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STEEPED SOUL”
RWD**

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Sed Soul

—
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30 Glasgow Braehead Arena

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04 Cardiff International Arena
06 Bournemouth BIC
07 Birmingham LG Arena
09 / 10 London O2 Arena
11 Nottingham Arena
13 Glasgow SECC
14 Aberdeen AECC
16 Manchester MEN Arena
17 Sheffield Arena
18 Newcastle Metro Radio Arena
20 Manchester MEN Arena
21 Birmingham LG Arena
22 / 23 London Wembley Arena

Alma
RECORDS

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PUBLISHING

UNIVERSAL BACK ON TOP

EMI toppled from Q3 summit as Universal blows the race for top publisher of 2010 wide open



FEATURES

TRANSFORMING CHRYSALIS

Publishing top dog
Jeremy Lascelles in profile



FREE CD

MW PRESENTS...

Music Week's best new music series reaches Volume 5

Industry given a boost as Polydor release records highest first-week album sales this century

Take That make abundant Progress

Releases

By Ben Cardew

TAKE THAT'S PROGRESS has racked up the highest first-week sale this century, giving the flagging albums market a big shot in the arm.

The album, *Take That's first* with Robbie Williams for 15 years, sold 518,601 copies last week, taking it past Coldplay's *X&Y*, which sold 465,000 in its debut week in 2005 and *Take That's own The Circus*, which sold 432,000 first week in 2008.

The result boosted the overall market: combined album sales last week were up 37.2% on the previous frame at 3,192,027, their highest for 45 weeks, although still 2.6% behind same-week sales in 2009.

Universal Music UK chairman and CEO David Joseph says the result is positive for the whole

music business, coming in difficult economic times. "You just have to look at the size of the achievement, given the retail landscape," he says. "I couldn't be happier for them. They have taken a big leap creatively on this record, which is where the whole idea of reuniting [with Robbie Williams] came from. It is one of those fantastic stories - they have made their best record and they are proud of it."

While few people would have bet against the success of an album that completes the original line-up of *Take That* - who have enjoyed massive success since reuniting in 2006 - Joseph explains the album has performed better than he hoped, passing its initial UK shipment of 900,000 in the first day of release.

He puts this down to the excitement generated by the band's reunion with Williams coupled with strong reviews for the record. "The key thing was when we were hearing

the demos, it gave us an incredible sense of confidence," he says. "We are delighted with the initial sales, but we are as delighted with the way it has been received."

Polydor senior marketing manager of special projects Emma Powell explains that the label actually tried to get away from the reunion angle, further into the campaign. "After the initial announcement in July the campaign became less about the reunion, but more about the music and messaging what a strong album *Progress* is, as well as building a striking visual campaign," she says.

Joseph now hints of other big exciting things for the band next year. "We are already starting to think what the next creative step could be like," he says. "There is something we

might have planned with the band and Robbie Williams for the record." *Progress's* massive sales arrive at an intriguing time for the

market as a whole. While year-to-date album sales have held up pretty well - at least in comparison with the US - down just 3.3% at 88,109,487, the previous week saw album sales down 20.23% year-on-year, a worrying result in the fourth quarter.

It is little surprise retailers laid out the red carpet for the new offering from the five-piece. Amazon.co.uk - which saw *Progress* surpass Susan Boyle's debut album as its biggest pre-order album following the band's appearance on *The X Factor* last Sunday - sold the CD for £7.99 and the MP3 at £3.99. This was one factor in *Progress's* strong digital sales: its 79,807 digital sales was a record for a first week, taking it past the 49,156 that *Kings Of Leon's Come Around Sundown* sold.

HMV, meanwhile, opened all of its 275 UK and Ireland stores an hour early, as well as giving the release considerable backing. "We're really pleased with the sales around this

album and with our own campaign to promote it," says HMV head of music and impulse Melanie Armstrong. "The plan was to tap into the inevitable surge in demand following the band's TV appearances."

Joseph explains that *The Flood*, which entered the singles charts a week ago at two, will lead promotion for the album into Christmas, with a new single in early 2011. After concentrated efforts in the UK, the band are now setting their sights further afield, with international promotion starting this week.

As for the UK, Play.com category manager for music Ben Bewick says *Progress* is "the one big banker for us this Christmas". "Day one for us was huge," he adds. "It was our biggest album of the year. I am sure it will be Christmas number one. I can't see anything else taking its place."

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Chart surge for Beatles tracks as the Fab Four make their iTunes debut

FOUR BEATLES SONGS have entered the OCC Top 75 this week, after the band's catalogue was finally offered for sale digitally last week.

The band's recordings were made available exclusively via iTunes last Tuesday at about 2.30pm GMT - roughly half an hour before Apple's planned announcement.

The Apple store is said to have the digital exclusive on the band's catalogue until 2011, although

EMI Group CEO Roger Faxon says a decision on this has yet to be made.

The effect was immediate, albeit slightly less dramatic than some had predicted: in the first 24 hours 54 Beatles songs entered the iTunes top 200, with bookmaker William Hill offering odds of 10/1 that the UK would see a Top 10 made up entirely of Beatles songs.

That proved wide of the mark: the highest-charting Beatles track is *Hey Jude*, which had sold 7,006

copies digitally by the end of play on Saturday to chart at number 40. It was followed by *Let It Be* at 46, *Twist And Shout* at 48 and *Here Comes The Sun* at number 64.

But while interest was highest in the individual tracks - many observers were surprised that *The Beatles'* albums were available unbundled in the first place - the band's albums also benefitted from going on sale digitally - albeit at a price that is sometimes higher than as a CD.

Highest charting on the iTunes rundown were the two best-ofs, 1962-66 and 1967-70, as well as Sgt. Pepper's *Lonely Hearts Club Band*. On the OCC chart, 1967-70 was the best performer, charting at 32 this week. Of its 9,316 sales, 1,675 were digital.

Faxon says credit must go to iTunes, who "did a great job of bringing to life *The Beatles'* on the store.

"Apple Corps and EMI, working together, set about finding a player

who could offer the most effective and wide-ranging presentation of their music possible," he says.

"The standards that were set to allow for the release of *The Beatles* digitally were very high. Those requirements of technology, design and presentation were to ensure the consumer experience was at the very pinnacle of the possibilities."

"The moment was right to bring *The Beatles* to the digital world," he concludes.

● See story on page 12.

News

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

The Playlist



JAI PAUL
BTSTU
XL

A falsetto vocal winds its way across a backdrop of sparse beats, occasional synth stabs and soulful backing vocals in this stunning debut. (single, tbc)



EMINEM & DR DRE
I Need A Doctor
Interscope

A leaked track, rumoured to be from Dre's long-awaited new album *Detox* and produced by Alex Da Kid, this is breathtakingly good. (single, tbc)



CHASE & STATUS FEAT. LIAM BAILEY
Blind Faith
Mercury

The hottest record in the world for Zane Lowe last week, *Blind Faith* is a dubstep firecracker with big crossover potential. (single, January 24)



WHITE LIES
Bigger Than Us
Fiction

A dark, big-budget clip underpins the first single from White Lies' second studio set *Ritual* – an assuredly expansive song with big hooks. (single, January 3)



BAND OF HORSES
Dilly
Columbia

The brilliantly-shot accompanying clip pays homage to Seventies' biker flicks, and was appropriately premiered on IMDb last week. (single, out now)



PHILDEL
Storm Song
unsigned

Occupying a musical space somewhere between Enya, Antony & The Johnsons and Rumer, this Warner/Chappell-published artist shows real promise. (demo)



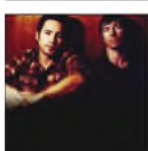
CEE LO GREEN
It's OK
Warner Bros

The follow-up to Green's UK number one *Forget You*, *It's OK* possesses the same soulful commercial flair as its predecessor. (single, December 13)



NEON TREES
Animal
Mercury

This dangerously catchy synth-infused rock has already sold 1m copies in the US and is lapping up the specialist play in the UK. (single, December 20)



MIDDLE CLASS RUT
I Thought I Was
Bright Antenna

Creating a lot of noise for a mere two-piece, this freebie from debut album *No Name No Colour* is suitably groove-infused. (free download, available now)



THE CELLAR DOOR SOUND
Smile
unsigned

A catchy, yearning song with Robert Smith-esque vocals promises much from this popular staple of the south London live circuit. (demo)



SIGN HERE

Kobalt has signed three long-term worldwide exclusive administration deals (ex-US) with **Pearl Jam**. Kobalt will additionally represent lead singer Eddie Vedder's solo catalogue and any of his future works

Atlantic signs **Frightened Rabbit**

EMI Music Publishing celebrates clinching deals with two hotly-

Mona and Brother signings signal return to rock as EMI wins '11

Publishing

By Charlotte Otter

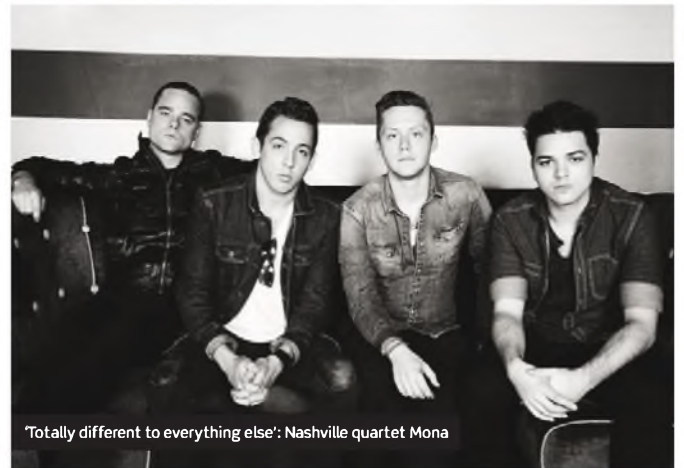
EMI MUSIC PUBLISHING HAS SECURED DEALS with two of the hottest new bands of the moment, putting pen to paper with **Mona** and **Brother**.

Both bands were the subject of intense A&R interest earlier this year, with Nashville four-piece **Mona** signing to Island UK and Mercury US and **Brother** signing to Geffen. Both bands are also expected to feature highly among the critics' tips for 2011.

There was feverish interest from publishers, too, with EMI Publishing UK head of A&R Felix Howard describing the bidding process for **Mona** as "a bun fight" between companies.

He adds **Mona** represent a return to rock and roll, predicting 2011 will be a year for guitar music. "This is one of the main reasons why we have signed **Mona**," he adds. "That's not to say that R&B and urban music does not have a place anymore, but just that things are going to move on a little bit."

Mona manager Saul Galperin adds that the group's music is "totally different to everything else" currently in the mainstream charts and notes, "I think there are some songs that next year will represent a return to rock and



'Totally different to everything else': Nashville quartet **Mona**



They ain't heavy: they're **Brother**

Mona will be at the forefront of that. Obviously there will be other bands that will get signed off the back of their success, but it's good

to know that **Mona** are leading the way."

The band's second single *Trouble On The Way* has already

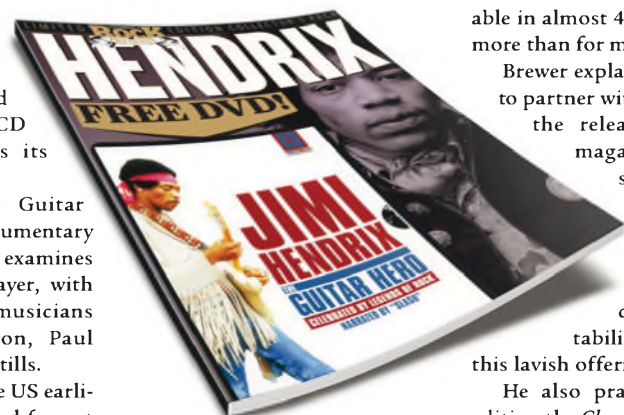
Music DVD first for Classic Rock via Jimi Hendrix

CLASSIC ROCK IS STEPPING UP its collector's editions next month when it moves beyond its magazine and CD offers and distributes its first music DVD.

Jimi Hendrix The Guitar Hero, a 109-minute documentary directed by Jon Brewer, examines Hendrix the guitar player, with contributions from musicians including Eric Clapton, Paul Rodgers and Stephen Stills.

It was released in the US earlier this year in traditional format by Image Entertainment and will hit the shelves in the UK on December 15 attached to a bespoke edition of *Future's Classic Rock*. The DVD goes on general release at the end of February.

The special package will contain a 132-page magazine edited



able in almost 4,000 outlets – far more than for most music DVDs.

Brewer explains that he chose to partner with *Classic Rock* for the release because the magazine understands Hendrix and it has an "audience of music lovers that will appreciate the collectability and quality of this lavish offering".

He also praises the special edition the *Classic Rock* team have produced.

"Jon Brewer's work is internationally renowned among the music community and fans, so we're proud to deliver the companion magazine to his excellent film about the greatest rock guitarist ever," says *Classic Rock* publisher Chris Ingham.

by rock journalist Mick Wall, the DVD and a Hendrix poster. It is released in conjunction with Cardinal Releasing and Emperor Media and will sell for £14.99.

It will go on sale via *Classic Rock's* UK magazine distribution network, meaning it will be avail-



GIG OF THE WEEK

Who: Miles Kane
When: Tuesday, November 23
Where: Water Rats, London
Why: With his debut solo set on the way, Kane marks his return to the London live stage with this intimate set at London's Water Rats

-tipped guitar bands

signal a bun fight'

won enthusiastic support from Radio 1's Zane Lowe and Fearnie Cotton as well as XFM and *NME* and is set for release on December 13. Their as-yet-unnamed debut album is scheduled to be in shops next May.

Galpern says Mona decided to sign to the publisher due to the quality of the team there. "Everyone really liked Guy [Moot, EMI Publishing UK and European A&R president] and Felix. They are a good team there and from the beginning we felt supported and comfortable with the setup."

