titles preparing to fight for profile and profit this quarter are Universal's *Alice Cooper Theatre Of Death* DVD/CD and Blu-ray, Mute's *Depeche Mode Tour of the Universe – Live In Barcelona* DVD and Blu-ray, an array of DVD and Blu-ray titles from Sony including *West Coast Seattle Boy: The Jimi Hendrix Anthology*, JLS' *Only Tonight: Live From London* and titles from Pink, Bon Jovi and Leona Lewis. But perhaps the most eagerly awaited is the Epic/Legacy Recordings release of Michael Jackson's *Vision* DVD on November 22, making available for the first time more than 40 of his videos, including the John Landis-directed *Thriller* and Martin Scorsese's *Bad*.

DVD is increasingly being used as a companion disc to bolster CD album releases, yet Blu-ray not only offers advantages to the consumer in terms of increased quality and interactive elements but also provides the label and artist management with ongoing marketing and data capture opportunities.

Andy Evans, managing director at The Pavement, the company responsible for authoring the first 3D music Blu-ray title – Universal's groundbreaking *U2 360° at The Rose Bowl* – persuaded Principle Management to include BD-Live functionality in the package.

BD-Live not only allows consumers to access continu-

ally updated extra material via an internet-connected Blu-ray player, it also enables the label and artist manager to gain a clear insight into fan behaviour.

"It is an excellent way of gathering material," says Evans. "I can log in to the website for the BD-Live and see how many people on the planet have the U2 disc in their player right this second. That is only web-connected Blu-rays but it does give you an indication of how many people are watching and where they are. You can then work out how long people are watching the disc and it can be used as a marketing tool."

Evans' team at The Pavement has been busy publishing updates to the U2 package via BD-Live throughout the year with clips from gigs and interviews. "The fans have started to really enjoy it," he says. "We can pass information about tour dates and send information about exclusive ticket sales. Basically we are able to offer a shop front. It's not too far before you will be able to buy tickets via your Blu-ray disc and TV screen. It's a new venture for [Principle], and could be exploited more, but they have been busy getting Bono back on tour," says Evans.

No less enthusiastic about the potential for music on Blu-ray is Sony DADC head of authoring and post production (Europe) Stewart Dickison, whose company has been involved in Blu-ray authoring since the format's launch.

"There are a number of features of the Blu-ray format that very much lend themselves to music," says Dickison. Along with BD Live, high-definition visuals and superior audio, Dickison also points to movie IQ as being an interesting option for music Blu-ray developers. Using BD Live, movie IQ allows users access to the Gracenote film database and in so doing opens a veritable treasure trove of information.

"We did the Michael Jackson title with some Sony proprietary features such as movie IQ. It provides additional information on-screen, or even on a synced phone, about the song; it can give you lyrics, how the song was written and any amount of metadata that you would like to include," says Dickison.

With Sky now offering a 3D TV package, an increasing number of feature films being released in 3D and following the success of the U2 Blu-ray 3D title, it is perhaps unsurprising that a number of 3D Blu-ray music projects are in the discussion or development phase at labels including EMI and key authoring houses such as Metropolis and Eyeframe.

Metropolis head of digital media Richard Osborn believes the future for 3D music releases is bright. "It is a shared experience and if you are watching with friends in 3D it is as close as you are going to get to being at the gig itself."

chris@musicweek.com

**ABOVE**  
Visual feasts: the Universal-released *U2 360° at The Rose Bowl* underlined the potential of 3D music product; forthcoming Robbie Williams and JLS DVDs are expected to bolster the market in Q4

### Music DVD biggest sellers of 2010

rank	artist	title	Label
1	MICHAEL JACKSON	<i>This Is It</i>	Sony Pictures
2	MICHAEL JACKSON	<i>Moonwalker</i>	Warner Home Video
3	TAKE THAT	<i>The Circus Live</i>	Polydor
4	ANDRE RIEU	<i>Live In Vienna</i>	Decca
5	U2	<i>360° At The Rose Bowl</i>	Mercury
6	VARIOUS	<i>It Might Get Loud</i>	Indivision
7	THE KILLERS	<i>Live From The Royal Albert Hall</i>	Vertigo
8	BRUCE SPRINGSTEEN/E ST BAND	<i>London Calling...</i>	Columbia
9	CAST RECORDING	<i>Les Miserables In Concert</i>	VCI
10	ANVIL	<i>Anvil: The Story Of Anvil</i>	Indivision

music DVD figures to week 40, 2010

Source: OCC

### Music Blu-ray biggest sellers of 2010

rank	artist	title	Label
1	MICHAEL JACKSON	<i>This Is It</i>	Sony Pictures
2	U2	<i>360° At The Rose Bowl</i>	Mercury
3	BRUCE SPRINGSTEEN/E ST BAND	<i>London Calling...</i>	Columbia
4	VARIOUS	<i>It Might Get Loud</i>	Indivision
5	TAKE THAT	<i>The Circus Live</i>	Polydor
6	RUSH	<i>Beyond The Lighted Stage</i>	UMC
7	METALLICA	<i>Francais Pour Une Nuit</i>	Vertigo
8	MICHAEL JACKSON	<i>Moonwalker</i>	Warner Home Video
9	DIRE STRAITS	<i>Alchemy Live</i>	UMC
10	BON JOVI	<i>Live At Madison Square Garden</i>	Mercury

Blu-ray figures to week 40, 2010

Source: OCC





# Features

# THE NEXT CHAPTER FOR SHEET MUSIC

The sheet music industry has evolved in line with the advances in digital publishing and has made its mark with an array of multi-platform services, giving consumers more bang for their musical buck

## RIGHT

Hal Leonard's songbooks are adapting to use new digital platforms; Faber's partnership with e-partner musicnotes.com is growing in popularity in Europe; Music Sales' catalogue includes such greats as Led Zeppelin

## Online sheet music

By Paul Sullivan

**THE RECORDED MUSIC INDUSTRY** is not alone in its struggle to monetise digital delivery – the printed sheet market has also found the transition to online more than a little bumpy.

Some companies began the process a long time ago: Hal Leonard and Music Sales set up Sheetmusicdirect.com back in 1997, a service that has been going from strength to strength, adapting along the way to utilise emergent distribution services such as mobile apps, eBooks, the iPhone and iPad, Amazon's Kindle and Barnes & Noble's Nook.

Hal Leonard recently launched guitarinstructor.com, which provides guitar transcriptions, video, audio and other learning resources for guitarists.

"As there is no stock requirement [online], we can also meet the needs of more niche music makers that was just not commercially viable in the past," says Hal Leonard director of European sales & marketing Mark Mumford.

"The digital format means that nothing will ever be out of print, so to speak."

But Hal Leonard has no intention of alienating print dealers and has developed dealer programmes where stores can sign up for in-store digital delivery. "We serve up the content behind the website and the dealer sells from their own site," says Mumford.

Among Mel Bay Music's digital portfolio are more than 1,000 eBook titles, downloadable content via its innovative Mel Bay On Demand player and streaming content.

## BELOW

Devices such as the iPad have paved the way for innovation in sheet music



Mel Bay managing director Chris Statham is enthusiastic about the way the sheet music business has evolved to provide an array of digital product online.

"You have to take into account which artists and authors are chosen for new products, which type of new products to release, the design, artwork and layout of each new title and how it is marketed," he explains. "Developments in digital delivery add value for money, with multimedia content accompanying the digital print product, especially in terms of our rock and pop folios."

As well as preparing music for the iPad, Kindle and other digital devices, Mel Bay has also continued to develop its traditional songbook format. Many of its book and CD packages now contain enhanced CDs that allow the user to slow down the speed of the recording when used on a computer or change the pitch of the song, widening the appeal of the songbook. Meanwhile, a partnership with Roland has enabled new e-band editions of the company's Guitar Play-Alongs series, which contain digital files and backing tracks packed with a USB flash drive.

Statham admits one of its biggest challenges is finding a device that can distribute digital sheet music to everyone, or at least the majority of consumers. "We are developing the technology to be able to stream content such as concerts and masterclasses. We have seen slick technologies that deliver and play and print, audio and visual media in sync. Consumers are impressed by the technology available but that doesn't necessarily trigger sales due to the high price points for these new developments in technology."

Other hurdles remain, however, and PureSolo managing director John Thirkell believes the complexities involved in content licensing mean the market is dominated by a handful of large companies who, "by sheer size, have been able to corner most of the copyright material for online delivery".

"There are some very interesting and innovative models being developed," he adds, "Such as Faber music's ePartners scheme, which acts as a hub where copyright owners, retailers, composers and consumers can easily distribute to each other."

Faber's strategy has been to build administration

and e-commerce systems with the flexibility to serve the widest possible variety of delivery models. It has used its own B2B sheet music distribution scheme to set up e-Partners, which serves a network of commercial websites, providing copyright administration, e-commerce facilities and mobile delivery.

A second strand of the project provides content and rights to a small number of dedicated e-retailing sheet music services, creating content with and for them in response to current trends in the market. The most significant of these, musicnotes.com, is well-established in the US and is growing rapidly now in the UK and Europe through its partnership with Faber.

"Our e-partners are entitled both to sell from and add to the song content within the Faber-controlled and administered hub," says Faber chief executive

"There is no stock requirement online, so we can meet the needs of more niche music makers than was commercially possible in the past"

MARK MUMFORD, HAL LEONARD



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# Features



**ABOVE** Music Sales' print publications have a devoted market, but devices such as Amazon's Kindle point the way to sheet music's future



Richard King. "We've removed the hassle of copyright clearance, arrangement approvals, cash processing and royalty accounting, leaving the e-partner to focus on selling. We love the model because it harnesses perfectly the power of the web - multiple niche markets on a global scale. We're finding that dedicated marketing and promotion via specialised routes such as radio stations, artists and London/Broadway show websites for specific, narrow ranges of product is very potent both for physical and digital sales."

Perhaps the biggest challenge to the expanding digital sheet music industry remains the threat of the "free". Or, as Thirkell points out, "How smaller companies [can] compete legally with the larger ones who have the muscle to go it alone and don't have to replicate the physical 'local dealer'-type network online. Rather like high-street record stores, the only space left for small online sheet music retailers will be at the special end of the market."

paul @photografik.co.uk

## Tapping in to the Far East Music China plays host

With UK sheet music exponents looking to cast their nets far and wide for customers, this month's Music China event proved a perfect opportunity.

Organised by Messe Frankfurt and held in Shanghai, Music China is an international exhibition for musical instruments and accessories and offers the trade access to the Asian market.

"Music China is really for the entire Far East and some of the biggest retailers who attend are in fact Malaysian, Singaporean, Korean and Japanese, says MPA printed music publishing administrator Jake Kirner. "There are certainly large Far Eastern markets that Music China can put the publisher in contact with. As for China itself, many UK publishers are agreeing licensing deals with the Chinese to print on their behalf rather than supply direct from the UK, the aim being that publications can be printed cheaper and thus sold for less."