He adds that Mona's music "lends itself naturally" to synchs as the band's "big, epic songs" will work well across the board. "We will also be working closely with EMI to ensure we are careful with what the band are placed in."

"We want to make sure that there is the right fit between the band's music and the brand," he continues.

Howard adds, "They are a brilliant band with brilliant songs and heaps of talent and there wasn't really much of a choice but to sign them. I really am looking forward to what the future has in store for them."

Brother's debut single Darling Buds Of May will be released on February 28 and they will be touring the UK and Ireland to promote the release.

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rix documentary

The release follows the success of the "fan pack" edition of Slash's eponymous debut album earlier this year, which came with a bespoke 132-page issue of *Classic Rock*. It sold nearly 30,000 copies at £14.99 through 3,800 retailers.

Ingham says the success of the Slash special opened up interesting conversations with the biggest names in rock music and the company recently announced that it is to release Motörhead's new album *The World Is Yours* as a fan pack with *Classic Rock* on December 14.

The £14.99 package will include the album on CD, a 132-page *Classic Rock* magazine dedicated to the band and exclusive Motörhead merchandise, including a pin badge and poster. The publisher is understood to have one more album exclusive up its sleeve for early 2011.

PR boss to keep ties with Hall Or Nothing despite new XIX role

Hall has a bit of everything as she reunites with Fuller

People

By Paul Williams

SEASONED MUSIC PUBLICIST TERRI HALL (right) is reuniting with her former boss Simon Fuller by joining his XIX Management company.

She begins there on December 1 as head of its UK music management operation, with specific responsibility for managing acts including Will Young, Cathy Dennis, Lisa Marie Presley and Emma Bunton.

However, despite the new job, Hall says she will retain strong links with her PR company Hall Or Nothing, which is located right by XIX's offices in Ransomes Dock, Battersea, and whose roster includes Manic Street Preachers, Muse and Liam Gallagher's band Beady Eye.

Hall, who started her music industry career in the mid-Eighties working for Fuller at Chrysalis before joining him at XIX predecessor 19, says, "It was inevitable that one day Simon and I would reunite, but my big thing is Hall Or Nothing, which is close to my heart and is also 25 next year, so it was making sure I could still oversee that."

Hall Or Nothing's move to Ransomes Dock two years ago, placing it right near Fuller's company, has allowed her to do her new job at XIX while still running the PR company, which will remain under her ownership.



"I will still own the company and will still be involved in the strategy but day to day it will be run by [general manager] Gillian Porter, who has been here longer than me," she says.

Hall recalls that when she left Fuller in June 1990 he said to her, "I know you'll come back one day," only for her to reply, "No, I won't."

But the pair have remained close friends over the following two decades.

Fuller, who launched XIX after leaving 19, which he sold to CKX in 2005, says, "I'm thrilled to welcome Terri back after all these years. She's a very special person and I have great respect for her. She's built up a formidable reputation in running her own business and has worked with some of the biggest bands in the world, though she's always done much more than publicise her clients' interests. Music will be a key

driver for our business in the UK and Terri's integrity and loyalty are important to me as I start to build my new company."

After 18 years of doing PR, Hall was drawn to the new role by the challenge of getting involved in other aspects of artists' careers. Had she not decided to move to XIX, though, she surmises Hall Or Nothing might have ended up expanding into artist management itself, a move that has already happened at fellow PR company MBC. "I think it may have happened," she says. "With certain artists you do form relationships where you talk about things other than their press."

Besides embracing a change of role from publicist to artist manager, Hall at XIX will also be taking on very different acts musically than she has been used to at her own business. While Hall Or Nothing has been built on working with bands like Oasis, XIX's roster is more pop-oriented, although the PR company did go against publicity for Fuller's act Emma Bunton.

"Some might think it is a bizarre combination, but I think it's a brilliant clash because the two worlds collide and I'm hoping to mix it up there," says Hall who has set herself the task of bringing in an act with a music background not normally associated with XIX.

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Le Rev gets motor running on new label

ADVERTISING AGENCY Rainey Kelly Campbell Roalfe Y&R is joining the music industry after launching a record label to break new acts.

Two Black Cats will tap into the agency's in-house team of music PRs, radio pluggers and promoters in its bid to push signings into the limelight. It will be managed by RKCR/Y&R head of music and radio Dan Neale.

The first band to benefit from the move is the Los Angeles-based Le Rev, whose track Lucky You recently appeared on an ad for hair styling brand GHD. Two Black Cats - named after the former Black Cat cigarettes building in north London which houses the advertising group - will release the track as a digital single on December 6. Neale says the label is aiming to release an EP by the group next year and is gearing itself up to act as a vehicle for artists looking for a quick career boost.

"We are not interested in working with someone for 10 or 15 years," says Neale. "We want to be able to give bands a leg up the industry ladder and in that respect we have based ourselves on Fierce Panda. All the agreements are reciprocal and it is all about gaining exposure for acts, through sync or something else and opening doors for acts."

As well as discovering new talent from sync pitches, Neale says the label will use the agency as an extended A&R base to find up-and-coming bands.

He notes, "There are enough people at the agency who are connected to the music industry and with their ear to the ground they will be able to spot an opportunity if it arises. However, they have to be the right fit for the label."

And although artists signed to the label will profit from exposure in synchs, Neale stresses Two Black Cats

bands will only be pitched where they are the right fit.

"There has to be a balance; we can't and won't be just pitching music on Two Black Cats to all and sundry," he explains, adding the label will initially concentrate on digital releases, with a view to putting out physical releases later next year.

Although other advertising agencies have set up record labels in the past, Neale claims they were mostly promotional opportunities and the companies were not in it for the long haul.

"We want to get a reputation for being the label who signed and launched the first single or EP for successful acts and to do this we have to absolutely believe in the music to invest in it," he says.

Le Rev are published by Kobalt; the company's SVP of sync and digital media Michelle Stoddart pitched for the deal.

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Is time up for streaming services?

News

Editorial Paul Williams



TWO WEEKS AFTER TAYLOR SWIFT'S *Speak Now* became the first album in the US since 2005 to open with 1m sales, *Take That* have similarly proven the era of the instant mega-seller is far from over.

In this current depressed market shifting 250,000 copies of an album in one week in the UK is quite something. But to have managed that on day one alone – as the Universal act's *Progress* did last Monday – is nothing short of astonishing.

Its huge sales have come just in the nick of time for the fourth quarter, whose album numbers have been struggling to come anywhere near to matching those of 2009. Just two weeks ago, sales were down 20.2% on the equivalent frame last year.

So it needed something really special to defy this downward trend – and *Progress* is most definitely that. Like all the previous albums in the UK whose first-week sales could be counted in the hundreds of thousands, the *Take That* set has gone

beyond simply being a new album release and has become an event in its own right. *Oasis's Be Here Now* could be similarly described, as could the first Arctic Monkeys album, while the *Take That* set has come with the magic ingredient of the group's long-awaited reunion with Robbie Williams.

The kind of circumstances surrounding *Progress* occur only very rarely. But when they do happen, the industry needs to capitalise as much as it possibly can. The early sales of this album confirm that this has very much been the case, but we could really do with a few more Q4 albums that can generate a similar level of excitement among the public.

It has to be said, though, *Take That* deserve all the success they get and this new album shows they are not content to keep repeating the same musical formula as some other acts in their field do. But there is also something of a disappointment that, given the dearth of big new acts around, so much is resting this quarter on a group whose first hit happened way back in 1991.

Nobody can accuse *The Beatles* of rushing things. It took 25 years from conception to complete the *Anthology* series, they were one of the last big acts to embrace CD and only now after years of prolonged negotiations can we buy their catalogue on iTunes.

But as creators of the greatest catalogue in pop history they have every right to take their time and make sure their music is treated in the best possible way. That has clearly happened here, allowing fans not only to buy all their albums digitally, but for the first time ever cherry-pick key non-single tracks such as *A Day In The Life* and *Here Comes The Sun*.

What long-term impact their presence on the Apple store will have on the download market is hard to tell, but it could certainly play an important part in convincing some of the many millions of music fans – especially the older ones – to try this way of buying for the first time. That happened with CD when *The Beatles'* catalogue first came out on that format.

This move is also very important in making sure the group's music remains relevant and is able to reach a new audience. Apple Corps has done an excellent job in ensuring their catalogue is not over-exploited by saturating the market with new releases, as has happened with *Elvis*, but sometimes the controls feel too tight, making it harder for those not already acquainted with the Fab Four to stumble across them. As it is, the huge exposure they were getting last week on the iTunes homepage will no doubt have introduced many people to *The Beatles'* music for the first time, evidenced by the number of their tracks yesterday (Sunday) turning up in the OCC's Top 200 singles chart.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Does the commercial failure of Nadine Coyle's album show that retail exclusives do not work?

YES 75% NO 25%

THIS WEEK WE ASK:

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

To vote, visit www.musicweek.com

Launches, policing and finance prove hot topics at event

Innovation leads to success, Festivals Conference agrees

Events

By Gordon Masson



THERE IS STILL ROOM for new events to debut in the UK's saturated festival market as long as they are imaginative, offer punters something new and do not try to get too big too soon.

That was one of the conclusions heard by the hundreds of delegates who attended the UK Festivals Conference at the British Music Experience in London last week, where promoters, agents and festival experts gathered to talk about the experiences of 2010 and their forecasts for the year ahead.

The thorny question of policing costs was high on the agenda, with some organisers talking about bills of £400,000, while Green Man director Fiona Stewart, revealed her event pays no police costs at all.

"I would urge people to argue their case when it comes to police costs," she advised. "As organisers of festivals we have the right to go about our business without prejudice, so if someone is coming along to try to give you a huge bill without any reason, then if I can show my event has never had any trouble and I can manage event security, they have no right to obstruct my business."

Kilimanjaro CEO Stuart Galbraith believes the bonuses of



Double winner: Rob da Bank's *Bestival* brand won best major festival and best family festival at last week's UK Festival Awards

PHOTO: PAUL WINEY

senior police officers have more to do with festival costs than forces will admit. "Chief constables' bonuses depend on their crime statistics, so if there's a 50,000-capacity festival coming into a rural community, those stats will go through the roof, but by submitting a huge bill they can effectively pull the plug on the event."

However, co-operation with the authorities can pay dividends. Generator Festival CEO Jim Mawdsley notes that identifying allies in local councils is hugely beneficial.

"Local authorities often have access to European funding that can be tapped into and that's one reason we do economic impact studies every year," he said. "It's important to develop relationships with officials who can see the bigger picture because even without funding, they can support your event when it comes to licensing, road closures, etc."

Seeking advice, one conference delegate highlighted his festival's

issue of being unable to find a bank willing to release their ticket money until after the event had taken place. Galbraith retorted that however frustrating that might be, this was standard practice. "That's one reason why it's so difficult for new festivals to get off the ground, but the banks are actually doing the right thing because they are protecting people's money in case for any reason the event does not happen."

Meanwhile, at the UK Festival Awards in the nearby indigo2 Rob da Bank picked up the best major festival gong for *Bestival* and best family festival for *Camp Bestival*.

Wayne Hemingway's *Vintage* at Goodwood picked up the best new festival award, while *Kendal Calling* and *Green Man* festival picked up best small and best medium festival awards respectively.

The main award of the night for Lifetime Achievement went to T in the Park promoter Geoff Ellis.

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Topspin D2C model wins Essential support

ESSENTIAL MUSIC AND MARKETING has become Topspin Media's first UK agent, with a brief to spread the word and techniques learned from the direct-to-consumer marketing specialist.

Essential will initially begin using Topspin's knowledge of building and managing a fanbase across its own labels – including a project for sister company *Cooking Vinyl* – but will eventually work the Topspin magic for other labels' acts.

As part of this, Essential's marketing team have been trained up by Topspin staff to use its D2C marketing and sales technology.

With Topspin artists can create embeddable widgets to ensure

sales where the fan is – for example, on Facebook, blogs, or an artist website. Its techniques have been used on more than 3,000 artist campaigns, including work for Paul McCartney and Linkin Park.

Essential digital manager Tom Allen says D2C is a growing market and one his company wants to be strong in. He cites the Pixies campaign earlier this summer – where Topspin handled ticketing and other bundled offers for the band's two gigs at London's Troxy venue – as a good example of the space Essential wants to move in to.

"Topspin have a set of tools that they want people to use and share. We see a lot of value in hav-

ing this in our arsenal and taking it out to fans in a viral way," adds Allen.

For its first Topspin-powered campaign Essential will combine with a number of *Cooking Vinyl* acts, including *Frank Black*, *Groove Armada* and *The Prodigy*, to provide offers and bundles in a winter sale running up to Christmas. Launched today (Monday), the campaign takes inspiration from advent calendars by offering new deals every day closer to Christmas.

Essential managing director Mike Chadwick says Topspin will "bring new elements of creativity to our campaigns that can only benefit our labels and artists".

ON THE WEB

www.musicweek.com

- **Bella Union** ready for first Treefight
- How to access **multi-platforms**
- **Rob Stevenson** leaves Virgin

CEO declares interest in major's activity at Warner Music's annual results call

Bronfman Jr fails to quell EMI talk

Companies

By Ben Cardew

WARNER MUSIC CHAIRMAN and CEO Edgar Bronfman Jr says EMI "has suffered" in the three years under Terra Firma control, but does not rule out making a renewed bid for the UK major.

Merger rumours circulated last week that Warner Music, which announced losses of nearly £100m for the year, was readying a \$750m (£470m) bid for EMI's recorded music division.

Speaking a week after Terra Firma's failed court case against Citigroup, Bronfman did little to quell the speculation. He told investors and media gathered for his company's annual results that, "We have all been reading what happened with the court case. When we have something to announce - if we have something to announce - you guys will be the first to know."

Bronfman was also happy to comment on EMI's performance, adding EMI had been doing better in the market place recently. But he insisted that the group "has suffered since the Terra Firma acquisition".

The recent appearance of EMI act The Beatles on iTunes also gave Bronfman an opportunity to talk about his competitor and long-time acquisition target: Warner and EMI first began talks about linking up a decade ago and there have been two bids to date.

Bronfman believes having The Beatles' music on iTunes can only help EMI and drive the digital market. "The Beatles are the most iconic band of all time," he said. "I don't know how impactful after 10 or 15



PHOTO: JD LASH/REUTERS

"When we have something to announce - if we have something to announce - you guys will be the first to know"

WARNER'S EDGAR BRONFMAN JR TO INVESTORS

years of the digital business their coming online will be. But it will help to drive more people to iTunes and, in that regard, it is positive for the industry."

Indeed, Warner's digital business was one of the few bright spots in what was a disappointing set of results for Bronfman's group.

For the quarter it made a net loss of \$46m (£29m), compared to a loss of \$16m (£10m) in its fiscal fourth quarter of 2009, while for the year it reported a net loss of \$145m (£91m), compared to a loss of \$104m (£65m) a year ago. Revenue was also down, at \$752m (£474m) for the quarter and \$2.98bn (£1.88bn) for the year.

The result reflected falling revenue in both recorded music and music publishing, largely due to tumbling music sales in the US. However, Bronfman highlighted growth in digital revenue, which rose

8% to \$759m (£478m) - or 25% of total revenue - for the year. In the US, digital revenue represented 40% of recorded music revenue.

"Achieving healthy digital gains remains top priority," he said. "We believe we can improve the rate of digital growth and key to that are world-class business models."

As an example of where he believes the digital market is going, Bronfman said Warner signed a new agreement for Spotify in Europe in October, adding, "We have long seen great progress in Spotify."

However, he believes that considerable obstacles remain before Spotify can launch in the US. "In the US any introduction of Spotify probably requires the agreement of other recorded music companies and publishers," he explained. "We are talking to them [Spotify] and we are hopeful to reach agreement."

Bronfman also said the cloud offered many possibilities for the music industry, with Google's mooted cloud-based music service offering "a very significant opportunity both for consumers and the music industry".

Another bright spot for Warner over the year was success through non-traditional revenue streams, such as live, fan clubs and sponsorships, with more than half of Warner's global roster on expanded rights deals.

Syncs proved a particular success, thanks to Warner's policy of suggesting Warner/Chappell and Warner Music work together to secure syncs for acts that are signed to both companies, such as Muse. Sync revenue at Warner/Chappell grew 5.2% year-on-year and 38.1% in the quarter.

But Bronfman had little sympathy for the world of music gaming, following the news that revenue from the sale of music-based videogames in the US had fallen by 50% for the first nine months of the year.

"The video game industry - and in particular music games - has fallen since its peak of a couple of years ago," he said. "Even at its peak, it returned little or no money to the music industry due to the licensing arrangement in place."

"The videogame industry has not been able to sustain the growth it experienced between 2005 and 2007. But it was never meaningful to us in success, unfortunately."

But there was praise for Warner UK, which Bronfman says has benefited from investment in A&R and grown its market share.

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News in brief

● **HMV** is to invest in its Oxford Circus and Trocadero stores, after the planned closure of its London Oxford Street outlet. The retailer announced that it had exchanged contracts on the disposal of its leasehold for the store at 360 Oxford Street to US fashion retailer Forever 21, for £13.75m.

● **IFPI** chief executive Frances Moore told a WIPO conference in Beijing last week that internet piracy in China was happening on a "devastating scale" and was threatening to throttle the potential of the legitimate market.

● **Susan Boyle's** second album *The Gift* has debuted at number one in the US, with first-week sales of 318,000.

● **Universal** grew both revenue and profit year-on-year in the third quarter of 2010, thanks to albums from Eminem, Lady GaGa and Justin Bieber. The major reported revenues of £1.03bn (£0.87bn) for Q3 2010, up 6.0% on the year, with EBITA up 46.6% at £85m (£72m). Despite this, however, its year-to-date revenues and EBITA were both down.

● Universal's David Joseph, Sony Music UK's Ged Doherty, Live Nation's Paul Latham, Warner Music Europe's John Reid, EMI's Roger Faxon and UK Music's Feargal Sharkey are among a list of 1,000 of **London's most influential people**. The list, compiled by the London Evening Standard, contains 31 people from the rock and pop world.

● Virgin Records US president **Rob Stevenson** has left the company following the appointment of Dan McCarroll to president of Capitol and Virgin Label Group in North America last month.

● **Myspace** has partnered with **Facebook** in a deal that will see the two parties integrating closely. The Mashup With Facebook deal allows users on Myspace

● Friends and colleagues of **Robert Sandall** gathered at St Bride's Church in London's Fleet Street last week for a service of thanksgiving for the writer, broadcaster and former Virgin Records executive.

● **Alexandra Palace** has apologised to fans of LCD Soundsystem and Hot Chip after many were left facing lengthy queues to gain entry for last week's relaunch of the venue. Gig-goers attending the November 10 show also had to endure long waits to be served at the venue's bars and numerous complaints prompted management to launch an internal investigation into the debacle.

● **The Combating Online Infringement & Counterfeit Act**, a bill designed to stem online piracy in the US, has cleared the Senate Judiciary Committee and looks set to be passed by the full Senate.

Pop-up Earache store to mobilise metallers this Christmas

EARACHE RECORDS IS SEND-ING reinforcements to the frontline of music retailing this Christmas when the metal label opens a pop-up store in Nottingham.

The store, which promises to sell a "killer selection" of CDs, vinyl, T-shirts and rarities, will be situated in the West End Arcade and will open from December 10-14.

It will feature exclusive releases - including a split seven-inch single from Enforcer and Voltura that will only be available in-store - and label memorabilia, with Earache staff set to man the tills and several of the label's bands paying a visit.

Earache label manager Dan Tobin says the move comes in response to the changing music industry landscape and he was



Enforcer: exclusive split single

inspired by HMV's recent experiments with pop-up stores.

"We didn't have to do this before because we had shops doing it for us," he says. "We are publicising the label but also bucking the trend [of record stores closing], getting off



our backsides and doing something about it. The recession and music industry problems have forced us to get really creative. We sell more direct [to consumers] than we ever did before and the things we do with the chain stores, we always try and give them something exciting."

Other initiatives this festive season include the release of the Metal Survival Kit - a £10 pack that includes three CDs, a DVD, a patch, stickers, keyring and earplugs and is intended as a Christmas present for metal fans.

Tobin says the pack was partly a reaction to seeing value pack CDs in retailers around Christmas, which

seem to feature all genres of music apart from metal. "The recession has forced labels and us in particular to look at what we do and question why people say 'You can't do that,'" he says. "We have felt the pinch but it has forced us to get creative."

Tobin says Earache has no inclination to open up a shop permanently, although the label does already run a stall at several European festivals selling CDs and other products. "You get feedback directly," he explains. "That is good. You don't get lost in your own bubble."

The shop is a collaboration with Nottingham metal store The Heavy Sounds, also located in the West End Arcade.

News media

ON THE WEB

- Michael Jackson single makes big impact at radio
- Sandall remembered at memorial service
- MTV singles of the week



TV Airplay chart Top 40

This Wk	Last	Artist Title Label	Plays
1	1	RIHANNA Only Girl (In The World) / Def Jam	646
2	3	WILL.I.AM FEAT. NICKI MINAJ Check It Out / Interscope	479
3	12	FAR EAST MOVEMENT Like A G6 / Interscope	475
4	2	ALEXIS JORDAN Happiness / StarRoc/RocNation/Columbia	460
5	4	NELLY Just A Dream / Island	425
6	7	MIKE POSNER Cooler Than Me / J	403
7	5	KATY PERRY Firework / Virgin	387
8	14	B.O.B FEAT. RIVERS CUOMO Magic / Rebel Rock Ent/Antic/Grand Hustle	383
9	8	CEE-LO GREEN Forget You / Warner Brothers	382
10	9	BRUNO MARS Just The Way You Are (Amazing) / Elektra/Antic	374
11	13	WILLOW SMITH Whip My Hair / Roc Nation/Sony	371
12	11	DUCK SAUCE Barbra Streisand / 3 Beat/AATW	365
13	15	N-DUBZ Girls / AATW/Island	359
14	22	JLS Love You More / Epic	355
15	10	SWEDISH HOUSE MAFIA VS TINIE TEMPAH Miami 2 Ibiza / Virgin	354
16	6	CHERYL COLE Promise This / Fascination	353
17	17	MY CHEMICAL ROMANCE Na Na Na (Na Na Na Na Na Na Na Na) / 143/Reprise	303
18	18	EMINEM FEAT. LIL WAYNE No Love / Interscope	291
19	34	GYPTIAN Hold You / MoS/Levels Recordings	291
20	21	PINK Raise Your Glass / LaFace	291
21	19	THE SATURDAYS FEAT. FLO-RIDA Higher / Fascination/Geffen	281
22	16	TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars / Parlophone	275
23	26	TAKE THAT The Flood / Polydor	274
24	28	KATY B Lights On / Columbia	264
25	20	NICOLE SCHERZINGER Poison / Interscope	258
26	37	MCFY FEAT. TAILO CRUZ Shine A Light / Island/Super	254
27	NEW	RIHANNA FEAT. DRAKE What's My Name? / Def Jam	254
28	NEW	JESSIE J Do It Like A Dude / Mercury	227
29	24	KINGS OF LEON Radioactive / Hand Me Down	201
30	29	DEVLIN FEAT. YASMIN Runaway / Island	197
31	25	TIM BERG Seek Bromance (The Love You Seek) / Data/MoS	193
32	23	JAY SEAN FEAT. NICKI MINAJ 2012 (It Ain't The End) / Island	177
33	36	AFROJACK FEAT. EVA SIMONS Take Over Control / MoS	171
34	27	THE WANTED Heart Vacancy / Geffen	164
35	39	SHAYNE WARD Gotta Be Somebody / Syco	157
36	NEW	CHIPMUNK Flying High / Jive	154
37	RE	INNA FEAT. BOB TAYLOR Deja Vu / 3 Beat Blue/AATW	151
38	40	TINCHY STRYDER Game Over / 4th & Broadway	151
39	33	USHER FEAT. PITBULL DJ Got Us Fallin' In Love / LaFace	150
40	RE	NE-YO One In A Million / Def Jam	147

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

BBC and C4 unveil line-ups for festival viewing season

Dappy Xmas: TOTP and N-Dubz lead festive telly

Television

By Ben Cardew

CHRISTMAS SPECIALS OF Being N-Dubz and the Hollyoaks Music Show will usher in a packed festive season music schedule at Channel 4, while BBC One will once again screen Top of the Pops on Christmas Day.

As in previous years, the Christmas TOTP will be a one-hour show, featuring performances of some of the year's biggest hits and the Christmas number one. More details are expected this week but the show will be hosted by Fearne Cotton and Reggie Yates (pictured) and filmed at BBC Television Centre.

Meanwhile, Channel 4 head of music Neil McCallum says he is looking forward to screening festive specials of two of the channel's biggest new music shows in Being N-Dubz (see campaign focus p7) and the Hollyoaks Music Show.

"Being N-Dubz at Christmas follows on from the success of the series in spring and summer of this year," he says of the show, which will include the band's performance at the 2010 MOBO Awards. "It is very much N-Dubz being themselves and we are delighted with how the show has performed for us."

He adds that Channel 4 is proud of the Hollyoaks Music Show, which debuted in 2009 but has had a successful 25-week run this year. "It is great to cement that with the Christmas special," he adds. The Christmas special will see "six or seven" pop acts perform within the Hollyoaks set, with a focus on the



year's best pop music, as well as a couple of new tracks.

McCallum says the success of both shows – as well as C4's Koko Pop, now in its second series – reflects a vibrant pop market.

"A project like Koko Pop couldn't come at a better time for pop music," he says. "The shows almost book themselves; there is such a rich array of pop acts both internationally and domestically. That makes it really exciting."

And he believes this was also reflected in the line-up T4's Stars of 2010 event, which took place yesterday (Sunday) at London's Earls Court.

The two-and-a-half-hour show – up from two hours last year – featured performances from artists including The Wanted, Tinie Tempah and Professor Green, who have all made a commercial breakthrough this year. "It is great for us to have another event to add to T4 on the Beach," says McCallum of Stars of 2010.

Other highlights on Channel 4 this winter include:

- A series of 30-minute specials from The Album Chart Show with Tesco Entertainment, featuring artists including N-Dubz and McFly.
- Series two of Koko Pop, with guests including The Saturdays, Nelly and Tinchy Stryder.
- Exclusive footage from Jo Whaley's Little Noise Sessions in December.
- Specific one-off commissions featuring James Blunt, Chase & Status, Alexis Jordan, Manic Street Preachers and Taio Cruz.

● Barclaycard Mercury Prize Sessions.

● Video exclusives, including the first showings of promos from Adele and The Wanted.

Moving into 2011, early morning music show Freshly Squeezed continues, offering music videos and interviews, while Channel 4 will once more be offering coverage of the NME Awards in February.

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Media news in brief



● BBC 6 Music is celebrating Primal Scream this week, as the band prepare to perform their legendary Screemadelica album live in its entirety. The week started yesterday (Sunday) with The First Time With Alan McGee, in which Creation founder and

Primal Scream associate Alan McGee reflected on his life in the musical world, as well as Andrew Weatherall on Screemadelica, a 6 Mix special. This Thursday, Essential Albums Of The 90s looks at Screemadelica, with Noel Gallagher, Alan McGee and the Manic Street Preachers talking to Steve Lamacq about the enduring presence of Primal Scream's 1991 album. The week culminates on Friday with Primal Scream Play Screemadelica, as the band play the entire album live at London's Olympia.

● The Absolute Classic Rock music team ripped up its schedules last week following the news that The Beatles' music was available on iTunes. The station played Hey Jude followed

by the band's entire catalogue back to back. Meanwhile, sister station Absolute Radio played a Beatles track every 20 minutes.