A number of key UK companies attended this year's Music China. Hal Leonard has been visiting since the event launched in 2002 and recently formed a joint venture with



Peoples Music Publishing House in Beijing, which is rapidly becoming a strong publishing operation.

Music Sales also entered into a joint venture in 2008 with Hao Hao Music, located in Guangzhou. The partnership has produced more than 150 translated Chinese titles including Mel Bay books and three Richard Clayderman music titles. The Music Sales/Hao Hao list now includes many How To Play... books and Mel Bay's renowned Guitar Method series - all in Chinese.

"The potential is certainly there and we are committed to a long-

haul investment in people and product through the joint venture," says Music Sales chief operating officer Chris Butler.

As ever, the event brings with it the ongoing discussion of how to attempt to overcome China's huge piracy problem.

"Like in many developing countries, piracy in China is much worse than within the EU but the Chinese publishers I met told me that the Government were closing down the infamous 'photocopying factories,'" says Music Publishers Association printed music publishing administrator Jake Kirner. "The existence of several large Chinese publishers is a sign that conditions for publishing and selling in China are improving."

Most UK companies are philosophical about the problem. Faber's Richard King thinks piracy will never be erased, but he says, "There remains real opportunity to develop and grow niche online businesses for substantial numbers of users who are prepared to pay for quality - not only to be able to trust the musical arrangement itself, but also reliability of service and the online experience."

## Whatever your style, whatever your instrument



**Children's** **Guitar** **BASS** **DVDs** **Other Strings**

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Children's Mandolin Chord Book  
Mel Bay's Modern Guitar Method Grade 1  
You Can Teach Yourself Electric Bass  
Mel Bay's Modern Electric Bass Method Grade 1  
Mel Bay's Bass Chord Picture Book  
Chip Ritter: Behind the Boom  
Rodney Branigan: Live in India  
Emmanuel L...  
Mel Bay's Mandolin Chords  
Mel Bay's Banjo Chords  
Parking Lot Picker's Songbook  
You Can Teach Yourself Mandolin  
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# Key releases

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

## Out this week

### Singles

- **Christina Aguilera** You Lost Me (RCA)  
Previous single (chart peak): Not Myself Tonight (12)
- **Bullet For My Valentine** Fever (Columbia)  
Previous single: The Last Fight (did not chart)
- **Darwin Deez** Constellations (Lucky Number)
- Previous single: Radar detector (62)
- **Eliza Doolittle** Rollerblades (Parlophone)  
Previous single: Pack Up (5)
- **Elton John & Leon Russell** If It Wasn't For Bad (Mercury)  
Previous single: Calling It Christmas (did not chart)
- **Mt. Desolation** Departure/State Of Our Affairs (Island)  
Debut single
- **N-Dubz** Best Behaviour (Island)  
Previous single: We Dance On (6)
- **Jay Sean feat. Nicki Minaj** 2012 (It Ain't The End) (Cash Money/Island)  
Previous single: Do you Remember (13)
- **Starsmith** Give Me A Break/Knuckleduster (Neon Gold/Island)  
Debut single
- **The Wanted** Heart Vacancy (Geffen)  
Previous single: All Time Low (1)

### Albums

- **The Beatles** Red/Blue: Remastered (Apple/EMI)  
Previous album: remastered catalogue
- **Michael Bublé** Crazy Love: The Hollywood Edition (143/Reprise)  
Previous album (first-week sales/total sales): Crazy Love (78,010/1,718,277)
- **Crowded House** The Very Very Best (Mercury)  
Previous album: Intriguer (14,890/30,137)
- **Bob Dylan** The Witmark Demos: 1962-1964 (Columbia)  
Previous album: The Bootleg Series Vol. 8: Tell Tale Signs (15,137/52,527)
- **Kings Of Leon** Come Around Sundown (Hand Me Down)  
Previous album: Only by the Night (220,929/2,510,265)
- **John Legend & The Roots** Wake Up! (Columbia)  
Previous album (John Legend): Evolver ((9,327/54,560)
- **Hannah Montana** Forever (Walt Disney)  
Previous album: Hannah Montana 3 (7,385/53,742)
- **Mt. Desolation** Mt. Desolation (Island)  
Debut album
- **Shontelle** No Gravity (Island)  
Previous album: Shontelligence (899/11,403)
- **Lil' Wayne** I'm Not A Human Being (Island)  
Previous album: Rebirth (9,319/33,972)

## Out next week

### Singles

- **30 Seconds To Mars** Search & Destroy (Virgin)
- **65Daysofstatic** Heavy Sky (Hassle)
- **Peter Andre** Defender (Conehead)
- **Blake** She (Blake)
- **James Blunt** Stay The Night (Atlantic/Custard)
- **Paul Carrack** Don't Let The Sun Catch You Cryin' (Carrack UK)
- **Cheryl Cole** Promise This (Fascination)
- **Tone Damli** Butterflies (Mercury)
- **Devlin feat. Yasmin** Runaway (Island)

- **Ed Drewett** Champagne Lemonade (Virgin)
- **Bryan Ferry** Heartache By Numbers (Virgin)
- **Funkerman feat. Left** Speed Up Once More (Flamingo)
- **Funkystepz** For U (Safe & Sound)
- **Ruby Goe** Beat Breakin' Boy (Goe)
- **The Hoosiers** Unlikely Hero (I Like Everybody) (RCA/24-7)
- **I Am Arrows** Hurricane (Mercury)
- **Sharam Jey feat. Tommie Sunshine** The Things (King Kong)
- **Sara Kempe** Let Me Fly (Manhattan/EMI)
- **Klaxons** Twin Flames (Modular/Polydor)
- **Benjamin Francis Leftwich** A Million Miles Out EP (Dirty Hit)
- **Lykke Li** Get Some (Atlantic)
- **Travie McCoy** We'll Be Alright (Decaydance/Fueled By Ramen)
- **Paramore** Playing God (Fueled By Ramen)
- **The Pierces** Love You More EP (Polydor)
- **Lauren Pritchard** Not The Drinking (Island)
- **Rihanna** Only Girl (In The World) (Def Jam)
- **Franky Rizardo & Yuri Donatz** Fayadrum (Blackbird)
- **Rumer** Aretha (Atlantic)
- **Unicorn Kid** Wild Life (Nu:Tone remix) (Hard2beat/MoS)

### Albums

- **Broken Records** Let Me Come Home (4AD)



“For his 15th solo album serial band member Paul Carrack – he has been in Roxy Music, Squeeze and Mike and the Mechanics – builds on his previous big-band efforts by making a classical album. Recorded at AIR studios and Abbey Road with the Royal Philharmonic Orchestra, *A Different Hat* was, impressively, recorded in just four three-hour sessions. But such efficient methods do not take anything from the lush quality of the material, with songs such as I Think It's Going To Rain Today, Eyes Of Blue and a cover of his own It Ain't Over suiting their new orchestral environment, while Carrack himself takes to crooning like a duck to water. He kicks off an extensive UK tour this weekend.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **Charlotte Church** Back To Scratch (Dooby/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)
- **LZ7** Light (Fierce!) (EarMusic)
- **Maddslinky** Make A Change (Tru Thoughts)
- **Joe McElderry** Wide Awake (Syco)
- **Lauren Pritchard** Wasted In Jackson (Spit Milk/Island)

- **Skepta** Doin' It Again (3 Beat/AAATW/BBK)
- **The Soldiers** Letters Home (Rhino)
- **Spirit Catcher** 'Partners In Crime (Systematic)
- **Barbra Streisand** The Ultimate Collection (Columbia)
- **Swedish House Mafia** Until One (Virgin)
- **Taylor Swift** Speak Now (Mercury)
- **Various** Love Bollywood (EMI)
- **Various** Radio 1's Live Lounge Vol. 5 (CMG)
- **The Wanted** The Wanted (Geffen)
- **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)
- **Kid Rock** Born Free (Atlantic)
- **Seth Lakeman** Stepping Over You (Relentless/Virgin)
- **Linkin Park** Waiting For The End (Warner)
- **Mohombi feat. Nelly** Miss Me (2101/Island)
- **Ne-Yo** One In A Million (Def Jam)
- **Roll Deep feat. Alesha Dixon** Take Control (Virgin)
- **The Saturdays** Higher (Fascination/Geffen)
- **Tha Vill feat. Kele Le Roc** More Than Friends (Hi Energy)
- **Tinchy Stryder feat. Taio Cruz** Second Chance (4th & Broadway)
- **Diana Vickers** My Wicked Heart (RCA)
- **White Rabbits** Percussion Gun (Mute)
- **will.i.am feat. Nicki Minaj** Check It Out (Interscope)

### Albums

- **Bryan Adams** Bare Bones (A&M)
- **Peter Andre** Accelerate (Conehead)
- **Mike Batt** The Hunting Of The Snark (Dramatico)
- **Bon Jovi** Greatest Hits (Mercury)

- **Cheryl Cole** Messy Little Raindrops (Fascination)
- **Devlin** Bud, Sweat & Beers (Island)
- **Escape The Fate** Escape The Fate (Polydor)
- **Good Charlotte** Cardiology (Epic)
- **Jamiroquai** Rock Dust Light Star (Mercury)
- **Jay-Z** The Hits Collection Vol. 1 (Roc Nation)



- **N\*E\*R\*D** Nothing (Interscope)  
Daft Punk-produced lead single Hypnotize U has started the ball rolling for N\*E\*R\*D's first full-length Polydor release. Nothing also includes previous single and Nelly Furtado collaboration Hot N Fun, and its release arrives as the band tour the US as support to Gorillaz. Nothing is the follow-up to the band's platinum-awarded In Search Of....
- **Ne-Yo** Libra Scale (Def Jam)
- **The Overtones** Good Ol' Fashioned Love (WME/Rhino)
- **Elaine Paige** Elaine Paige & Friends (Rhino)
- **Pet Shop Boys** Ultimate Pet Shop Boys (Parlophone)
- **Rumer** Seasons Of My Soul (Atlantic)  
The debut album by Rumer will enjoy a boost on November 16 when she performs at MENCAP's Little Noise Sessions alongside Paolo Nutini. The one-off acoustic date follows recent performances on Later...with Jools Holland and her debut headline show at London's Bloomsbury Theatre. Seasons Of My Soul is currently riding high across the pre-order charts and includes her summer hit Slow and new single Aretha. Additional promo activity this month includes a duet with Elton John at the Radio 2 Electric Proms and an intimate in-store performance at Rough Trade East on the album's day of release.