● Global Radio has announced the programme directors and controllers for the expanded Capital network, which will see the Capital brand rolled out nationwide next year by rebranding 10 existing radio stations. The London operation will be led by James Brownlow, programme director of 95.8 Capital FM. Outside of London, Brent Tobin will be leading the new Capital stations as the regional group programme director. Joining him will be Alex Jungius, who will take on the new role of deputy regional group programme director.

News live

NIA transformation 'on starting blocks'



Top of the range: The NIA's relationship with Birmingham's waterfront will be incorporated in the refurb

BIRMINGHAM WILL BE IN BUSINESS for more international live shows when a multi-million-pound refit of the National Indoor Arena gets under way next year.

The NIA is set to undergo a massive transformation after appointing architects to transform the city's 13,000-capacity venue into a striking state-of-the-art destination.

Owners The NEC Group have commissioned leading international architects Broadway Malyan to undertake an eight-week feasibility study to envisage and create a new look and feel for venue.

the arena, as well as exploit other sponsorship opportunities.

Such title rights deals could be crucial in securing funding for the project, with The NEC Group examining a variety of ways in which to raise the budget required to complete the arena upgrade.

One of the aims of the feasibility study will be to make The NIA more accessible and one idea already under consideration is a new entrance overlooking the canal at Brindleyplace in the centre of Birmingham.

Mirroring the LG Arena improvement programme, cus-

"We want our visitors not just to experience world-class events, but to enjoy the experience from the moment they arrive"

PHIL MEAD, NEC GROUP (RIGHT)



NEC Group managing director of arenas Phil Mead says he is on the "starting blocks" to transform the NIA just a year after sister venue the LG Arena benefited from a £29m refit last year.

"We want to turn it from the well-used building it is now to becoming an exciting and contemporary venue," Mead says. "We want our visitors not just to experience world-class events, but to enjoy the experience from the moment they arrive."

A budget for the NIA revamp will be calculated at the end of the feasibility study and it is hoped work could start as early as summer 2011. The refurb should also help Mead sell naming rights for

tomorrow experience will also be top of the agenda, with the architects drawing up plans for top-of-the-range hospitality

Broadway Malyan director Aidan Ridyard says, "This is a fantastic commission on many levels: working with a client as prestigious as The NEC Group to reinvent an incredible venue like the NIA is a rare opportunity indeed. The chance to combine it with shaping our city's waterfront heritage makes it exceptional."

Since opening in 1991, the NIA has hosted numerous concerts and other major events such as Cirque du Soleil, Disney on Ice and Walking with Dinosaurs.

Three arrested and websites shut down in campaign

Operation Podium makes online tout breakthrough

Crime

By Gordon Masson

THE METROPOLITAN POLICE has made its first big breakthrough in its operation to snuff out ticket touts by making three arrests.

In a move applauded by the industry, Operation Podium charged the trio on suspicion of selling non-existent music tickets earlier this month and has closed down several bogus websites.

The major police campaign against fraudsters, which was launched earlier this year as part of the Met's long-term plans to reduce ticketing rackets ahead of the 2012 Olympics, has uncovered thousands of dodgy deals. Investigating officers estimate more than £1m has been conned out of unsuspecting punters.

In one case, after ordering tickets from bogus online stores, customers were told their credit cards had been declined and they should instead send a cheque for the full amount, leading to one victim paying more than £2,000. The man was told the ticketing company's Visa machine had broken and, although a cheque for the full amount was sent, no tickets were ever received.

Following a number of com-

plaints, the premises of world-wideticketstore.com in south London were raided by Southwark Trading Standards, which tipped off the police about its activities. Acting on intelligence and in partnership with the National Fraud Intelligence Bureau and the financial sector, police officers from the Met's Economic and Specialist Crime Command's Operation Podium identified another website, livelinetickets.com, which is believed to be linked to the same network.

Police believe this site was also set up to fraudulently sell tickets for major events and concerts and have removed it from the internet.

A police spokesman says the investigation led to the three suspects being arrested at two separate addresses on suspicion of fraud by false representation. Two men, aged 68 and 54, and a 62-year-old woman have been bailed to return in January 2011 pending further enquiries.

Although officers cannot discuss those arrests there are two teams of police operating under the Podium banner – one specifically to combat Olympics-related

e-crime activity, such as fraud and hacking, and the other dedicated almost exclusively to the prevention of ticketing fraud.

Detective Chief Superintendent Nigel Mawer explains criminal gangs see ticket crime as a relatively easy and profitable line. He adds, "We want to protect the reputation of the UK by putting in pro-active, preventative measures aimed at this type of issue and other organised crime attacks."

The Met's e-crime team is also targeting websites suspected of being

the platform for potential phishing attacks and fraudulent ticketing scams. "We're looking at precursor crime-enabler websites," reveals Detective Superintendent Charlie McMurdie of the Met's e-crime unit. "We're working with registrars to put in place preventative measures to stop those sites being registered."

In tandem with those efforts, police are also asking printing businesses to sign up to a code of conduct aimed at heading off increasingly sophisticated ticket printing rackets.

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Viagogo Ticket resale price chart

pos	event	ave price (£)
1	LADY GAGA	190
2	EITON JOHN	169
3	SIMPIY RED	168
4	JINGLE BELL BALL	157
5	BON JOVI	141
6	TAKE THAT	129
7	A-HA	125
8	ROXY MUSIC	123
9	ERIC CLAPTON	122
10	FOO FIGHTERS	110
11	USHER	105
12	KYLIE MINOGUE	103
13	ROGER WATERS	101
14	NE-YO	95
15	JOHN LEGEND	84
16	JOURNEY	82
17	DRAKE	80
18	KINGS OF LEON	76
19	WESTLIFE	71
20	SHAKIRA	68

Hitwise Primary ticketing chart

pos	prev	event
1	4	TAKE THAT
2	2	BON JOVI
3	1	KINGS OF LEON
4	6	X FACTOR TOUR 2011
5	NEW	THE WANTED
6	NEW	KYLIE MINOGUE
7	7	MICHAEL BUBLE
8	NEW	PULP
9	3	FOO FIGHTERS
10	11	JLS
11	5	DRAKE
12	NEW	ANDRE RIEU
13	9	EITON JOHN
14	10	KATY PERRY
15	16	WESTLIFE
16	NEW	MEAT LOAF
17	NEW	PETER ANDRE
18	NEW	TINIE TEMPAAH
19	NEW	PIXIE LOTT
20	NEW	BIFFY CLYRO

Tixdaq Ticket sales value chart

pos	prev	event	dates
1	1	TAKE THAT	2-4
2	2	KINGS OF LEON	13
3	6	FOO FIGHTERS	2
4	3	USHER	11
5	4	KATY PERRY	13
6	5	BON JOVI	2
7	NEW	DRAKE	5
8	9	KYLIE MINOGUE	9
9	17	X FACTOR TOUR 2011	11
10	8	WESTLIFE	10
11	10	SIMPIY RED	8
12	15	JLS	11
13	11	THE SCRIPT	9
14	13	PARAMORE	5
15	NEW	WAR OF THE WORLDS	8
16	NEW	ARCADE FIRE	6
17	NEW	JAMES BLUNT	8
18	20	ERIC CLAPTON	3
19	NEW	TINIE TEMPAAH	4
20	16	ENRIQUE IGLESIAS	2

viagogo

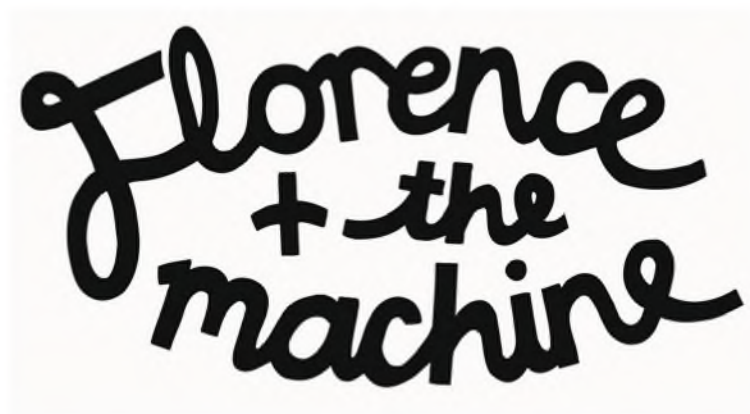
Experian Hitwise

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the ticket comparison website

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NEW UK ARTISTS, 5 MILLION ALBUMS SOLD WORLDWIDE



MUMFORD & SONS



WITH SPECIAL THANKS TO THE ARTISTS, THEIR MANAGEMENT TEAMS, XL RECORDINGS, ISLAND RECORDS, PURE GROOVE, 679 RECORDINGS, ATLANTIC RECORDS.

News publishing

EMI toppled from the publishing summit after 18 months by impressive Universal showing

Universal regains its supremacy

Quarterly analysis

By Paul Williams

UNIVERSAL MUSIC PUBLISHING SWEEP ASIDE EMI as top publisher in spectacular fashion in quarter three after claiming its biggest share of the market for three years.

It was the first victory recorded by Paul Connolly's team in 18 months and not only ended EMI's own run of five successive quarterly wins but came with a healthy 6.6 percentage points lead to completely throw open the race for 2010's publishing crown.

Universal simply could not put a foot wrong over the three months with its combined 26.9% market share across singles and albums both its own highest score since the third quarter of 2007 and the highest by any company since that quarter when it controlled 31.9% of the market.

On albums its 28.6% score was 10.5 points ahead of second-placed EMI as it dominated the biggest-selling titles, claiming more than half of both Eminem's *Recovery* (the quarter's second top seller) and Eliza Doolittle's self-titled debut (eighth top seller), around 84% of Plan B's *The Defamation Of Strickland Banks* (third top seller) and the whole of Mumford & Sons' *Sigh No More* (ninth top seller). It also controlled most of The xx's Mercury-winning debut and Brandon Flowers' *Flamingo*, the quarter's 12th and 14th top sellers.

Universal's singles performance was only slightly less impressive, taking 26.0% of the market compared to EMI's 21.3%, as it was all over the quarter's top three singles. It had an 85% share of the Eminem featuring Rihanna hit *Love The Way You Lie*, whose 617,947 sales were unrivalled over the three months, the whole of second-placed *We Speak No*

Americano, recorded by Yolanda Be Cool Vs D Cup, and 45% of B.o.B featuring Hayley Williams' *Airplanes*. Both the Eminem hit and *Airplanes* included significant contributions from London-born, US-based writer Alex da Kid.

Nine more songs among the quarter's top 20 sellers carried Universal credits, including Eliza Doolittle's *Pack Up*, Ne-Yo's *Beautiful Monster* and Example's *Kickstarts*.

With its main rival in such dominant form, EMI could only watch on, but it should be noted Guy Moot and his staff stood up pretty well to this onslaught with its own combined market share only dropping slightly from



Trailblazers: Eminem and (inset) Yolanda Be Cool put Universal well and truly on top in Q3

22.5% to 20.3%, a better tally than it managed in quarter one when it led the table.

On albums its decline was even more modest, dropping quarter-on-quarter from 18.3% to 18.1%, as it racked up market share through the likes of Arcade Fire, Alicia Keys and strangely Phil Collins, even though it had lost the Genesis singer and his catalogue to

Imagem last year. EMI claimed 95.8% of his chart-topping *Going Back* album thanks to its heavy use of songs from the major's prestigious Jobete catalogue, including Jimmy Mack and *Standing In The Shadows of Love*.

As on albums, EMI took second place on singles, although its 21.3% share included just a



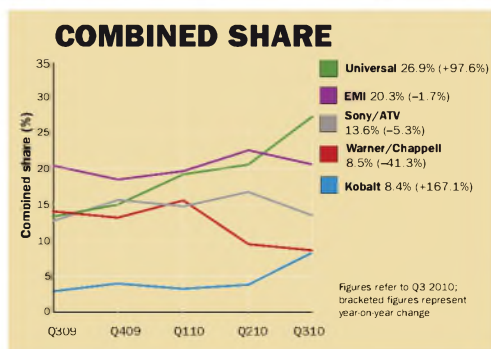
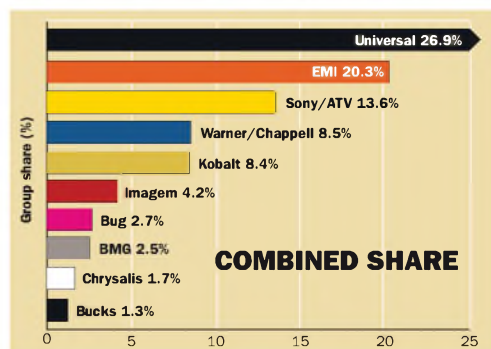
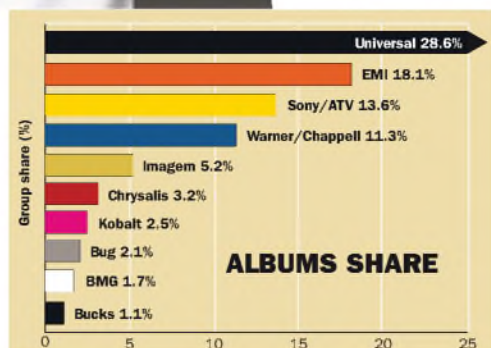
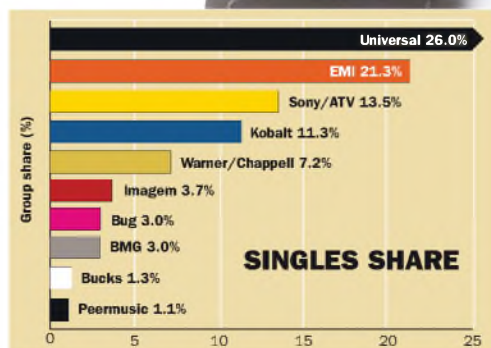
Modest decline: the likes of Arcade Fire kept EMI's albums performance steady

tiny presence among the quarter's biggest five singles - it claimed 11.0% of the Katy Perry/ Snoop Dogg hit *California Gurls* in fifth place.