- **Jay Sean** Freeze Time (Cash Money/Island)
- **Trey Songz** Passion, Pain & Pleasure (Atlantic)
- **Rod Stewart** Fly Me To The Moon - Vol. V (RCA)
- **Suede** The Best Of (Suede/MoS)

## November 8

### Singles

- **B.O.B feat. Rivers Cuomo** Magic (Rebel Rock Ent/Atlantic/Grand Hustle)
- **Cockbull Kid** One Eye Closed (Island)
- **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)
- **Gyptian** Hold You (MoS/Levels Recordings)
- **I Am Kloot** Fingerprints (Shepherd Moon/EMI)
- **Kid Cudi feat. Kanye West** Erase Me (Cash Money/Island)
- **Lady Antebellum** American Honey (Parlophone)
- **Pete Lawrie** In The End (Island)
- **McFly feat. Taio Cruz** 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)
- **Westlife** tbc (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)
- **Nadine Coyle** Insatiable (Black Pen)
- **Tone Damli** I Know (Mercury)
- **Neil Diamond** Dreams (Columbia)
- **Ellie Goulding** Lights (repack) (Polydor)
- **David Guetta** One More Love (Postiva/Virgin)

## THE PANEL

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



**JOSEPH CATTALL (BOYZ)**  
**Aloosh: Separate (Nature Scene)**  
This chillingly beautiful downtempo number tells a twisted tale of solitude and isolation, evoking all the anguish and bitterness of a failed relationship. From the piano intro to its stark vocals, it twists and turns through a journey of despair, ending in a crescendo of dark and distorted off-kilter beats.



**KEITH AMES (MUSICIANS' UNION)**  
**Jeff Lowe: Hitchcock Café (HeartQuake)**  
Classic songwriting from the hugely experienced Lowe. Clean lead guitar, spot-on harmony vocals and edgy samples sit side by side as he illustrates how he has absorbed the best of late-period Beatles as well as recent talent such as Richard Ashcroft and Badly Drawn Boy.



**MALCOLM DOME (TOTAL ROCK/CLASSIC ROCK)**  
**Primitai: The Line of Fire (Green China)**  
There is a real buzz about British thrash metal right now and Primitai have the potential to be right up there with the best. What makes them so good? Easy: songs, performance and the sensibility to mix up light and shade. They could go far.



**MICHELLE ZENNER (SALFORD CITY FM)**  
**The Screening: You Look Much Better In The Dark (Telescope)**  
Kasabian's Tom Meighan described The Screening's sound as "vampire music". There's no blood or gore here, but the song does bear the tell-tale marks of the morning after the night before. I'd keep the doors locked just in case.

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

- **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)
- **Roll Deep** Winner Stays On (Relentless/Virgin)
- **The Saturdays** Headlines (Fascination/Geffen)
- **Shakira** Shakes El Sol (Epic)
- **Tinchy Stryder** Third Strike (4th & Broadway)

## November 15

### Singles

- **Jason Derulo** The Sky's The Limit (Beluga Heights/Warner Bros)
- **Florence + The Machine** Heavy In Your Arms (Island)
- **Hurts** Stay (Major Label/RCA)
- **JLS** Love You More (Epic)
- **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)

### Albums

- **Brian Eno** Small Craft On A Milk Sea (Warp)
- **Florence + The Machine** Between The Lungs (Island)
- **Foster & Allen** Magic Moments (DMG TV)
- **Glee Cast** Best Of Season 1 (Epic)
- **Josh Groban** Illuminations (143/Reprise)
- **Heaven 17** Penthouse And Pavement (Blinktv)
- **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)
- **Andre Rieu** Moonlight Serenade (Decca)
- **Rihanna** Loud (Def Jam)
- **Shinedown** The Sound Of Madness (Atlantic)
- **Various** Burlesque OST (RCA)
- **Shayne Ward** Obsession (Syco)
- **Westlife** tbc (Syco)

## November 22

### Singles

- **Akon** Angel (Island)
- **Anberlin** Impossible (Island)
- **Duffy** Well, Well, Well (A&M)
- **Selena Gomez & The Scene** A Year Without Rain (Hollywood)



- **Gorillaz feat. Daley** Doncamatic (Parlophone)
- **Alicia Keys** Wait Til You See My Smile (J)
- **Massive Attack** Atlas Air EP (Virgin)
- **Janelle Monae** Tightrope (Wondaland Arts Society/Bad Boy/Atlantic)
- **Robyn** Indestructable (Konichiwa)
- **The Script** Nothing (Phonogenic)
- **Shaheen** Last Train Home/Hip Teens (Island)

### Albums

- **Anberlin** Dark Is The Way. Light Is A Place (Island)
- **Justin Bieber** tbc (Mercury)
- **The Choirgirl** tbc (Decca)

# Shock Lady

## What's The F..Fashion?

Debut single and album out 25th October on cd and digital download

Distributed by Right Recordings [info@rightrecordings.com](mailto:info@rightrecordings.com)

UK RADIO TOUR  
UK CLUB TOUR  
DYNAMIC CLUB REMIXES BY  
LOVERUSH UK! AND TIMOTHY ALLAN  
CLUB PROMOTION BY THE POWER GROUP



- **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)
- **Nine Inch Nails** Pretty Hate Machine (Island)
- **Shaheen** When I Come Of Age (Island)
- **Swedish House Mafia** Until One: Deluxe (Virgin)
- **Take That** Progress (Polydor)
- **Various** Coronation Street: Magical Memories (CMG)
- **Paul Weller** Live At The Royal Albert Hall (Island)
- **Kanye West** tbc (Roc-A-Fella/Def Jam)
- **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)
- **Morning Parade** Under The Stars (Parlophone)
- **Pet Shop Boys** Together (Parlophone)
- **Kelly Rowland** Haters (Motown/Island)

- **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)
  - **Duffy** Endlessly (A&M)
- Preceded by the single Well, Well, Well, Duffy's second album drops as A&M look to provide some competition to Simon Cowell's traditional Christmas chart dominance. Duffy co-wrote the material with Albert Hammond, and guests on the album include The Roots. A&M launches the album with an invite-only event at Café De Paris in London this week.



- **Nigel Hess** Silent Nights (Island)
- **Katherine Jenkins** Believe: Platinum Edition (Warner Music Ent)
- **Aled Jones** Aled's Christmas Gift (DMG TV)
- **Leona Lewis** The Labyrinth Tour: Live At The O2 (Syco)

- **Olly Murs** Feel Free (Epic/Syco)
- **N-Dubz** tbc (Island)
- **Robyn** Body Talk Pt 3 (Konichiwa)
- **Kelly Rowland** Kelly Rowland (Island)
- **Straight No Chaser** With A Twist (Rhino)
- **Russell Watson** La Voce (Epic)

## December 6

### Singles

- **Boy & Bear** With Emperor Antarctica EP (Chess Club/Universal)
- **Brandon Flowers** Only The Young (Vertigo)
- **Jonathan Jeremiah** See (Island)
- **Jessie J** Do It Like A Dude (tbc)
- **Kylie Minogue** Better Than Today (Parlophone)
- **N-Dubz** Girls (Island)
- **Pendulum** Crush (Warner Brothers)
- **Plain White T's** Rhythm Of Love (Island)
- **Eric Prydz** Nitron (Data/Mos)
- **Mark Ronson & The Business Intl.** Somebody To Love Me (Columbia)
- **KT Tunstall** Fade Like A Shadow (Relentless/Virgin)

### Albums

- **The Damned Things** Ironclast (Mercury)
- **Plain White T's** Wonders Of The Younger (Island)
- **The Priests** Noel (Epic)
- **Bryn Terfel** Carols And Christmas Songs (Deutsche Grammophon)

## SINGLE OF THE WEEK

### The Wanted Heart Vacancy (Geffen)



The Wanted have delivered another contender for number one success with this second single.

The follow-up to their chart-topping debut All Time Low, Heart Vacancy is the quintessential ballad aimed straight at the hearts of teenage girls up and down the country. Co-written by Wayne Hector and Lucas Secon, its crisp production and memorable structure will ensure the hook stays with the listener long after the first listen. Heart Vacancy has been A-listed at Radio 1 and is swiftly ascending the airplay Top 50, with plays increasing by more than 40% last week. The single will precede the band's eponymous debut album, which is released next Monday.

## ALBUM OF THE WEEK

### Kings Of Leon Come Around Sundown (Hand Me Down)



The follow-up to Kings Of Leon's five-times platinum Only By The Night delves further into the

stadium-sized formula that helped elevate the four-piece into music's top table. Produced by Angelo Petraglia and Jacquire King, the first taste of the album came in the shape of the Top 10 single Radioactive, which is also riding high in the airplay charts. The radio-friendly nature of that track is indicative of the whole album, which delivers a handful of potential smashes, from the punk-ish No Money to album opener The End, while The Immortals and Mary reach for a little more soul. A strong return that sticks to the successful formula of Only By The Night, but a repeat of its predecessor's massive sales is unlikely.

# Key releases

## Bon Jovi reboot makes its mark



**AFTER TWO WEEKS** as the most popular upcoming album at Amazon, HMV and Play, Kings Of Leon's *Come Around Sundown* is out, and thus retires from the pre-release chart. In its stead, Take That's *Progress* takes pole position at HMV and Play but is only runner-up at Amazon, where emerging singer/songwriter Rumer tops the list with debut set *Seasons Of My Soul*. Rumer had a Top 20 single

with *Slow* earlier this year and follow-up *Aretha* is attracting much airplay ahead of its release. Both are featured on *Seasons Of My Soul*, which also climbs 6-4 at Play and 11-7 at HMV.

It is 16 years since the release of *Cross Roads: The Best Of Bon Jovi*, the band's only compilation to date. The album spent five weeks at number one and has sold nearly 2m copies but lacks anything the band

have recorded since 1994. That oversight is addressed by the band's career-spanning new *Greatest Hits* set, which also adds brand new recordings. Not surprisingly, it is in demand at retail, improving 4-3 at Play while debuting at 17 at Amazon and nine at HMV.

The top end of Shazam's list of most-tagged pre-releases has been dominated by club tracks recently. That trend continues with Tim

Berg's *Seek Bromance* (*The Love You Seek*), which rises to the summit a fortnight after heading *Music Week's* Upfront club chart.

The xx's Barclaycard Mercury Prize victory gave a big boost to their standing on Last.fm's overall chart. They still have more songs in the rundown's Top 20 than any other act, including Islands, which spends a fourth week at the top.

Alan Jones

### Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	DRAKE	1830	672
2	EMINEM	1297	-199
3	DEMI LOVATO	1105	140
4	KE\$HA	866	417
5	JASMINE V	826	292
6	JUSTIN BIEBER	644	-65
7	LADY GAGA	587	-12
8	GREYSON CHANCE	416	18
9	USHER	326	220
10	MIRANDA COSGROVE	285	-16
11	GREEN DAY	225	-24
12	LIL WAYNE	203	-35
13	MUSE	186	44
14	ASHLEY TISDALE	184	26
15	METALLICA	178	30
16	THE WANTED	159	2
17	30 SECONDS TO MARS	157	40
18	THE READY SET	138	127
19	GET SCARED	136	41
20	BIG TIME RUSH	134	-271

musicmatch

### Top 20 Play Pre-release chart

Pos	ARTIST TITLE Label
1	TAKE THAT <i>Progress</i> Polydor
2	JLS <i>Outta This World</i> Epic
3	BON JOVI <i>Greatest Hits</i> Mercury
4	RUMER <i>Seasons Of My Soul</i> Atlantic
5	WESTLIFE <i>tbz</i> Syco
6	SHAYNE WARD <i>Obsession</i> Syco
7	JAMIROQUAI <i>Rock Dust Light Star</i> Mercury
8	TAYLOR SWIFT <i>Speak Now</i> Mercury
9	JAMES BLUNT <i>Some Kind...</i> Atlantic/Custard
10	PAUL WELLER <i>Find The Torch...</i> Island
11	NE-YO <i>Libra Scale</i> Def Jam
12	MY CHEMKAL ROMANCE <i>Danger Days</i> Reprise
13	SWEDISH HOUSE MAFIA <i>Until One</i> Virgin
14	PINK <i>Greatest Hits So Far</i> LaFace
15	VARIOUS <i>Now! 77</i> EMI IVJUMTV
16	DEVLIN <i>Bud, Sweat &amp; Beers</i> Island
17	BRUCE SPRINGSTEEN <i>The Promise</i> Columbia
18	OLLY MURS <i>Olly Murs</i> Epic/Syco
19	THE JAM <i>Sound Affects</i> Universal
20	THE WANTED <i>The Wanted</i> Geffen

PLAY.COM

### Top 20 Amazon Pre-release chart

Pos	ARTIST TITLE Label
1	RUMER <i>Seasons Of My Soul</i> Atlantic
2	TAKE THAT <i>Progress</i> Polydor
3	SUSAN BOYLE <i>The Gift</i> Syco
4	BRUCE SPRINGSTEEN <i>The Promise</i> Columbia
5	THE HARMONIES <i>Voices Of The W.I.</i> Island
6	JOE MCELDERRY <i>Wide Awake</i> Syco
7	THE BENEDICTINE NUNS <i>Voices...</i> Decca
8	MURRAY GOLD <i>Doctor Who Series 5</i> Silva Screen
9	JLS <i>Outta This World</i> Epic
10	JAMIROQUAI <i>Rock Dust Light Star</i> Mercury
11	BRYAN FERRY <i>Olympia</i> Virgin
12	ETON JOHN/LEON RUSSELL <i>The Union</i> Mercury
13	RUSSELL WATSON <i>La Voce</i> Epic
14	TAYLOR SWIFT <i>Speak Now</i> Mercury
15	THE JAM <i>Sound Affects</i> UMC
16	JAMES BLUNT <i>Some Kind...</i> Atlantic/Custard
17	BON JOVI <i>Greatest Hits</i> Mercury
18	NE-YO <i>Libra Scale</i> Def Jam
19	THE SOLDIERS <i>Letters Home</i> Rhino
20	BEE GEES <i>Mythology</i> Rhino

amazon.co.uk

### Top 20 HMV Pre-release chart

Pos	ARTIST TITLE Label
1	TAKE THAT <i>Progress</i> Polydor
2	JOE MCELDERRY <i>Wide Awake</i> Syco
3	OLLY MURS <i>Olly Murs</i> Epic/Syco
4	THE WANTED <i>The Wanted</i> Geffen
5	JLS <i>Outta This World</i> Epic
6	MY CHEMKAL ROMANCE <i>Danger Days</i> Reprise
7	RUMER <i>Seasons Of My Soul</i> Atlantic
8	NE-YO <i>Libra Scale</i> Def Jam
9	BON JOVI <i>Greatest Hits</i> Mercury
10	PINK <i>Greatest Hits So Far</i> LaFace
11	THE JAM <i>Sound Affects</i> UMC
12	WESTLIFE <i>tbz</i> Sony
13	BRUCE SPRINGSTEEN <i>The Promise</i> Columbia
14	CHERYL COLE <i>Messy Little Raindrops</i> Fascination
15	GEORGE MICHAEL <i>Faith Remastered</i> Epic
16	JAMIROQUAI <i>Rock Dust Light Star</i> Mercury
17	TAYLOR SWIFT <i>Speak Now</i> Mercury
18	RIHANNA <i>Loud</i> Def Jam
19	JAMES BLUNT <i>Some Kind...</i> Atlantic/Custard
20	SHAYNE WARD <i>Obsession</i> Syco

hmv.com

### Top 20 Shazam Pre-release chart

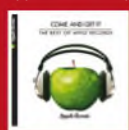
Pos	ARTIST TITLE Label
1	TIM BERG <i>Bromance</i> Data/MoS
2	ALEXIS JORDAN <i>Happiness</i> Roc Nation/Columbia
3	RIHANNA <i>Only Girl (In The World)</i> Def Jam
4	THE WANTED <i>Heart Vacancy</i> Geffen
5	THE SATURDAYS <i>Higher</i> Fascination/Geffen
6	WILL.I.AM/N MINAJ <i>Check It Out</i> Interscope
7	DEVLIN FEAT. YASMIN <i>Runaway</i> Island
8	CHERYL COLE <i>Promise This</i> Fascination
9	GYPTIAN <i>Hold You</i> MoS/Levels Recordings
10	KINGS OF LEON <i>Radioactive</i> Hand Me Down
11	JAY SEAN/N MINAJ <i>2012</i> Cash Money/Island
12	MADONN/AAMEERAH <i>Freaky Like Me</i> Jive
13	SKEPIA/P KAUDAAS <i>Cross My Heart 3</i> Beat/AATW
14	TAKE THAT <i>The Flood</i> Polydor
15	NELLY <i>Just A Dream</i> Island
16	N-DUBZ <i>Best Behaviour</i> Island
17	NE-YO <i>One In A Million</i> Def Jam
18	AFROJACK/SIMONS <i>Take Over Control</i> Data/MoS
19	ELIZA DOOLITTLE <i>Rollerblades</i> Parlophone
20	TINCHY STRYDER <i>Second Chance</i> 4th & Broadway

SHAZAM

## CATALOGUE REVIEWS

### VARIOUS

*Come And Get It: The Best Of Apple Records* (Apple 6463972)



The utopian ideals that led The Beatles to set up Apple Records in 1968 resulted in the label releasing some fascinating material before the band's split. Named after Badfinger's debut hit, *Come And Get It* is the first Apple retrospective and serves as a superb introduction. Bona fide hits include Mary Hopkins' chart-topper *Those Were The Days* and Govinda – *The Radha Krsna Temple's* beautiful Sanskrit prayer, that starts quietly, and builds to a rousing climax. Also included are James Taylor's *Carolina On My Mind*, *The Sundown Playboys'* infectious *Cajun-sung Saturday Nite Special* and Ronnie Spector's soulful interpretation of George Harrison's *Try Some, Buy Some*. All selections are superbly remastered.

### FAITH NO MORE

*Midlife Crisis – The Very Best Of* (Music Club Deluxe/Rhino MCDLX 506)



Faith No More racked up a string of hits before splitting in 1998, returning to play some dates last year. They may yet return to recording, but in the meantime this excellent retrospective does fine. Anthologising their 12 hits and 27 additional tracks (some live) on a two-disc set with a playing time well in excess of two hours, this vividly illustrates the band's prowess and humour. Highlights include hard-hitting, rap/rock hybrids such as *Epic* and the anthemic *We Care A Lot*, the more thoughtful *Stripsearch* and full-throttle metal of *Digging The Grave*. Their biggest – and doubtless tongue-in-cheek hit – is a remake of Lionel Richie's *Easy*, which showed a more melodic side to the band.

### BADFINGER/BILLY PRESTON

*Magic Christian Music* (Apple 6424382)/*No Dice* (9058072)/*Straight Up* (6424402)/*Ass* (6424392) – *That's The Way God Planned It* (9082412)/*Encouraging Words* (9082392)



Apple is releasing remastered editions of 14 albums by nine of its acts. Of those, Badfinger were Apple's most successful, producing a succession of melodic albums. All have their moments but *Straight Up* – largely produced by Todd Rundgren – is a classic. Preston played on The Beatles' *Get Back* and, although never as successful as he should have been, *That's The Way God Planned It's* rousing title track became a major hit single. *Encouraging Words* was arguably even better, with a playful version of *My Sweet Lord* and a visionary reworking of The Beatles' *I Gotta Feeling*.

### TYMON DOGG

*The Irrepressible Tymon Dogg – A Collection 1968-2009* (Rev-Ola CCREV 306)



Once mooted as an Apple Records signing, Tymon Dogg was left high and dry when The Beatles split. He has recorded sporadically and distinctively in his own right ever since, while also being involved with more high-profile acts like The Clash, Ian Hunter and Pete Doherty. This diverse collection opens with his psych-pop classic *Bitter Thoughts Of Little Jane*, and continues in the same mould with *Rambling Boy*, before mutating through pop, folk, world and other genres, concluding with a contemporary (2009) remake of his 1970 track *Travelling Man* and a spirited acoustic version of *Lose This Skin*.