Universal's huge combined market share meant all three of its fellow majors shrunk in size over the three months with Sony/ATV dropping from 16.1% to 13.6%, while most noticeably Warner/Chappell fell even further from the 9.5% score it managed in quarter two. Its 8.5% share the following quarter was the lowest it had managed all century; the last time it registered as low was in the second quarter of 1999.

Although its decline was nowhere near as marked as Warner/Chappell's, Sony/ATV in third place did register its smallest market share in a year and on albums its 13.6% showing was less than half of what leader Universal managed. But it did figure on 12 of the quarter's 20 top albums, albeit only claiming modest shares outside its perennial big hitter, *The Fame* by Lady GaGa. The period's eight top sellers all came with one or more Sony/ATV writers, ranging from having nearly a fifth of the compilation *American Anthems* (the fourth top seller) to about 7% of Eliza Doolittle's album.

In the first quarter of this year Warner/Chappell's combined share was 15.4%, enough to place it ahead of Sony/ATV, but its drop to 8.5% in this last quarter meant Kobalt finished just one-tenth of a percentage point behind. On singles the independent actually beat Richard Manners' team, scoring



“Universal simply could not put a foot wrong over the three months...”

UNIVERSAL
26.9% (+97.6%)

Universal claims first victory in 18 months and highest score in three years with run including Eminem, Plan B, Mumford, The xx, Eliza Doolittle and Brandon Flowers

EMI
20.3% (-1.7%)

Out of top position for first time since Q1 2009, although share holds up thanks to likes of Arcade Fire, Alicia Keys and Phil Collins' covers album

SONY/ATV
13.6% (-5.3%)

Share drops, despite claiming interests in all of Q3's eight biggest albums, while singles success include hits by Flo Rida and Enrique Iglesias

WARNER/CHAPPELL
8.5% (-41.3%)

Lowest combined score in 11+ years, but respectable 11.3% albums score thanks to likes of Katy Perry, Michael Buble and Paolo Nutini

KOBALT
8.4% (+167.1%)

Outscores two nearest rivals combined to remain top indie publisher, helped by star writers Max Martin and Dr Luke's hits for Katy Perry and Taio Cruz

ON THE WEB

www.musicweek.com

- **Imagem** launches new creative services website
- **Netwerk One** signs **Admiral Fallow**
- **Viewpoint**: syncing Robbie Williams

Q3 2010 Top 10 singles

TITLE / ARTIST / WRITER / PUBLISHER
1 LOVE THE WAY YOU LIE Eminem feat Rihanna Mathers, Grant, Hafferman Universal 85%, Imagem 15%
2 WE NO SPEAK AMERICANO Yolanda Be Cool Vs D Cup Handley, Stanley, MacLennan, Carosone, Salerno Universal 100%
3 AIRPLANES B.o.B./Hayley Williams Simmons, Franks, Grant, Dussolliet, Sommers Universal 55%, Warner/Chappell 45%
4 CLUB CAN'T HANDLE ME Flo Rida feat. David Guetta Dillard, Key, Livingston, Caren, Guetta, Riesterer, Tuinfort Sony/ATV 25%, Kobalt 14%, Bug 11%, Bucks 10%, Others 40%
5 CALIFORNIA GIRLS Katy Perry feat. Snoop Dogg Perry, Gottwald, Martin, Levin, McKee, Broadus, Wilson, Love Kobalt 72.7%, Warner/Chappell 11.9%, EMI 11.0%, Universal 4.4%
6 DYNAMITE Taio Cruz Gottwald, Martin, Levin, McKee, Cruz Kobalt 77.5%, EMI 20%, Others 2.5%
7 PACK UP Eliza Doolittle Doolittle, Prime, Woodcock, Powell, Asaf EMI 30%, BMG 23.3%, Sony/ATV 23.3%, Universal 23.3%
8 BILLIONAIRE Travie McCoy feat. Bruno Mars McCoy, Mars, Lawrence, Levine Bug 50%, EMI 50%
9 ALL TIME LOW The Wanted Mac, Hector, Drewett Peermusic 33.3%, Sony/ATV 33.3%, Warner/Chappell 33.3%
10 TEENAGE DREAM Katy Perry Perry, Gottwald, Levin, McKee, Martin Kobalt 82.5%, Warner/Chappell 15%, Others 2.5%

11.3% to Warner/Chappell's 7.2%, but the major managed a much more respectable score on albums where it took 11.3% of the market. This was only 2.3 points behind Sony/ATV in third place and a comfortable 6.1 points ahead of fifth-placed Imagem.

Its album highlights included Michael Bublé's Crazy Love and Katy Perry's own contributions to her second album Teenage Dream, while on singles it registered with the likes of Airplanes, California Gurls and The Wanted's All Time Low, the latter through Ed Drewett.



Eliza Doolittle: eighth in albums and seventh in the singles tally in Q3, all four majors took a share

Q3 2010 Top 5 albums

TITLE / ARTIST / PUBLISHER
1 NOW! 76 Various EMI 26.5%, Universal 20.4%, Sony/ATV 16.7%, Warner/Chappell 5.2%, BMG 4.6%, Chrysalis 3.8%, Kobalt 3.5%, Others 19.3%
2 RECOVERY Eminem Universal 52.4%, EMI 8.3%, Sony/ATV 5.4%, Warner/ Chappell 5.3%, Bucks 2.9%, Others 25.7%
3 THE DEFACTION OF STRICKLAND BANKS Plan B Universal 84.0%, Sony/ATV 16.0%
4 AMERICAN ANTHEMS Various Warner/Chappell 21.0%, Sony/ATV 19.3%, Universal 19.1%, EMI 14.5%, IQ 3.6%, Others 22.5%
5 APHRODITE Kylie Minogue Chrysalis 23.6%, Universal 22.9%, Warner/ Chappell 16.7%, Sony/ATV 14.2%, EMI 7.6%, Kobalt 4.2%, Others 10.8%

Given this 11-year quarterly low, Warner/Chappell will now have its work cut out playing catch-up for third spot, but for Universal this quarter-three result firmly puts it back in the race to become the year's top publisher.

Having finished behind EMI in both quarters one and two, it needed not only to win quarter three but to do so convincingly if it wanted to even things out with its main rival. Universal did just that, setting up the winner-takes-all quarter.

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Indie focus Kobalt is cream of the crop courtesy of Katy

INDEPENDENT Q3 COMBINED SHARE

PUBLISHER / SHARE
1 Kobalt 27.4%
2 Imagem 13.5%
3 Bug 8.7%
4 BMG 8.3%
5 Chrysalis 5.4%
6 Bucks 4.1%
7 Peermusic 3.1%
8 Present Time 1.5%
9 Global Talent 1.2%
10 IQ 1.0%

Kobalt comfortably outscored its two rivals combined in quarter three to become top indie publisher again, but it needed a strong singles showing to make up for a more modest albums performance.

The company claimed a combined 27.4% share of the indie market over the three months, 13.9 percentage points ahead of Imagem in second place.

However, this big lead was heavily down to its success on singles where it captured 35.4% of the indie market, whereas on albums only 8.9% of independent repertoire was under Kobalt's control.

Four of the quarter's 10 biggest singles carried Kobalt credits, three thanks to Max Martin and Dr Luke through the Katy Perry hits California Gurls and Teenage Dreams, respectively the period's fifth and 10th top sellers, and Taio Cruz's sixth-placed Dynamite.

In contrast, Imagem had a better showing on albums than singles, including with The Script's second set Science & Faith, although it had an unexpected hit via its lucrative Rodgers & Hammerstein catalogue after the musical legends' Sound of Music title song was

sampled for JLS's The Club Is Alive. It was the quarter's 13th biggest selling single.

Bug's 8.7% score in third place included half of Travie McCoy featuring Bruno Mars' Billionaire, the period's eighth top seller, while BMG Rights' fourth place showing included stakes in Eliza Doolittle's album and Pack Up hit single.

Chrysalis had nearly a quarter of Kylie Minogue's album Aphrodite, the period's fifth top seller, as it made it to fifth position, while sixth-placed Bucks' interests included Flo Rida and Roll Deep hits.

Steve Mac claimed chart-toppers for JLS and The Wanted to help Peermusic to seventh, David Guetta kept Present Time busy in eighth and Global Talent and IQ completed the 10 leading indies.



A bigger slice: two Katy Perry hits provided Kobalt with 35.4% of the indie singles market

Pendulum sign a worldwide deal

EMI readies Swire for Stargate jump



Songwriting

By Charlotte Otter

EMI MUSIC PUBLISHING IS HOPING TO TRANSFORM Pendulum songwriting frontman Rob Swire into the next Stargate, after signing him and his band to a worldwide exclusive agreement.

The past year has found Swire enjoy commercial success away from Pendulum, most notably with Rihanna's number two single Rude Boy, which he co-wrote and co-produced.

Now the publisher is keen to raise awareness of Swire's songwriting abilities and market him as a songwriter for hire.

EMI senior A&R manager Daniel Lloyd Jones describes the Australian as "the ultimate 21st century writer" and says the past month has seen the company working hard to lay the ground work to build Swire's profile as a solo writer.

Lloyd Jones adds he wants Swire to be regarded as one of the best songwriters in the industry – along the lines of Swedish songwriting duo Stargate, who are also signed to the publisher – and to be in a position where he can pick and choose who he wants to work with.

"Rob is an extremely versatile writer who is able to fuse any number of influences and styles together," he adds. "He has a signature sound which fits into a lot of genres and this, coupled with the fact he is keen and willing to work hard, makes him

a very exciting person to work with."

Lloyd Jones says he will work closely with EMI Music Publishing UK and European A&R president Guy Moot and Swire's manager Jho Oakley to build a "bank of opportunities".

He explains he and Moot always have a strategic vision for their writers, adding that they helped to develop Taio Cruz as a solo artist and writer, getting him work with Cheryl Cole and David Guetta. "Guy and I have a proven track record with this kind of music, from working with the Prodigy to Deadmau5. We have a similar strategy in place for Rob."

As well as covering any new works produced by Swire, EMI's publishing agreement also includes any future repertoire produced by the group Pendulum following the release of their third album Immersion in May.

The major is now looking to build on the band's success in the UK and Australia – and has set America in its sights as the next territory to break. Lloyd Jones says the group have already picked up a reputation for their adrenaline-fuelled live performances, but he wants to convert that into mainstream commercial success.

"In the same way Muse really hit the big time with their fourth album, we want Pendulum to do the same. This is a really important signing for us and there are a lot of opportunities we can take from both the band and Swire," he adds.

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- Myspace extends its reach through Mashup With Facebook
- Songkick unveils top 10 live music cities in US and dissects long tail of touring
- Nokia's Ovi Store delivers 3m app downloads a day and has 165m users

Digital news in brief

● Several indie labels - including Beggars Group and Domino - have started to remove their catalogue from download-to-own subscription service eMusic as it moves from a credits-based retail model to per-track pricing and adds more major-label catalogues. It now has 400,000 subscribers.

● More than 15,000 fans have signed up to McFly's Super City subscription offering to access their new album Above The Noise online ahead of full release as well as other exclusives. The site generated £400,000 in its first two days.

● Digital revenues at Universal Music Group (UMG) grew 18.5% in the last quarter, according to numbers published by parent company Vivendi. Vevo - the premium online video channel in which UMG has a stake - had 44.3m unique visitors in September.

● The latest version of the Bump



app for the iPhone lets users 'share' tracks between devices from their iPod library. Users can hear preview clips on YouTube or iTunes, with click-through purchasing.

● Amazon MP3 has launched in Japan, with EMI as the only major signed up so far. Most labels in the country remain opposed to DRM-free downloads.

● A study by MediaVest has found that listening to music was the third most popular activity for iPad users after web browsing and accessing email.

● Mielophone is the latest illegal downloading service, developed by Russian coders and described as "Molva on steroids".

● Aspiro has partnered with NMusic SA to bring its white-label music-streaming solution to Portugal. It already runs the WiMP streaming service in Norway and Denmark as well as a white-label service in Sweden.

New services

● Rise Of The Masters will see a collection of 100 of the best works from a dozen composers released and promoted digitally via iTunes to new - and younger - music consumers.

● Audiotube is a new online video site devoted to independent content. It also offers mobile access via a dedicated Nokia app.

Apps round-up

● Elton John and Leon Russell - The Union (BlackBerry - Free) promotes their new Universal album of collaborations. It features audio clips, interviews and a "making of" documentary.

● Take That (iPhone and Android - free) Marking the band's reunion album with Robbie Williams, this official app from Mobile Roadie includes videos, audio clips, a news feed, competitions and exclusives.

The 'long unwinding download' comes to an end - with more digital Beatles due

Even more (digital) Beatles for sale

Catalogue

By Eamonn Forde

THE BEATLES' MUSIC GOING ON SALE DIGITALLY is not the last gasp for the marketing of their catalogue and more content will be available soon on both iTunes and other services.

This is the claim of EMI Group CEO Roger Faxon as the group's music was finally made available last week for download - both as enhanced albums and individual tracks - exclusively on iTunes.

"So many people have suggested over the years that there wasn't another step to take," he says. "With this catalogue, there is always another way for people to experience and touch this music. I don't think we're running out of options."

Some Beatles catalogue, however, is still missing from iTunes - notably the three-part Anthology series of outtakes, The Beatles Live At The BBC and The Beatles At The Hollywood Bowl.

"We would certainly hope to see those brought to consumers over the course of the next six months," says Faxon. "You'll be pleased to know that more is coming."

When Beatles catalogue will be available on other services, however, is still not clear. "The decision on that has not yet been made, so watch this space," is all Faxon will say on the matter.

Given the sheer dominance of Apple in the digital market, is giving iTunes an exclusive on this scale simply exacerbating its monopoly and pushing other services to the margins?