Alan Jones

## CATALOGUE ALBUMS TOP 20



This	Last	Artist Title / Label Distributor
1	1	KATY PERRY <i>One Of The Boys</i> / Virgin (E)
2	4	PAOLO NUTINI <i>These Streets</i> / Atlantic (CIN)
3	3	THE SCRIPT <i>The Script</i> / Phonogenic (ARV)
4	5	KINGS OF LEON <i>Only By The Night</i> / Hand Me Down (ARV)
5	6	ADELE <i>19 / XL</i> (PIAS)
6	8	MICHAEL BUBLE <i>Call Me Irresponsible</i> / 43/Reprise (CIN)
7	12	MICHAEL BUBLE <i>It's Time</i> / 43/Reprise (CIN)
8	NEW	JAMES MORRISON <i>Songs For You, Truths For Me</i> / Polydor (ARV)
9	9	ROBERT PLANT & ALISON KRAUSS <i>Raising Sand</i> / Decca/Rounder (ARV)
10	2	DAVID BOWIE <i>Station To Station</i> / EMI (E)
11	7	MUSE <i>Absolution</i> / Helium 3/Warner Bros (CIN)
12	11	THE KILLERS <i>Hot Fuss</i> / Vertigo (ARV)
13	RE	DUFFY <i>Rockferry</i> / A&M (ARV)
14	14	KINGS OF LEON <i>Because Of The Times</i> / Hand Me Down (ARV)
15	16	NE-YO <i>Year Of The Gentleman</i> / Def Jam (ARV)
16	13	MUSE <i>Origin Of Symmetry</i> / Helium 3/Warner Bros (CIN)
17	NEW	MADNESS <i>Mad Not Mad</i> / Virgin (E)
18	NEW	SUPERTRAMP <i>Breakfast In America</i> / Island (ARV)
19	NEW	JOHN LENNON <i>Plastic Ono Band</i> / Parlophone (E)
20	NEW	IMELDA MAY <i>Love Tattoo</i> / Blue Thumb (ARV)

Official Charts Company 2010

# Charts clubs

## Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	2	6	DUCK SAUCE	Barbra Streisand / 3 Beat/AATW	
2	4	4	AFROJACK FEAT. EVA SIMONS	Take Over Control / Data/MoS	
3	10	5	THE SHRINK RELOADED	Nervous Breakdown 2010 / Loverush Digital	
4	12	4	GURU JOSH FEAT. LAUREN ROSE	Frozen Teardrops / Decode	
5	33	2	HAGGSTROM FEAT. TERRI WALKER	Be My Baby / Champion	
6	21	3	ADRIAN LUX	Teenage Crime / One More Tune	
7	17	3	MAGNETIC MAN FEAT. KATY B	Perfect Stranger / Columbia	
8	3	5	AVICII & SEBASTIEN DRUMS	My Feelings For You / AATW	
9	14	3	GYPTIAN	Hold You / MoS/Levels Recordings	
10	15	4	THE WOMBATS	Tokyo (Vampires & Wolves) / 14th Floor	
11	1	5	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza / Virgin	
12	18	4	PLAN B	The Recluse / 679/Atlantic	
13	23	4	DARREN BAILLIE & CHICO DEL MAR	When I Saw You / Audio Flap	
14	24	2	MARINA AND THE DIAMONDS	Shampain / 679/Atlantic	
15	22	5	SIR IVAN	Hare Krishna / Peaceman	
16	5	6	TIM BERG	Bromance (The Love You Seek) / Data/MoS	
17	29	2	GEORGE MICHAEL	I Want Your Sex / Epic	
18	NEW		MILK & SUGAR FEAT. AYAK & LADY CHANN	Crazy / Milk & Sugar	
19	NEW		FREEMASONS FEAT. WYNTER GORDON	Believer / Loaded	
20	25	2	GINGER WOZ RED!	Funk Me / Loony	
21	40	1	INNA FEAT. BOB TAYLOR	Deja Vu / 3 Beat Blue/AATW	
22	26	2	SIGMA & DJ FRESH FEAT. KOKO	Lassitude / Breakbeat Kaos	
23	NEW		I BLAME COCO	In Spirit Golden / Island	
24	NEW		DANIEL DE BOURG	Lights On / Decode	
25	31	2	THE TING TINGS	Hands / Deconstruction/Columbia	
26	32	2	DJ IGUANA	Nasty Night / white label	
27	NEW		PIXIE LOTT	Broken Arrow / Mercury	
28	NEW		N-TRANCE	Is This Love / AATW	
29	37	2	BEBE ZAHARA BENET	Cameroon / Blueplate Global	
30	11	7	LABRINTH	Let The Sun Shine / Syco	
31	38	2	CHICO SECCI	Tarantella / Magnificent	
32	16	6	UNDERWORLD	Always Loved A Film / Cooking Vinyl	
33	8	6	DONATI & AMATO VS. ATFC	Thrill Me / E Lab	
34	19	6	JAMIROQUAI	White Knuckle Ride / Mercury	
35	7	5	THE WANTED	Heart Vacancy / Geffen	
36	20	7	TV ROCK FEAT. ZOE BADWI	Release Me / 3 Beat	
37	6	4	PLATNUM	Signals / AATW	
38	36	2	SKEPTA FEAT. PREEVA KALIDAS	Cross My Heart / 3 Beat/AATW	
39	NEW		RAY ISAAC	U Want Or U Don't / Myray	
40	9	5	ED DREWETT	Champagne Lemonade / Virgin	

## Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	8	3	CHERYL COLE	Promise This / Fascination	
2	7	3	AFROJACK FEAT. EVA SIMONS	Take Over Control / Data/MoS	
3	10	3	THE SATURDAYS	Higher / Fascination/Geffen	
4	12	4	3OH!3	Double Vision / Asylum/Photo Finish/Atlantic	
5	2	4	DUCK SAUCE	Barbra Streisand / 3 Beat/AATW	
6	11	4	PROFESSOR GREEN FEAT. EXAMPLE	Monster / Virgin	
7	16	4	SELENA GOMEZ & THE SCENE	Round & Round / Hollywood	
8	18	2	AVICII & SEBASTIEN DRUMS	My Feelings For You / AATW	
9	1	4	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza / Virgin	
10	24	2	THE WANTED	Heart Vacancy / Geffen	
11	14	3	LOICK ESSIEU	Love Drunk / RCA	
12	17	2	MAGNETIC MAN FEAT. KATY B	Perfect Stranger / Columbia	
13	21	2	IRONIK FEAT. JESSICA LOWNDERS	Falling In Love / BPM	
14	NEW		THE TING TINGS	Hands / Deconstruction/Columbia	
15	NEW		MAD 4 MUSIC	What Is This? / Down 2 Music	
16	25	3	MOHOMBI FEAT. NELLY	Miss Me / 2101/Island	
17	27	2	ULTRABEAT	Bring It Back / AATW	
18	NEW		GEORGE MICHAEL	I Want Your Sex / Epic	
19	13	6	TIM BERG	Bromance (The Love You Seek) / Data/MoS	
20	NEW		N-TRANCE	Is This Love / AATW	
21	5	4	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars / Parlophone	
22	20	4	ULTRA FEAT. FEARLESS & DAPPY	Addicted To Love / AATW	
23	NEW		N-DUBZ	Best Behaviour / Island	
24	NEW		MICHAEL LAWSON	No Smoke / Neoteric	
25	3	5	KELIS	Scream / Interscope	
26	15	6	LABRINTH	Let The Sun Shine / Syco	
27	29	4	M! Girl	From A Magazine / White label	
28	NEW		ROLL DEEP FEAT ALESHA DIXON	Take Control / Virgin	
29	6	4	KELLY ROWLAND	Forever And A Day / Motown/Island	
30	4	3	PLATNUM	Signals / AATW	

# Cole delivers on Promise with a 13th chart-topper



Cheryl Cole

Take Over Control by Afrojack feat. Eva Simons was the most popular song in clubs last week, but it cannot quite make it to the top of either of our main charts, climbing 4-2 in Upfront and 7-2 in Commercial Pop. It was a whisker away from lifting both trophies but the challenge proved beyond it, leaving Duck Sauce to take the Upfront title while Cheryl Cole climbs to the top of the Commercial Pop chart.

An alliance between US DJ Armand Van Helden and his Canadian colleague A-Trak, Duck Sauce deserve to top the Upfront chart for their tenacity. Barbra Streisand is the first record in more than a decade to take five weeks to reach the Upfront chart summit after making the Top 10, having

progressed 25-8-3-3-2-1.

Simultaneous with their accession to the Upfront throne, Duck Sauce dip 2-5 on the Commercial Pop chart, leaving the way clear for Cheryl Cole's Promise This to complete a 15-8-1 ascent.

The introductory single from Messy Little Raindrops – her second solo album – Promise This is Cole's 13th number one on the list. It is a tally that includes nine Girls Aloud hits and the three singles from her debut solo album 3 Words.

After two weeks at number two, Written In The Stars climbs to the top of the Urban chart for Tinie Tempah feat. Eric Turner, ending Usher feat. Pitbull's eight-week reign at number one.

Alan Jones



Flying high: Armand Van Helden's Duck Sauce tops Upfront club



Usher's off: Tinie Tempah claims Urban number one

## Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	2	5	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars / Parlophone	
2	1	13	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love / LaFace	
3	3	3	GYPTIAN	Hold You / MoS/Levels Recordings	
4	5	5	PROFESSOR GREEN FEAT. EXAMPLE	Monster / Virgin	
5	4	11	TAIO CRUZ	Dynamite / 4th & Broadway	
6	7	4	IRONIK FEAT. JESSICA LOWNDERS	Falling In Love / BPM	
7	14	3	PLATNUM	Signals / AATW	
8	26	2	TINCHY STRYDER FEAT. TAIO CRUZ	Second Chance / 4th & Broadway	
9	11	3	WILL.I.AM FEAT. NICKI MINAJ	Check It Out / Interscope	
10	22	2	N-DUBZ	Best Behaviour / Island	
11	6	13	NE-YO	Beautiful Monster / Def Jam	
12	NEW		MOHOMBI FEAT. NELLY	Miss Me / 2101/Island	
13	8	13	LAFAYETTE JOSEPHS	Bruised / Rockizm	
14	10	8	EMINEM FEAT. RIHANNA	Love The Way You Lie / Interscope	
15	28	2	LABRINTH	Let The Sun Shine / Syco	
16	12	13	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me / Atlantic	
17	17	2	BASHIYRA	Don't Get In My Face / Sm8	
18	25	2	AKON	Angel / Island	
19	27	2	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza / Virgin	
20	9	7	IYAZ	So Big / Reprise	
21	16	7	JP TRONIK	Jungle Skank / Suga Kane	
22	13	13	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes / Rebel Rock Ent/Atlantic/Grand Hustle	
23	NEW		J HARDEN	Work Dat Pole / Hood & Blues	
24	15	11	AGGRO SANTOS	Saint Or Sinner / Future	
25	NEW		JASON DERULO	The Sky's The Limit / Beluga Heights/Warner Bros	
26	NEW		RIHANNA	Only Girl (In The World) / Def Jam	
27	19	18	KELLY ROWLAND FEAT. DAVID GUETTA	Commander / Motown/Island	
28	NEW		KHALIA	Candy Rain / DMP	
29	NEW		NELLY	Tippin' In Da Club / Island	
30	21	5	MR M	Dash Down / Undisputed	

## Cool Cuts Top 20

Pos	ARTIST	Title
1	CHASE & STATUS/TEMPA T	Hypest Hype
2	FREEMASONS FEAT. WYNTER GORDON	Believer
3	SCISSOR SISTERS	Any Which Way
4	ROLL DEEP/ALESHA DIXON	Take Control
5	X-PRESS 2 & TIM DELUXE	Tonehead Chemistry/Siren Track
6	INNA	Deja Vu
7	GYPTIAN	Hold You
8	ABOVE & BEYOND & GARETH EMERY	On A Good Day (Metropolis)
9	KRIS MENACE/EMIL	Walkin' On The Moon
10	ZTZ	Zzafrika
11	HUMAN LIFE	Wherever We Are
12	LIFELIKE	Love Emulator
13	COUNT & SINDEN FEAT BASHY, THE	Addicted To You
14	CHICANE	From Where I Stand
15	AGE OF LOVE	The Age Of Love
16	TARAS VAN DE VOORDE	1998
17	J ALEXANDER	Endless
18	RETRO/GRADE	Escape Sequence
19	ROGER SANCHEZ	2Gether
20	ROBORTOM FEAT. AU REVOIR	SIMONE Paganini Rocks



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



# Charts analysis

## Analysis Alan Jones



## It's easy as 1-2-3 for EMI's Britpack

**WITH ROBBIE WILLIAMS' SECOND GREATEST HITS COMPILATION** blasting its way to the top, leadership of the album chart changes hands for the 11th week in a row, but Cee-Lo Green's *Forget You* remains atop the singles chart, where it is only the second title out of the last 14 number ones to extend its reign beyond a week.

Already the biggest-selling albums artist of the 21st century – with sales of 13,339,555 up to last week, 24.19% more than runners-up Westlife's 10,741,065 – Williams moves even further ahead, after landing his ninth number one solo album with *In And Out Of Consciousness: Greatest Hits 1990-2010* making an emphatic debut at the top, on first-week sales of 121,688 copies. Williams' first number one since *Rudebox* (2006), it outsold its nearest challenger by a margin in excess of three to one. The only male soloist to have more number ones than Williams is Elvis Presley (10).

Securing the second highest weekly sale for an artist album thus far in 2010 – falling short of the mark of 139,438 set by Eminem's *Recovery* 16 weeks ago – *In And Out Of Consciousness* has made a modest start compared to Williams' previous compilation *Greatest Hits*, and also many of his regular album releases. He has sold 17,285,422 albums since

launching his solo career in 1997.

With Williams at number one on Virgin, **Tinie Tempah's** Parlophone debut *Disc-Overy* dipping 1-2 (25,800 sales), and **Cliff Richard's** *Bold As Brass* debuting at number three (22,076 sales) on its eponymous label, EMI has the top three albums – and all with homegrown talent – for the first time in the 21st century. Of the other big four, Universal has done the treble 11 times since 2000 and Sony four times while Warner Music hasn't done it at all – and none of the 15 previous top three shutouts was achieved with an all UK roster.

The success of *Bold As Brass* is a major triumph for Cliff Richard – who turned 70 last Thursday (14th) – as well as EMI. It extends to seven decades his success in landing top five albums – a unique achievement. It is his 26th top five album in all; Elvis Presley has had more top five albums, and a longer chart span, but has missed out in the current decade. A collection of jazz and swing standards, *Bold As Brass* is Richard's 63rd chart (Top 75) album in all, and his highest-charting new album since 1993, when *Cliff Richard: The Album* reached number one.

With consecutive Top 20 singles in the form of *I Need Air* (number 10, feat. Angela Hunte) and *Perfect Stranger* (number 16, feat. Katy B) in

### Sales statistics

Vs last week	Singles	Artist albums
Sales	2,577,705	1,444,517
prev week	2,646,681	1,454,841
% change	-2.6%	-0.6%

Vs last week	Compilations	Total albums
Sales	284,449	1,729,966
prev week	301,934	1,756,775
% change	-5.8%	-1.5%

Year to date	Singles	Artist albums
Sales	111,728,669	61,691,627
vs prev year	103,886,413	63,428,221
% change	+7.5%	-2.7%

Year to date	Compilations	Total albums
Sales	14,805,351	76,496,978
vs prev year	16,376,223	79,804,444
% change	-9.6%	-4.1%

Compiled from sales data by Music Week

the last three months, dubstep trio **Magnetic Man's** self-titled, introductory album debuts at number five (16,902 sales).

**Belle & Sebastian** rack up their eighth chart album with *Write About Love* (number eight, 11,319 sales). The album debuts at number four in Scotland.

American rock band **Alter Bridge** make their biggest impact yet, debuting at number nine (11,090 sales) with *ABIII*. Their 2004 debut *One Day Remains* and 2007 follow-up *Blackbird* have each sold 34,000 copies, although *One Day* remains peaked at number 107, and *Blackbird* reached number 32.

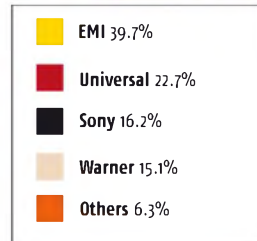
Elsewhere in the Top 40, there are debuts for electronic/dance veterans The Orb and Pink Floyd legend David Gilmour's *Metallic Spheres* collaboration (number 12, 9,411 sales); Jason Donovan's remakes set *Soundtrack Of The Eighties* (number 20, 6,762 sales); Antony & The Johnsons' *Swanlights* (number 28, 4,965 sales); and **Suljan Stevens'** *The Age Of Adz* (number 30, 4,822 sales). The latter album is the prolific singer/songwriter's 11th album release in the UK since 2004, and by far the highest charting, beating the number 84 peak of previous top title *The Avalanche* (2006).

Overall album sales, at 1,729,966, are down 1.53% week-on-week and 6.83% below same-week 2009 sales of 1,856,767.

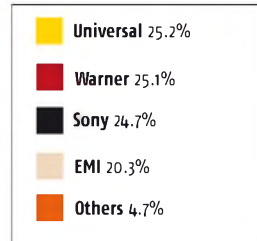
While indigenous acts fill all of the top three positions on the albums chart, overseas acts dominate the singles medal positions, with Cee-Lo Green's *Forget You* achieving a rare hold at number one (76,331 sales), while Bruno Mars' former number one *Just The Way You Are* (Amazing) rebounds 4-2 (74,293 sales), and US/Canadian DJ duo *Duck Sauce* debut at number three with their Boney M sampling *Barbra Streisand* (66,964 sales).

Reigning X Factor champion **Joe McElderry** debuts at number six with

### ARTIST ALBUMS



### SINGLES



singles in the chart are responding to use in the programme, most notably **Travis McCoy's** *Billionaire*, which rebounds 15-11 (24,137 sales), after being covered on the show by F.Y.D. and *Mad World* by Michael Andrews feat. **Gary Jules**. The Christmas 2003 chart-topper was covered in their style by Aiden Grimshaw, and re-enters the chart at number 26 (12,110 sales). Colplay's *Viva La Vida* – already their biggest-selling single by some distance – leaps 84-42, with 6,481 sales taking its cumulative total to 487,345, not bad for a single which, even when it was number one, never sold more than 23,202 copies in a week.

Two new entries to the Top 20 are taken from upcoming revamps of multi-platinum albums. **Pixie Lott's** debut album *Turn It Up* expands from 12 to 22 tracks next Monday (25th), while changing its name to *Turn It Up Louder*. Among the added tracks is new single *Broken Arrow*, which debuts at number 12 this week (23,944 sales). It is the seventh track from the expanded album to chart.

**Michael Bublé's** *Crazy Love* album is being expanded to a double disc *Hollywood Edition* (18th) with the addition of live tracks and new single *Hollywood*, which enters the chart at number 17 (17,166 sales). It is the fourth hit from the album.

In a move which echoes the way American Idol tracks are treated in the US, downloads of songs performed by the **X Factor finalists** are now available via iTunes but to hide the relative popularity of acts from viewers, the sales are not eligible for the chart. At this point in time, neither are they included in the OCC's assessment of sales, although they are expected to be integrated into the monthly, quarterly and annual data at a later stage. With that caveat in mind, 2,577,705 chart-eligible singles were sold last week – 2.61% down week-on-week and 2.45% below same-week 2009 sales of 2,642,426.

*Ambitions* (43,034 sales), a cover of a 2009 single by Norwegian band *Donkeyboy*, which reached number one in both Norway and Sweden. However, it seems likely *Ambitions* will be McElderry's first single *not* to reach number one here, after a trio of chart-toppers, namely his debut single in his own right, *The Climb*, and his contributions to *The X Factor Finalists* number one *You Are Not Alone* and *Helping Haiti's Everybody Hurts*.

McElderry performed the single on *The X Factor* eight days ago, without which it would have made a lesser chart impact. Numerous other

## International charts coverage Alan Jones

### The self-preservation society: heritage acts still high on life

In a year when many young British acts – including Florence + The Machine, Mumford & Sons, Taio Cruz and Plan B – have prospered on the world stage it is still our heritage acts who bring home the bacon and command global respect.

At present there is an unprecedented array of senior British talent laying siege to the world's charts. Of eight UK acts currently charting in nine or more territories,

five are solo artists, two are groups and all are aged well over 50. The last member of this exclusive group is dead but would be 70.

To take the last first, John Lennon's new compilation *Power To The People: The Hits* debuts in Canada (number seven), New Zealand (seven), the US (24), Australia (26), Japan (28), Spain (30), Switzerland (32), Austria (34), Germany (58), Ireland (73), the Netherlands (85) and Flanders (88).

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ROBBIE WILLIAMS <i>In And Out...</i>	£8.85	£8.99	£8.95	£8.95
2 TINIE TEMPAH <i>Disc-overy</i>	£6.00	£7.99	£7.99	£6.00
3 CLIFF RICHARD <i>Bold As Brass</i>	£12.99	£8.99	£12.99	£8.93
4 THE SCRIPT <i>Science &amp; Faith</i>	£8.93	£8.99	£8.95	£8.93
5 MAGNETIC MAN <i>Magnetic Man</i>	£6.97	£7.99	£7.99	£8.97