Faxon says no. "I think we are taking advantage of the breadth of distribution and the strength of their platform to ensure that The Beatles' music is brought to as many people as possible," he says.

But some commentators suggest that by not offering the catalogue - for the moment - to other digital services, is limiting the number of consumers that can be reached.

"You should also remember we have the entire suite of products available through physical retail outlets," says Faxon. "The programme is ongoing, as we released the Red and Blue compilations this autumn. There are a number of places that consumers can go to experience The Beatles - in physical and now in digital."

With iTunes having launched in 2003, it has



"It was a natural moment to come together and work with iTunes to take The Beatles' music into the digital world..."

ROGER FAXON, EMI

taken seven years for The Beatles' music to be licensed for download. It is suggested that Faxon was the one to break through the licensing deadlock as soon as he took over as CEO in the summer.

Faxon, however, says Apple Corps was simply waiting until the digital market was right before licensing the band's music.

"Last year, we did the remastered albums and, as we did that, we did a lot of market research and understood there was a growing marketplace for The Beatles in a digital world," he says.

"In the US now, over half of all music purchases take place within an online environment and there was an opportunity there. That thought was present at both Apple Corps and EMI, so it was a

natural moment to come together and work with iTunes to take The Beatles' music into the digital world."

Forrester analyst Mark Mulligan was unmoved by the deal, arguing that it focused too much on the past and not enough on the future, especially with regards to product and service innovation such as a cloud-based or subscription version of iTunes.

"Thank goodness that is out of the way," he says. "Now we can focus on important developments [...] The digital music market - and the young music fans that record labels desperately need to get engaged - needs new music products, not yesteryear's hits repackaged."

For the deal to happen at all, Apple and Apple Corps had to resolve their trademark dispute over the use of the

"Apple" name. Serious talks could only take place when both sides reached an agreement in February 2007.

The other alleged sticking point was the issue of unbundling albums so that individual tracks could be purchased - something iTunes insists on and Apple Corps was hesitant about. Faxon says this was less of a stumbling block than had been assumed and, even so, the market is moving towards bulk purchasing.

"If you look at iTunes, the album side of that business is growing at a pretty good rate," he says. "Consumers are moving back towards the album format in the digital realm. That is for two reasons. The first is there is that rich experience involved in the album format. But also, the presentation of the album becomes far more satisfying."

"Now there is the whole iTunes LP approach, where many of the experiences of the physical world are at your fingertips in the digital world. The product offering is far better. It became less of an issue for us all."

Consumers buying the full Beatles albums on iTunes get bundled "making of" short documentaries that were previously available as DVD extras with the remastered CDs last year. Faxon suggests these offerings could be expanded to include more content-rich and interactive elements, especially given the accumulation of video footage of the band.

"If you look at the LP offerings on iTunes right now, there is a huge amount of content that is attached to each of those albums. It is a very rich offering," he says. "The Beatles' legacy is both wide and deep and there is other material that probably does belong at some point in the online world."

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News diary

Wolf Gang's Lions get released

UNEARTHED

WITH A STRING of independent releases behind him, Max McElligott – aka blog favourite Wolf Gang – will make his Atlantic debut with the release of his first major-label single Lions In Cages today (Monday).

The follow-up to two limited-edition single releases on New York's Neon Gold label and UK-based Hit Club Records, Lions In Cages has made strong headway in the UK, where it earned a place on Radio 1's In Music We Trust playlist last month and a daytime playlist at XFM.

Wolf Gang also boasts a strong profile at specialist radio after recording upfront sessions for DJs John Kennedy and Rob da Bank.

Atlantic marketing manager Jamie Burgess says regular online activity has contributed to a healthy web presence, which saw Wolf Gang reach number two on the Hype Machine chart and earned him early praise from Pitchfork and Stereogum among others.



Cast list

Management

Angus Murray,
Everybody's

Label

Atlantic Records

Marketing

Jamie Burgess, Atlantic

Press

Jenny Myles & Ruth

Drake, Toast Press

Radio

Phil Youngman, Atlantic

TV

Katie Crisp, Atlantic

Online

Merlin Jones, Radar

Maker

Ian Huffam, X-Ray

Toung

"There has been a steady supply of online content and there is more to come, including remixes by Memory Tapes and Submerse," says Burgess. "We have also been running a data capture initiative for the last 12 months, steadily gathering a database of Wolf Gang fans who we are communicating to across a variety of platforms."

The act recently took part in an online initiative for Burberry, with McElligott and his band performing an acoustic version of his single Back To Back for the fashion brand.

Press support has come from *NME*, *The Guardian* and *Sunday Times Culture*, while live the band have toured with Janelle Monae, Miike Snow, Ellie Goulding and Marina & The Diamonds. They are currently on their first headline tour of the UK.

Burgess says the album, titled *Suego Faults*, will be held until the new year, with another single to be released in February.

Stuart Clarke

WOLF GANG

ON THE WEB THIS WEEK

INDIE LABELS WITHDRAW FROM EMUSIC

Juliana Farha, Dilettante Music:

"I can see why the indie labels regard this as some sort of sell-out on the part of eMusic, but purity works both ways. If they want eMusic to remain exclusively indie-focused are they prepared to remain exclusive to eMusic, i.e. not sell their products on other non-indie services like iTunes?"

Allison, Southern Records: "I don't think it's a question of indie labels needing to be exclusive to eMusic. The fact is the income labels receive from eMusic is significantly less than that from iTunes and other retailers. Let's say it's much less than iTunes but better than Spotify. I am sure that, like ourselves, Beggars, Domino etc we're happy to accept the eMusic business model when they filled a gap in the market as an indie-focused retailer.

When they moved the goalposts and changed the deal, they effectively set themselves up as competitors of iTunes, but offering a worse deal to labels."

Dooley's Diary



Music Week trounced in pop quiz shame – "we was Robbined"

AFTER SWOTING UP on obscure songs from the Seventies and dusting down his lucky rabbit's foot Dooley felt on top of the world striding into the Marriot Hotel in London's Swiss Cottage for the **Nordoff Robbins Pop Quiz** last Thursday night. Sadly, the assembled team's incredible brain power – hindered by their unfortunate habit of disappearing halfway through to smoke a fag/stretch the collective legs/catch the tube home – proved no match for the **powerful industry minds** gathered in the hallowed walls and we came... well let's just say not first. **Mark Goodier's team triumphed in the end (again)** – but Dooley claims the moral victory, for no good reason at all... **Industry stalwart Jonathan Shalit** got married recently to fashion designer Katrina Sedley (right). Shalit tells Dooley that his mother has spent the last 48 years asking his Jewish friends to find him a Jewish wife and she is finally happy. The happy couple went to New York for the honeymoon, although Shalit – truly the hardest-working man in showbiz – couldn't stop himself organising a few meetings for his time over there. Congratulations to you both... **Veteran rappers Public Enemy stormed into town** last week for a show at London's IndigO2, but before that they took part in a Q&A



and impromptu performance at Concrete in Shoreditch. It was **Flavor's extensive side-projects** that stole the show, with a list of branded products that would make David Beckham blush. "I've got the Flavor Flav flavoured vodkas and a range of wine coming with my lyrics on the back," he coyly revealed. But his best sideline was a fast food franchise: "You've heard of KFC, right? Well this is FFC and the Colonel better watch out or he might end up in my fryer," he rapped... Last week saw **Take That mania** engulf the UK, with the band's new album *Progress* selling hand over fist. But take a guess at what was Universal's second biggest pre-order

(in money terms) over the last seven days? Give up? Yes, it was **Sandy Denny's 19CD boxed set**, which comes out today (Monday). Who would have thought it?... So hands up **who is responsible for misspelling Lucian Grainge's name** in the credits on Cheryl Cole's album? And how come **Brian Rawling crops up as Brian Rawling**? That will be 100 lines and detention for a week for whoever you are... **Who exactly was the rising Brit pop star** who so impressed Simon Cowell, that he was desperate to

have her perform on this year's X Factor – a huge coup for the debut artist. However, the idea was apparently zapped at the last minute because producers became concerned about opening themselves up to an influx of debut acts... As if overseeing the likes of the Reading, Leeds and Latitude festivals were not exhausting enough, **Melvin Benn** and some of his Festival Republic colleagues have just got back from Kenya after completing a **five-day, 435 kilometre cycle ride**. But their efforts were all in a very good cause, raising £125,000 for the Kenyan Orphan Project. Benn was joined on the trek by his Festival Republic colleagues Katrina Larkin and Sharon Reuben, who is staying in Kenya as a volunteer... Recipients of the **Sound Fellowship awards** last Tuesday – hosted annually by the APRS and presented to those who've



made a significant contribution to sound recording – included former Abbey Road engineer Ken Scott, Sting/Phil Collins producer Hugh Padgham and Mark Knopfler of Dire Straits. Knopfler owns **British Grove Studios in Chiswick** – perhaps the last world-class studio we shall see built in London. "At British Grove we will keep on recording the best of the old with the best of the new. That is

why," Knopfler quipped, "I invited my accountant today"... **ATC Management's Kwame Kwaten** received a big-up from none other than the most powerful man in London recently, **Mayor Boris Johnson**, who wrote to him to express his support for Kwaten's Ultimate Seminar. BoJo said the seminar, which took place last Sunday, was a "fantastic event", quipping, "I wish you every success with the Ultimate Seminar and, without undermining the impact of the title, I hope there are many more to come"...

Robert Sandall was remembered in style ranging from The Stones to a specially-written piece by composer Michael Berkeley at his memorial

service last Wednesday. The gathering at St Bride's Church in London's Fleet Street

included Melvin Bragg and Peter Gabriel among its many attendees, while *GQ* editor Dylan Jones revealed in an address that **Sandall's circle of friends referred to him as God** because they all agreed a modern version of the Almighty would look something like the "smart, cultured and well-dressed sometimes" writer, broadcaster and former Virgin Records executive...

Congratulations
From Pierce Entertainment
Steve Fitzmaurice
20 Years Of Hits
And The Roll Continues...



Features

IMPALA TAKES ITS NEXT LEAP

As its 10th birthday passes, the indies champion is not content to rest on its laurels. Executive chair Helen Smith tells Music Week of her plans to break the music mould over the course of the next decade

Organisations

By Robert Ashton

HELEN SMITH IS IN A HURRY. The Impala executive chair hurries in to Kings Place five minutes after arriving at St Pancras on an early-morning Eurostar from her office in Brussels.

She plonks down a laptop on one of the funky hotdesk setups in *The Guardian's* headquarters, fires up the MacBook and points at a file documenting some of the work she wants to achieve in the next decade – or sooner.

Impala has just celebrated its 10th birthday and a whole slate of achievements over that decade: many independents are only in business because the European indie organisation managed to put the brakes on a series of potentially devastating mergers that would have squeezed the life out of many of them.

Smith (pictured right) acknowledges the work on competition is a key part of the Impala agenda. Indeed, Impala could not have arrived on the scene at a better time for indies because a year into its life EMI and Warner began one of their many merger dances.

It was critical at the time to have clout in Brussels and put the case for the indies. Impala and its allies made life uncomfortable enough for the EMI and Warner deal to fail.

"One of our big successes has been competition work," says Smith, sipping a double macchiato. "Our stance on Sony BMG led to remedies in the Universal BMG publishing merger and the first cultural impact assessment. That established a clear principle. Now the EC talks all the while about levelling the playing field [to make it easier for smaller groups]."

There has also been the launch of Merlin, which means indies get a far(er) crack of the whip in the online market. Smith believes the indie group has transformed the commercial landscape because it ensures when a new digital service is talking about launching, the independent sector's basket of rights is usually on the table alongside those of the four majors. This was not always the case. "Merlin really has become the fifth major and the place for new services to contact," she adds.

It has also achieved significant strides in ensuring creative SMEs are a top priority for the EC when it comes to new types of finance to help grow companies.

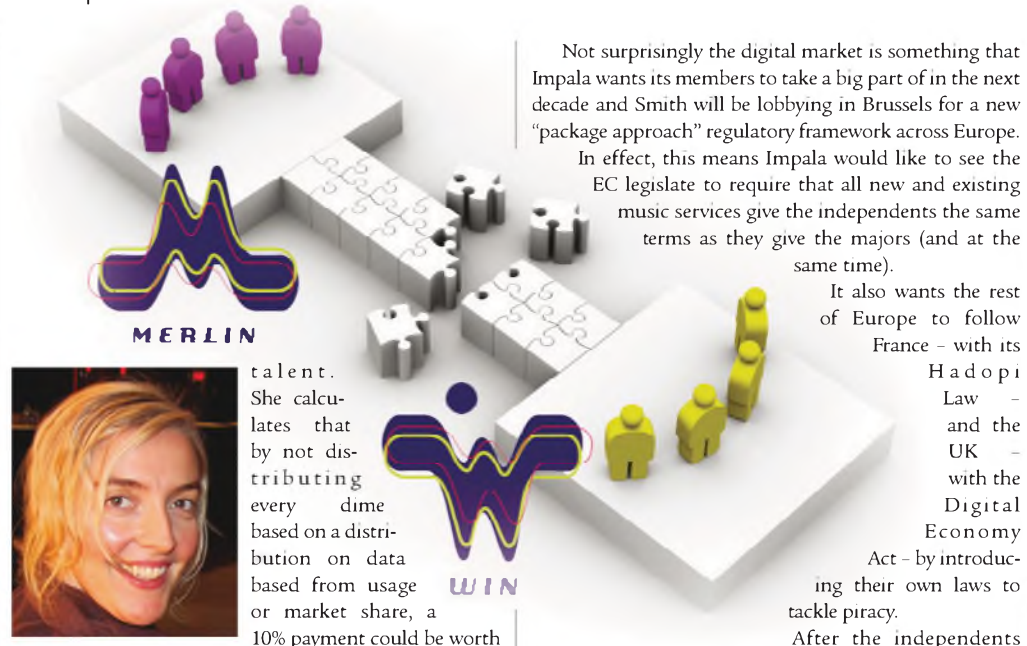
But Smith is not looking back. She is more interested in the next few years – and decade – because she knows they are critical to the future of the music industry and the independent sector's place in it.