# Charts sales

Key  
■ Highest new entry ■ Highest climber

## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	2	<b>KATY B</b> Katy On A Mission / Rinse (SRD)
2	1	<b>ADELE</b> Make You Feel My Love / XL (PIAS)
3	3	<b>ALEX GAUDINO</b> I'm In Love (I Wanna Do It) / MoS (ARV)
4	4	<b>DJ FRESH</b> Gold Dust / DataMoS (ARV)
5	5	<b>GREG STREET</b> Turn My Swag On / Fanatic
6	7	<b>EXAMPLE</b> Kickstarts / DataMoS (ARV)
7	6	<b>DANNY BYRD FEAT. I-KAY</b> III Behaviour / Hospital (SRD)
8	8	<b>ALLIE MOSS</b> Corner / Allie Moss
9	RE	<b>ISRAEL KAMAKAWIWO'OLE</b> Somewhere Over The Rainbow / Big Boy (HOT)
10	9	<b>EXAMPLE</b> Last Ones Standing / DataMoS (ARV)
11	10	<b>THE XX</b> Islands / Young Turks (PIAS)
12	NEW	<b>MARVELL</b> We Know / Risky Roads (TBC)
13	12	<b>THE TEMPER TRAP</b> Sweet Disposition / Infectious (PIAS)
14	RE	<b>THE XX</b> Crystallised / Young Turks (PIAS)
15	14	<b>KATY B</b> Louder / Rinse (SRD)
16	NEW	<b>CARO EMERALD</b> Back It Up / Dramatico (ADA CIN)
17	NEW	<b>JONA LEWIE</b> You Will Always Find Me In The Kitchen At Parties / Shift (ADA CIN)
18	RE	<b>AVICII &amp; SEBASTIEN DRUMS</b> My Feelings For You / AATW (ARV)
19	NEW	<b>ROCKCORPS ALLSTARS</b> Give A Little Love / Rockcorp ps (TBC)
20	17	<b>TENNAKE</b> Coma Cat / Defected (ADA CIN)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>BELLE &amp; SEBASTIAN</b> Write About Love / Rough Trade (PIAS)
2	2	<b>THE XX</b> XX / Young Turks (PIAS)
3	NEW	<b>ANTONY &amp; THE JOHNSONS</b> Swanlights / Rough Trade (PIAS)
4	NEW	<b>SUFJAN STEVENS</b> The Age Of Adz / Asthmatic Kitty (PIAS)
5	5	<b>ADELE</b> 19 / XL (PIAS)
6	NEW	<b>DANNY BYRD</b> Rave Digger / Hospital (SRD)
7	1	<b>BRING ME THE HORIZON</b> There Is A Hell Believe Me I've Seen It / Visible Noise (ADACIN)
8	7	<b>SIMPLY RED</b> Songs Of Love / simplyred.com (E)
9	NEW	<b>THE WALKMEN</b> Lisbon / Bella Union (RDV ARV)
10	12	<b>EXAMPLE</b> Won't Go Quietly / DataMoS (ARV)
11	15	<b>THE PRODIGY</b> Invaders Must Die / Take Me To The Hospital (ADA CIN)
12	NEW	<b>AFROCUBISM</b> Afrocubism / World Circuit (Proper Music)
13	11	<b>BLACK COUNTRY COMMUNION</b> Black Country Communion / Mascot (ADA CIN)
14	5	<b>BELLOWHEAD</b> Hedonism / Navigator (PROD)
15	13	<b>CYNDI LAUPER</b> Memphis Blues / Mercer Street (tbc)
16	NEW	<b>ASH</b> A - Z Vol. 2 / Atomic Heart (ADA CIN)
17	11	<b>CARL BARAT</b> Carl Barat / Arcady (PIAS)
18	NEW	<b>WYATT, ATZMON, STEPHEN</b> For The Ghosts Within / Domino (PIAS)
19	15	<b>BADLY DRAWN BOY</b> It's What I'm Thinking - Part 1 / One Last Fruit (ROM ARV)
20	NEW	<b>GOLD PANDA</b> Lucky Shiner / Notown (tbc)

## Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	1	<b>ALLIE MOSS</b> Corner / Allie Moss (tbc)
2	3	<b>ISRAEL KAMAKAWIWO'OLE</b> Somewhere Over The Rainbow / Big Boy (HOT)
3	NEW	<b>MARVELL</b> We Know / Risky Roads (tbc)
4	4	<b>CARO EMERALD</b> Back It Up / Dramatico (ADA CIN)
5	13	<b>AVICII &amp; SEBASTIEN DRUMS</b> My Feelings For You / AATW (ARV)
6	NEW	<b>ROCKCORPS ALLSTARS</b> Give A Little Love / Rockcorp (tbc)
7	2	<b>TENNAKE</b> Coma Cat / Defected (ADA CIN)
8	RE	<b>TRASHMEN</b> Surfin Bird / Charly (tbc)
9	8	<b>JOEL</b> One In A Million (Ne-Yo Tribute) / Double J (tbc)
10	NEW	<b>A DAY TO REMEMBER</b> All I Want / Victory (tbc)

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>VARIOUS</b> R&B In The Mix 2010 / AATW/UMTV (ARV)
2	4	<b>VARIOUS</b> American Anthems / EMI TV/Sony Music (ARV)
3	2	<b>VARIOUS</b> Dermot O'Leary Pts The Saturday Sessions / Sony (ARV)
4	3	<b>VARIOUS</b> Now That's What I Call Music 76 / EMI Virgin/UMTV (ARV)
5	NEW	<b>VARIOUS</b> Annie Mac Presents 2010 / Island (ARV)
6	5	<b>VARIOUS</b> Monster Floorfillers / EMI TV/UMTV (ARV)
7	NEW	<b>VARIOUS</b> The Rush 2010 / Ministry (ARV)
8	7	<b>VARIOUS</b> The Very Best Of 100 R&B Classics / Rhino (CIN)
9	6	<b>VARIOUS</b> Come Dine With Me Pts Dinner Party Songs / Rhino/Sony (ARV)
10	NEW	<b>VARIOUS</b> GodsKitchen Pure Trance Anthems 2011 / New State (E)
11	RE	<b>VARIOUS</b> 100 Hits - Halloween - Halloween / 100 Hits (SDU)
12	11	<b>VARIOUS</b> The Mash Up Mix 2010 / Ministry (ARV)
13	9	<b>VARIOUS</b> Street Nation 2010 / EMI TV/UMTV (ARV)
14	3	<b>VARIOUS</b> Dance Nation 2010 / Dance Nation (ARV)
15	13	<b>VARIOUS</b> 80s Groove / MoS/Sony Music (ARV)
16	14	<b>VARIOUS</b> Happy Songs / EMI TV (E)
17	15	<b>VARIOUS</b> Scott Mills Pts Big Ones / Rhino/Sony (ARV)
18	RE	<b>VARIOUS</b> The Complete Halloween Party Album / Gut Active (TBC)
19	10	<b>VARIOUS</b> Essential R&B - 90s Anthems / Sony (ARV)
20	16	<b>ORIGINAL TV SOUNDTRACK</b> Camp Rock 2 - The Final Jam / Walt Disney (E)

## Rock albums Top 10

This	Last	Artist Title / Label
1	NEW	<b>ALTER BRIDGE</b> Ab III (3) / Roadrunner (ADA CIN)
2	2	<b>LINKIN PARK</b> A Thousand Suns / Warner Brothers (CIN)
3	3	<b>LED ZEPPELIN</b> Mothership - Best Of / Atlantic (CIN)
4	1	<b>BRING ME THE HORIZON</b> There Is A Hell Believe Me I've Seen It / Visible Noise (ADA CIN)
5	4	<b>MUSE</b> The Resistance / Helium 3/Warner Bros (CIN)
6	6	<b>FOO FIGHTERS</b> Greatest Hits / RCA (ARV)
7	7	<b>GUNS N' ROSES</b> Greatest Hits / Geffen (ARV)
8	5	<b>BLACK COUNTRY COMMUNION</b> Black Country Communion / Mascot (ADA CIN)
9	8	<b>STONE SOUR</b> Audio Secrecy / Roadrunner (ADA CIN)
10	9	<b>AVENGED SEVENFOLD</b> Nightmare / Warner Brothers (CIN)

## Jazz & Blues albums Top 10

This	Last	Artist Title / Label (Distributor)
1	RE	<b>MICHAEL BUBLE</b> Call Me Irresponsible / 143/Reprise (CIN)
2	5	<b>IMELDA MAY</b> Love Tattoo / Blue Thumb (ARV)
3	3	<b>MICHAEL BUBLE</b> It's Time / 143/Reprise (CIN)
4	1	<b>SEASICK STEVE</b> Man From Another Time / Atlantic (CIN)
5	4	<b>CW STONEKING</b> Jungle Blues / King Of Kings (tbc)
6	7	<b>NORAH JONES</b> Come Away With Me / Parlophone (E)
7	R	<b>JAMIE CULLUM</b> The Pursuit / Decca (ARV)
8	NEW	<b>REINHARDT &amp; GRAPPULLI</b> The Ultimate Collection / Not Now Music (tbc)
9	RE	<b>MICHAEL BUBLE</b> Michael Buble / 143/Reprise (CIN)
10	RE	<b>MICHAEL BUBLE</b> Sings Totally Blond / Metro (tbc)

### Go online for more chart data

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## Phil Jones



Friends for decades, 59-year-old Phil Collins and 61-year-old Eric Clapton are vying for superiority in their battle to be top dog in the world's charts. Collins'

Going Back set was the UK's top export last week, charting in 22 territories - three more than Eric's new Clapton album. But debuts in Denmark (number three), Estonia (four), Sweden (five), Italy (six) and Poland (seven) give Clapton a 24-22 lead. His album is also Top 10 in the Czech Republic (3-4), Germany (3-8), Wallonia (12-8), Spain (8-9) and Switzerland (4-10). Going Back ends its three-week reign at number one in the Netherlands - slipping to number three - and is also Top 10 in Australia (9-3), Canada (5-3), New Zealand (4-3), Flanders (2-3), Spain (3-4), the Czech Republic (2-5), Sweden (3-6), Denmark (4-7), Germany

(4-7), Estonia (8-8), Norway (10-9) and France (6-9). In every country that Going Back is charted, so is Clapton - and there is nothing between them, with both albums leading the way in 11 countries.

Pausing only to note that the other members of the over 50s club - Robert Plant (62), Ozzy Osbourne (61) and Sting (59), plus the groups Iron Maiden (average age: 54) and AC/DC (58) - continue their slow fades, we come to Joe Cocker (pictured) who, at the age of 66, remains a force to be reckoned with. His new album Hard Knocks makes debuts in Flanders (number 72), Australia (71), Wallonia (67), the

Netherlands (52), France (45), Hungary (22), Austria (four), Switzerland (two) and Germany where it is number one, beating Cocker's previous peak position of number three, a placing earned by four of his albums - Have A Little Faith (1995), Across From Midnight (1998), No Ordinary World (2001) and Respect Yourself (2002).

Cocker is not the only Sheffield resident to have a good week - the city's metalcore favourites Bring Me The Horizon make a major breakthrough with their third album There Is A Hell, Believe Me I've Seen It... debuting at number 17 in the US, 22 in Canada and 72 in Ireland.