Typically, Smith is setting the bar high. She points at the laptop screen and rattles off her big targets for the next 10 years: "increase market share, completely change how investment in talent is rewarded, level the playing field across the board – from collecting societies, to digital music services to anti-piracy settlements to promotion in general," explains Smith.

Increase market share for sales, digital and performance? By 10%? By 2020? Okay, so nothing trivial then. Fortunately, Smith has a strategy all worked out. "Our ultimate target is to increase market share and get more artists released. This is what Impala stands for; that is our *raison d'être*," she says. "I don't think it is unrealistic if we can get all our conditions in place."

Those conditions form part of a number of other targets (see box) Smith has in her sights and the next priority of hers is to get the music sector to focus primarily on investment in talent. For her this means two key things must happen: collecting societies should be required to pay 10% of their future revenues on the basis of the number of tracks registered in the previous year.

This, Smith argues, would focus the societies on new



talent. She calculates that by not distributing every dime based on a distribution on data based from usage or market share, a 10% payment could be worth

something near to €40m for indies.

As part of this refocus on new talent, Impala is also proposing that the music sector borrows a well-known practice from football and pays transfer fees when an independent artist moves to a major.

Impala is suggesting the indies should get up to 5% of future earnings if an indie-founded and developed artist becomes a success under a major's patronage.

Is any of this likely? According to Smith, the collecting societies and majors might actually go for it if they can see a tough new regulatory approach coming out of Brussels. The EC view of the music industry is ambivalent – regulators view it as an industry that on the one hand dumps on artists and then whines when a 12-year-old is caught illegally downloading tracks. Witness its stance on extending copyright, which has been approved by the European Parliament but still fails to muster the necessary political will to move into law. The issue remains in limbo.

"We hope to persuade the majors they would be better off working with us on a new industry approach rather than waiting for regulators to mess it all up," she says. "In the general interest of improving the ability of the music sector to thrive and develop new talent and have a better image we have to work together and find new solutions."

Impala also wants to see the collecting societies remodelled and as part of this overhaul it has already proposed a code of conduct, which involves full reciprocity between all collecting societies to ensure monies flow internationally.

She adds that indies are currently "scrabbling around" for their share of US internet radio revenues and if the US does eventually pay performers for radio plays the sector could be owed millions of pounds.

Target 10 Goals for the next decade

- Independents' market share to grow by 10% for sales, digital and performance
- The music sector to refocus on investment in talent
- Collecting societies to be remodelled and the EC to impose true one-stop licensing for publishing rights
- EC to impose new "package approach" regulatory framework for digital market
- New competition rules to improve market access
- New investment measures to help indies grow
- Promote European indie music with a Mercury-style award and weekly independent Top 100 chart

Not surprisingly the digital market is something that Impala wants its members to take a big part of in the next decade and Smith will be lobbying in Brussels for a new "package approach" regulatory framework across Europe.

In effect, this means Impala would like to see the EC legislate to require that all new and existing music services give the independents the same terms as they give the majors (and at the same time).

It also wants the rest of Europe to follow

France – with its

Hadopi

Law –

and the

UK –

with the

Digital

Economy

Act – by introduc-

ing their own laws to tackle piracy.

After the independents found themselves cut out of the £53m Kazaa settlement in 2006, they will also want to ensure that in future they benefit from any further anti-piracy payouts. Impala will also push other governments around Europe to roll out similar schemes to the recently-launched French Carte Musique, which gives youngsters 50% off legal music downloads.

"We have always said you need a package approach. You can't build a digital market unless you have remedies. But remedies alone are not enough. We need a package which includes making sure online services treat the independents in the same way as the majors," adds Smith.

Another Impala aim is for new competition rules to improve market access. Central to this is that Impala is pushing for cultural diversity impact assessments to be part of all future competition and regulatory decisions, which it hopes will mean no more mergers between majors.

The treatment of SMEs over the next 10 years is also crucial so Impala will want to see preferential treatment for SMEs with tax incentives and new finance schemes.

Impala also believes that copyright needs to be treated as an asset so that SMEs can attract finance, but at present international accounting standards do not allow copyright on the balance sheet. According to Smith this is "completely contrary" to the drive for smart growth and an innovation-based economy.

Smith has already put this to EC internal market commissioner Michel Barnier and others and hopes that perhaps the UK Government, in its recently-announced review of copyright, could be pressured to change this.

Further, the EC is poised to review VAT from top to bottom and Impala will want input into that process to ensure that each member state has the freedom to introduce lower VAT on CDs in future. "We want any EC country to be able to adopt a reduced VAT for music, like they currently do for cut flowers and books," she adds.

It is going to be a busy 10 years with Smith also considering a European Mercury awards-style show to help increase the profile of the indies. She would also like to see a weekly chart of the Top 100 independent songs.

That is quite a list and Smith is not even waiting until 2020 to tick them all off. In fact some areas, such as fiscal incentives, are expected to be delivered well before then. Well, she is in a hurry.

And if Impala manages to deliver this agenda? That is easy. She predicts, "Every single indie will be better off at the end of the day."

LEFT

Key agenda: Impala was instrumental in setting up Merlin and the Worldwide Independent Network (WIN) Inset: Impala's Helen Smith

IMPALA INDEPENDENT MUSIC COMPANIES ASSOCIATION

ACHIEVEMENTS – THE FIRST 10 YEARS

2001

Impala blocks Warner and EMI attempts to merge... signs a deal with Napster

2002

...cuts deal between indies and iTunes

2004

...launches the first class action against the Sony-BMG merger

2006

...creates WIN to tackle worldwide industry issues... launches Impala awards

2007

...creates Merlin

2008

...writes Action Plan for Music with measures to secure market access and finance

2010

...proposes Action Plan for Finance, which introduces a sports style transfer fee... publishes Impala Code of Conduct for Collecting Societies

JEREMY LASCELLES

BUSINESS LEADER OF THE YEAR
Orange National Business Awards

STEP

SIDE A 45

CONGRATULATIONS
TO A GREAT MUSIC MAN AND BUSINESS LEADER

FROM CHRISTIAN, MAX AND EVERYONE
AT THE WARNER FAMILY



WARNER MUSIC
UNITED KINGDOM

Features



TRANSFORMING CHRYSALIS



Success at Chrysalis has marked Jeremy Lascelles as one of the industry's most influential leaders. MW talks to the publishing exec who 'didn't know anything about publishing' when he took the job

Profile: Jeremy Lascelles

By Adam Woods

WE ALL KNOW YOU CANNOT COMPARE the process of music creation to the business of making, say, vacuum cleaners or sandwiches.

Sadly, no-one told the National Business Awards, for whose Orange Leader of the Year award Jeremy Lascelles lost out a fortnight ago to Dyson chief executive Martin McCourt, from a shortlist that also included Greggs the bakers boss Ken McMeikan.

That is big-hitting, if rather industrial company, but Lascelles, it is fair to say, was not pinning everything on taking the prize home. He has "absolutely no idea on God's earth" how the nomination came about, he says. He had initially assumed the whole thing was a wind-up.

The idea of a business honour for the Chrysalis Group chief executive is not as incongruous, of course, as he might suggest. Chrysalis is, by at least some measures, one of the country's leading independent music publishers and its boss one of relatively few non-major-label executives to maintain a genuine influence in the hit-making industry.

Rumer and Cee-Lo Green, two of the most credible solo breakthroughs of the year, are Chrysalis writers. Damon Albarn is another, as are solo Thom Yorke, newly-announced U2 producer Danger Mouse, folk star Laura Marling and Nerina Pallot, who has made the most of her time between her own records by notching up credits for Kylie Minogue and Diana Vickers.

With 100,000 songs, both current and vintage, Chrysalis has an impressive footprint in a strong part of the business.

"I would much rather be sitting here running a publishing company than a record company right now," says Lascelles, with no triumphalism. "Records, through the 1980s and part of the 1990s, were the powerhouse of the industry and the sexy place to be. And that, I believe, has changed fundamentally in the past few years."

So, too, has Chrysalis, though Lascelles bats away suggestions that the robust commercial improvements made in his three years as chief executive cast him in any particularly sanctifying light.

"When you are doing something and you are in the midst of it, you just get on and do it, don't you?" he says. "You are embroiled in the mechanics and the decision-making of running a company, and it is only when you look back that you realise you have taken something in a certain direction."

Chrysalis does not announce its preliminary results for the year ended September 20 until the middle of next month, but half-year results from March showed a 15% increase in royalties and gave an expectation of imminent pre-tax profits. That is particularly impressive in the light of 2008 results that revealed an £18.8m loss.

The improvement in its fortunes has reignited outside interest in the company and the board acknowledge they are entertaining merger offers from unnamed parties, with BMG Rights Management,

"I would much rather be sitting here running a publishing company than a record company right now..."

JEREMY LASCELLES



Features



ABOVE
First steps: Lascelles' early musical career highlights included managing brother James' (inset) band The Global Village Trucking Company

ABOVE RIGHT
Gray pay day: Lascelles long championed David Gray who hit paydirt with fourth album White Ladder after three previous commercial disappointments

BELOW
Revenue drivers: Chrysalis' market performance has continued to improve with help from big hits including Cee Lo Green's Forget You and Rihanna's Rude Boy, co-written by Rob Swire



Chrysalis



Warner Music Group, Imagem and Bug Music among those believed to be in the running.

These days, Chrysalis is almost entirely a publishing and (via Lasgo Chrysalis) wholesale distribution business, The Echo Label having been repositioned four years ago as an incubator tool for Chrysalis writers.

And Lascelles, for his part, is almost entirely a publishing executive, having arrived at the company in February 1994, an ex-Virgin Records A&R man managing Wendy & Lisa and consulting for EMI on his old projects.

"I had a call out of the blue asking if I wanted to run a publishing company, and I said, 'Well, I don't know anything about publishing.' But I thought it might be an interesting challenge, and it turned out, by very good fortune, that my timing was right."

So it was. Since 1979, in fact, Lascelles has worked for only two companies. Virgin and Chrysalis, both of which have planted him in the heart of the independent music business during dramatic times.

From the mid-1970s, he had spent three years as a tour manager, having already spent several more as the manager of his brother James's band, The Global Village Trucking Company, contemporaries of Gong and stalwarts of the free festival scene.

"I was 17 in 1972 and I didn't think I was managing the band, but I was hanging out with them, and I became the manager by default," he says.

Chrysalis managing director Alison Donald gleefully discloses that "the Globs" years included some time spent on a commune in Norfolk. A BBC documentary from a few years ago remembered the band and its utopian ideals. Donald, who has seen the elusive film, says the idealistic young commune-dwelling Lascelles bore more than a passing resemblance to the 55-year-old version.

"He is just a more grown-up, refined version of that," she laughs.

In 1979, Lascelles landed a job at Virgin, only fairly recently emerged from its own proggy past and soon to begin a run that would last the whole of the next decade.

"It was a great time, and it was a great company to work for," he recalls. "Virgin was not fundamentally different from other record companies, but we sort of thought we were. We were a bit less corporate in the way we were doing things, but we basically did the same things."

As it happens, Lascelles declares himself no great fan of much of Virgin's 1980s output, though he identifies three significant exceptions among the projects he worked: XTC, Mary Margaret O'Hara's Miss America album and the early solo oeuvre of Phil Collins.

"I actually am very proud of those first three or four albums of his, which I was quite heavily involved in," he says. "I know he is not cool to like, but Face Value was a groundbreaking record and he was a great guy to work with."

As Virgin's independent years came to an end in 1992 with the company's acquisition by EMI, Lascelles and the major-label world co-existed for a brief six months.

"And then I lost my job," he laughs. "I'm not anti-major, but I am very pro-indie. I am very pro anyone who is enterprising and nurturing and a believer in artists and bringing great talent to the marketplace. It is amazing how many artists – even ones who have spent most of their careers with a major – started those careers in the independent sector. Even Parlophone was an independent division of EMI when they signed The Beatles."

Chrysalis, it pays to recall, remains genetically the same company that broke Jethro Tull, Blondie, Billy Idol, The Specials and others in the 1970s and 1980s. The records went to EMI in 1991, but today's company remains at the very least the offspring of one of the great indies.

Donald believes the legacy of Chrysalis in its earlier incarnation is an important touchstone for the modern business, and she also feels Lascelles' indiness stems from artistic rather than political motives.

"It comes from that place of really being, first and foremost, about the music, and in the indie world it is somewhat easier to work with the things you love," she says. "Though let me tell you,

Jeremy loves hits."

Speaking of hits, or rather IHTs, another of Lascelles' genuine favourites during his Virgin years was David Gray, who released his first two albums through the company after signing to Lascelles' Offside imprint, with a notable lack of success.

Returning to the scene some years on, Lascelles signed Gray's publishing for Chrysalis in 2000, thereby keeping afloat a creative enterprise that would finally pay off that year, as White Ladder finally won the artist his breakthrough.

"It was obviously a bit of a bumpy ride to begin with," says Gray. "No sooner than he had signed me the first time, he was off somewhere else as the Virgin/EMI business set in. Then he went into publishing and as soon as he could help me out, he did."

The remarkable aspect of the story, in some respects, is the sight of an executive returning to an artist who has already failed to catch fire once.

"That's what was weird," says Gray's manager Rob Holden. "When things haven't worked, that's it, normally. You are bad meat and nobody wants to know. So it was quite remarkable that having been dropped by everybody, we still had Jeremy hanging in there, though he may have thought he was throwing bad money after good sometimes."

Speaking of White Ladder's long-awaited success, Holden recalls "a nice moment when we didn't owe Jeremy any money. It was a good point to finally get to".

Gray calls Lascelles "a real ally" and is grateful for his supportive words and reliable, almost fannish support.