## Music Week

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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		<b>ROBBIE WILLIAMS</b>	In And Out Of Consciousness - Greatest Hits 1990-2010	Virgin CDV03082 (E)	HIGHEST NEW ENTRY
2	1	2	<b>TINIE TEMPAH</b>	Disc-Overy	Parlophone 9065132 (E)	
3	New		<b>CLIFF RICHARD</b>	Bold As Brass	EMI 6335172 (E)	
4	2	5	<b>THE SCRIPT</b>	Science & Faith	Phonogenic 8869754492 (ARV)	
5	New		<b>MAGNETIC MAN</b>	Magnetic Man	Columbia 8869765241 (ARV)	
6	3	54	<b>MUMFORD &amp; SONS</b>	Sigh No More	Atlantic 8869765241 (ARV)	
7	6	27	<b>PLAN B</b>	The Defamation Of Strickland Banks	Atlantic 5186584712 (CIN)	SALES INCREASE
8	New		<b>BELLE &amp; SEBASTIAN</b>	Write About Love	Rough Trade RTADC0480 (PIAS)	
9	New		<b>ALTER BRIDGE</b>	AB III	Roadrunner RR7372 (ADA CIN)	
10	4	5	<b>PHIL COLLINS</b>	Going Back	Atlantic 7567890588 (CIN)	
11	9	17	<b>EMINEM</b>	Recovery	Interscope 2739452 (ARV)	
12	New		<b>THE ORB FEAT. DAVID GILMOUR</b>	Metallic Spheres	Columbia 8869760442 (ARV)	
13	11	7	<b>KATY PERRY</b>	Teenage Dream	Virgin DV3084 (E)	
14	12	92	<b>LADY GAGA</b>	The Fame	Interscope 1791397 (ARV)	
15	8	6	<b>BRANDON FLOWERS</b>	Flamingo	Vertigo 2746005 (ARV)	
16	5	3	<b>CENTRAL BAND OF THE RAF</b>	Reach For The Skies	Decca 2747512 (ARV)	
17	48	3	<b>USHER</b>	Raymond V Raymond - Deluxe	LaFace 88697638892 (ARV)	HIGHEST CLIMBER
18	17	32	<b>THE XX</b>	Young Turks	YTO31CD (PIAS)	
19	18	5	<b>ROBERT PLANT</b>	Band Of Joy	Decca 2748331 (ARV)	
20	New		<b>JASON DONOVAN</b>	Soundtrack Of The Eighties	UMTV 2745944 (ARV)	
21	21	14	<b>ELIZA DOOLITTLE</b>	Eliza Doolittle	Parlophone 6099542 (E)	
22	15	2	<b>JOHN LENNON</b>	Power To The People - The Hits	EMI 9066432 (E)	
23	10	2	<b>A-HA</b>	25 - Very Best Of	Rhino 8122297904 (CIN)	
24	7	3	<b>MARK RONSON &amp; THE BUSINESS INTL.</b>	Record Collection	Columbia 88697736331 (ARV)	
25	23	22	<b>SIMPLY RED</b>	Greatest Hits 25	Simplyred.com SR4006CD (E)	
26	24	5	<b>LINKIN PARK</b>	A Thousand Suns	Warner Brothers 9362496311 (CIN)	
27	20	39	<b>KATY PERRY</b>	One Of The Boys	Virgin DV3051 (E)	
28	New		<b>ANTONY &amp; THE JOHNSONS</b>	Swanlights	Rough Trade 9780810996809 (PIAS)	
29	31	57	<b>PIXIE LOTT</b>	Turn It Up	Mercury 270046 (ARV)	
30	New		<b>SUFJAN STEVENS</b>	The Age Of Adz	Asthmatic Kitty AKR077CD (PIAS)	
31	26	49	<b>BIFFY CLYRO</b>	Only Revolutions	14th Floor 5186561452 (CIN)	
32	14	2	<b>SELENA GOMEZ &amp; THE SCENE</b>	A Year Without Rain	Hollywood D000690102 (ARV)	
33	16	3	<b>KT TUNSTALL</b>	Tiger Suit	Relentless/Virgin CDRE122 (E)	
34	19	2	<b>IMELDA MAY</b>	Mayhem	Decca 2752925 (ARV)	
35	27	44	<b>ALICIA KEYS</b>	The Element Of Freedom	1 88697465712 (ARV)	
36	29	9	<b>THE SATURDAYS</b>	Headlines	Fascination/Geffen 2746350 (ARV)	
37	36	108	<b>KINGS OF LEON</b>	Only By The Night	Hand Me Down 88697327121 (ARV)	
38	38	39	<b>JUSTIN BIEBER</b>	My World	Def Jam 2725523 (ARV)	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	25	3	<b>ERIC CLAPTON</b>	(Clapton Reprise 9362496359 (CIN)		
40	22	4	<b>MANIC STREET PREACHERS</b>	Postcards From A Young Man	Columbia 88697741882 (ARV)	
41	34	52	<b>MICHAEL BUBLE</b>	Crazy Love	Reprise 9362497077 (CIN)	
42	55	11	<b>ARCADE FIRE</b>	The Suburbs	Sonovox 2742629 (ARV)	
43	44	67	<b>FLORENCE + THE MACHINE</b>	Lungs	Island 1797940 (ARV)	
44	32	135	<b>PAOLO NUTINI</b>	These Streets	Atlantic 094634 (CIN)	
45	37	11	<b>ENRIQUE IGLESIAS</b>	Euphoria	Interscope 2741991 (ARV)	
46	33	68	<b>THE SCRIPT</b>	The Script	Phonogenic 8869761942 (ARV)	
47	30	4	<b>SANTANA</b>	Guitar Heaven: The Greatest Guitar Classics Of All Time	Arista 88697459642 (ARV)	
48	Re-entry		<b>LED ZEPPELIN</b>	Mothership - Best Of	Atlantic 8122799513 (CIN)	
49	46	25	<b>30 SECONDS TO MARS</b>	This Is War	Virgin CDVU5299 (E)	
50	39	49	<b>PALOMA FAITH</b>	Do You Want The Truth Or Something Beautiful	EPIC 88697543552 (ARV)	
51	28	4	<b>SEAL</b>	Seal VI: Commitment	Reprise 9362496439 (CIN)	
52	47	47	<b>RIHANNA</b>	Rated R	Def Jam 2725990 (ARV)	
53	56	45	<b>GUNS N' ROSES</b>	Greatest Hits	Geffen 9861369 (ARV)	SALES INCREASE
54	51	87	<b>MICHAEL JACKSON</b>	Number Ones	EPIC 2022509 (ARV)	
55	35	15	<b>KYLIE MINOGUE</b>	Aphrodite	Parlophone 6429032 (E)	
56	50	72	<b>PAOLO NUTINI</b>	Sunny Side Up	Atlantic 2564690137 (CIN)	
57	53	54	<b>ROD STEWART</b>	Some Guys Have All The Luck	Rhino 8122798823 (CIN)	
58	60	51	<b>CHERYL COLE</b>	3 Words	Fascination 2724459 (ARV)	
59	Re-entry		<b>THE DRUMS</b>	The Drums	Island/Moshi Moshi 2736909 (ARV)	
60	42	4	<b>TAIO CRUZ</b>	The Rokstarr Collection	4th & Broadway 2745260 (ARV)	
61	69	56	<b>ADELE</b>	19 XL	XLCD313 (PIAS)	
62	54	12	<b>TOM JONES</b>	Praise & Blame	Island 2741297 (ARV)	
63	40	87	<b>PINK</b>	Funhouse	LaFace 88697406492 (ARV)	
64	New		<b>THE BEES</b>	Every Step's A Yes	Fiction 2750457 (ARV)	
65	64	38	<b>SNOW PATROL</b>	Up To Now	Fiction 2720709 (ARV)	
66	43	13	<b>PROFESSOR GREEN</b>	Alive Till I'm Dead	Virgin DV3080 (E)	
67	70	39	<b>FOO FIGHTERS</b>	Greatest Hits	RCA 88697369211 (ARV)	
68	New		<b>DANNY BYRD</b>	Rave Digger	Hospital ATCO169037176 (SRD)	
69	59	29	<b>AMY MACDONALD</b>	A Curious Thing	Mercury 2731140 (ARV)	
70	Re-entry		<b>FLEETWOOD MAC</b>	The Very Best Of	WSM 8122736352 (ARV)	
71	Re-entry		<b>BOMBAY BICYCLE CLUB</b>	Flaws	Island 2741171 (ARV)	
72	68	52	<b>MUSE</b>	The Resistance	Warner Bros 2564686625 (CIN)	
73	71	38	<b>GLEE CAST</b>	Glee - The Music - Season One - Vol 1	EPIC 88697540902 (ARV)	
74	73	21	<b>PENDULUM</b>	Immersion	Warner Brothers 2564680916 (CIN)	
75	41	3	<b>NEIL YOUNG</b>	Le Noise	143/Reprise 9362496185 (CIN)	

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30 Seconds To Mars 49	Byrd, Danny 68	Foo Fighters 67	Linkin Park 26	Gilmour 12	Santana 47	xx, The 18	Key	BPI Awards
A-ha 23	Central Band of RAF 16	Glee Cast 73	Lott, Pixie 29	Paloma Faith 50	Saturdays, The 36	Young, Neil 75	★ Platinum (300,000)	<b>Singles</b>
Adelle 61	Clapton, Eric 39	Gomez, Selena & The Scene 32	Macdonald, Amy 69	Pendulum 74	Script, The 4		● Gold (100,000)	Katy Perry:
Alter Bridge 9	Cole, Cheryl 10	Guns N' Roses 53	Magnetic Man 5	Perry, Katy 17	Script, The 46		● Silver (60,000)	Teenage Dream (silver);
Antony & The Johnsons 28	Collins, Phil 58	Iglesias, Enrique 45	Manic Street Preachers 40	Perry, Katy 27	Seal 51		★ 1m European sales	Swedish House Mafia:
Arcade Fire 42	Cruz, Taio 60	Jackson, Michael 54	May, Imelda 34	Pink 63	Simply Red 25			One (Your Name) (silver)
Bees, The 64	Donovan, Jason 20	Jones, Tom 62	Minogue, Kylie 55	Pink B 7	Snow Patrol 65			
Belle & Sebastian 8	Doolittle, Eliza 21	Keys, Alicia 35	Mumford & Sons 6	Plant, Robert 19	Stevens, Sufjan 30			
Bieber, Justin 38	Drums, The 59	Kings Of Leon 37	Muse 72	Richard, Cliff 3	Stewart, Rod 57			
Biffy Clyro 31	Eminem 11	Lady Gaga 14	Nutini, Paolo 44	Rihanna 52	Tempah, Timie 2			
Bombay Bicycle Club 71	Fleetwood Mac 70	Led Zeppelin 48	Nutini, Paolo 56	Ronson, Mark & The Business Intl. 24	Tunstall, KT 33			
Buble, Michael 41	Florence + The Machine 43	Lennon, John 22			Usher 17			
	Flowers, Brandon 15				Williams, Robbie 1			

**Albums**  
 Brandon Flowers:  
 Flamingo (gold);  
 Robbie Williams: In And  
 Out Of Consciousness  
 (platinum); Rihanna:  
 Rated R (2 x platinum);  
 Plan B: The Defamation  
 Of Strickland Banks (2 x  
 platinum)



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