"He doesn't really give advice, he gives lots of enthusiasm," he says. "That's the way Jeremy works. People don't realise sometimes how badly you need positive feedback – they think you've heard it all before. But he is an encourager; he is a very positive person when it comes to the music."

In the 1990s, The Echo Label came, developed some substantial artists of its own – Ray LaMontagne, Morcheeba, Feeder, Bat For Lashes, Engineers – and ultimately fell back again, a victim of the spiralling costs and diminishing returns of breaking an act.

"We still make records, which I like doing, and I think it's important we do, but I find that, given where we are right now as a company, actually releasing records is not very rewarding, in any sense of the word," says Lascelles, though he hints that may not be the end of it.



"Jeremy is just a more grown-up, refined version of [the idealistic young commune-dweller of the Seventies]..."

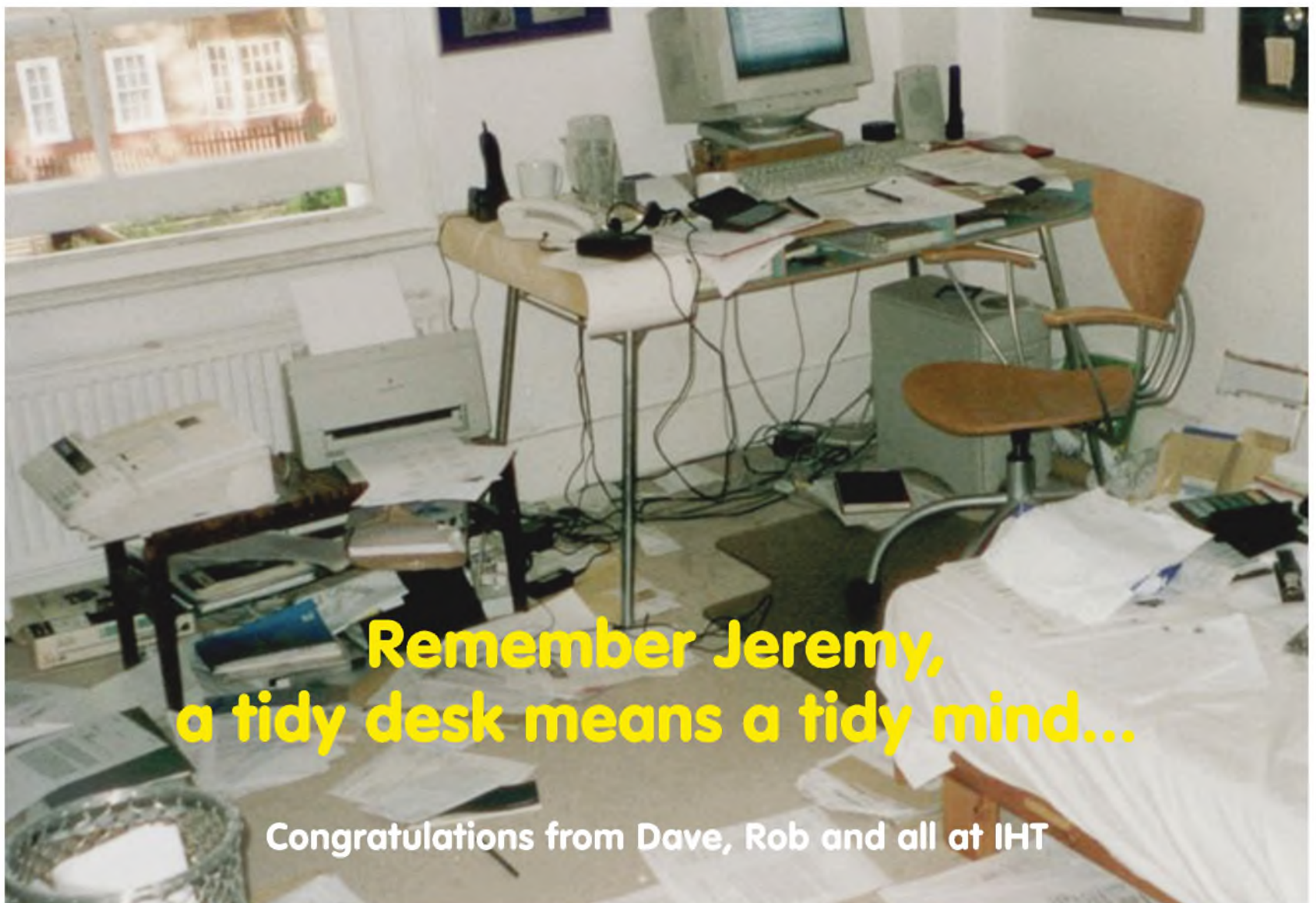
ALISON DONALD,
CHRYSALIS

Jeremy, Unbelievable!

*for a
Leeds United
fan*

Great Writers
Great Songs


Chrysalis
Music Group USA



**Remember Jeremy,
a tidy desk means a tidy mind...**

Congratulations from Dave, Rob and all at IHT

Features



ABOVE
Great staff and great artists: Nerina Pallot (left) - who penned songs for Kylie's Aphrodite as well as recorded her own album - and Rumer (right) are two songwriters who have been attracted by the reputation of Chrysalis



"I think the whole business needs to turn a few more notches before we are at a place where we can step outside of the conventional record-release system. We are not far away from it, and certain artists can do it already."

In spite of Lascelles' love of a hit and his readiness to make the occasional competitive signing, the business of artist and songwriter development still pre-occupies Chrysalis.

The case of Nerina Pallot is a good one. She signed to Chrysalis in 2000 and their relationship has been a constant where her record company attachments have not. Money from Chrysalis partly funded her second album *Fires*, recorded in between her stints with Polydor and 14th Floor.

"We still do a lot of development as well as going into the fray every now and again and competing for the hot-

ter ones," says Donald. "That is all about [Chrysalis co-founder and chairman] Chris Wright and Jeremy realising we could still play to the old core strengths."

Wrong-footed, along with the rest of the industry, by difficult economic conditions and disintegrating models, Chrysalis has endured tough times in the past couple of years, though pending next month's results, things are unmistakably looking up.

Costs have been cut and new deals made - including April's £11m acquisition of First State Media Group, which includes the Sheryl Crow and Dreamworks catalogues among its 45,000 copyrights - but at the root of this apparent recovery are some fundamental principles, according to Lascelles.

"You try and make smart decisions; you try and make informed decisions," he says. "We are committed

to certain basic things, which has always been the case: identifying and discovering talent, working with talent, using a number of different ways to try and bring that talent to people's attention."

The secret of Lascelles's own management success, as far as he claims to have one, is a circular thing.

"I have always had a very, very simple mantra about how you run a company, which is that you need two things: great staff and great artists," he says.

"Having great staff means you have good people who are creative, who share the same philosophy but have a different perspective, and whom you can trust to take that philosophy out into the world and sign great artists.

"We can only do that if we are doing right by the current crop of artists," he adds. "Word spreads. Our reputation is probably the most important thing we have."

Congratulations Jeremy

from all your friends at

CLIPPER'S



Rumer manager Kwame Kwaten says there are particular reasons you would take an artist over to Chrysalis and to Lascelles himself.

"You are not going to Jeremy Lascelles because you are looking to paper over a crack," he says. "You are going to him because you genuinely know that what you are carrying is special. He has always made it really clear he is not about chasing quick hits."

Kwaten identifies Lascelles as a music man, which is more or less the highest compliment you can pay to a chief executive in today's music business. Rumer, he recalls, made a direct hit.

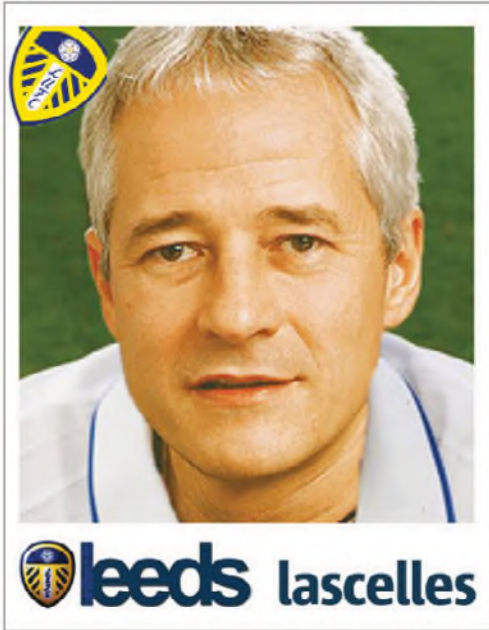
"I think Jeremy respected the artistry," says Kwaten. "He understood, just from a close-your-eyes-and-listen-to-the-song perspective, that it was special. It wasn't as though he necessarily needed other people to tell him."

Rumer signed with Chrysalis the same day she signed her recording deal with Atlantic, so Lascelles declines too much credit for shaping the artist, though she is one of relatively few signings for which he has personally taken responsibility in recent times.

"My heart and soul and passion is still in A&R, but I don't do many direct signings myself these days," he says. "But Rumer was very much something that I became obsessed about, and right now the performance of her album is one of the things that is giving me huge satisfaction."

Outside the music world, cricket and wine are reliably said to do likewise, but it is as a football fan that many of Lascelles' contemporaries appear to know him best.

A lifelong follower of Leeds United - a club of which his father, Lord Harewood, has been president for almost 50 years - Lascelles is a bona fide travelling fan, often in the company of PIAS UK managing director



"The best one was when he got hauled out of Brighton when we were down there with Leeds. Brighton: the family club. That's one of his darkest secrets..."

DAVE SHACK, SONY

Peter Thompson, Sony vice president international Dave Shack and journalist and former *Loaded* editor James Brown.

In fact, Shack suggests those who know Lascelles only as a particularly urbane music executive do not truly know him at all.

"If we ever have to be in away ends showing respect to home fans, he just can't do it," says Shack. "He just can't avoid jumping up or shouting or screaming. The best one was definitely when he got hauled out of Brighton football ground when we were down there with Leeds winning. Brighton: the family club. That's one of his darkest secrets."

Thompson remembers the same occasion. "He was a little bit over-enthusiastic in the wrong part of the ground," he says. "It's my overwhelming memory of Jeremy. There's definitely another side to him that only Leeds fans have seen."

Lascelles' musical heart, meanwhile, belongs in the 1960s, and he wants to clarify his point about his disdain for the sounds of the 1980s.

"I don't have any problem with how music is created, as long as it has fundamental elements and it is soulful and passionate," he says. "If you can do it all with machines, then good luck to you," adds Lascelles who, it should be noted, is far from a technophobe, publishing Aphex Twin, Four Tet and Caribou, among others.

"But if you think of the number of unbelievable things that came out of the last four or five years of the 1960s that are iconic and relevant and influential today, I don't think you could find another era that comes close to that," he reflects.

Certainly, they are not making hands like the Globs anymore. It seems safe to say they are not making too many more executives like Jeremy Lascelles either.

LEFT

Whites: Jeremy Lascelles is a lifelong Leeds United fan - and has his own music-industry fanclub comprising PIAS' Peter Thompson, Sony's Dave Shack and former *Loaded* editor James Brown

Congratulations Jeremy !

From all your Italian friends at Cafè Concerto



surface festival 2011

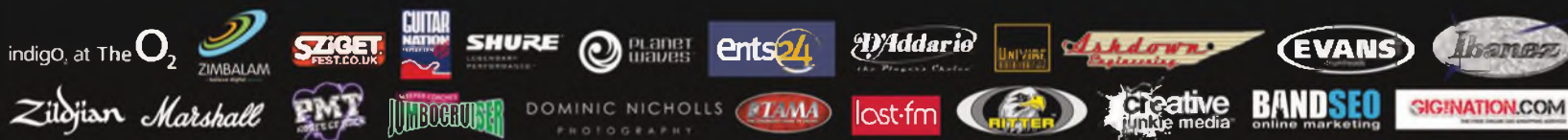
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Auditions coming soon

Thousands of unsigned musicians have been eagerly awaiting its return, and now the wait is almost over - auditions across the country for Live and Unsigned are about to begin.

It's the UK's biggest unsigned music competition for original artists and it's open to all genres. So whether you're into Pop, RnB, Punk, Indie, Alternative, Rock or Acoustic, Live and Unsigned has it all.

The competition searches for the UK's best unsigned act and all entrants are auditioned live, which is what makes it so unique, there are no demos or recordings. Those who make it through the audition stage will get to perform to industry judges, A&R and celebrity guests in some of the UK's most prestigious venues and those who make it to the Grand Final will perform at the Live and Unsigned Festival at the O2 in London!

Each year the competition prize pool gets bigger

and better as acts take to the stage and battle it out for equipment, festival slots, clothing, studio time and master classes. There's over £100,000 in prizes up for grabs this year including a world tour! Competing acts will have the chance to perform at Tour Music Fest in Rome's Piper Club where artists like David Bowie, the Beatles and Pink Floyd have all performed. They'll also have the chance to perform in Australia and America as well as competing in Asia's biggest Rock festival, I Rock.

Last years judges include Slade's legendary front man Noddy Holder, Radio 1's Annie Nightingale, Kerrang's Alex Baker and RnB star Shola Ama. Judges confirmed for this year include Radio 1's Tom Deacon, TV presenter Terry Christian and Nigel Clark from Brit pop band Dodgy.

Auditions begin in January 2011
www.liveandunsigned.uk.com

Live
and
Unsigned

Features

REACH FOR THE PRIZE

A mini-industry has emerged to satisfy the public's demand for new and unsigned acts, with bespoke live events, competitions and TV shows eager to support, unveil - and monetise - the Next Big Thing

Talent spotting

By Christopher Barrett

IT IS SOMETHING OF A CONTRADICTION that at a time when it is proving more and more challenging for record companies to invest in and break fresh talent, there appears to be more ways than ever before for new and emerging artists to get their music heard.

From pay-to-play live unsigned competitions to media-led new talent showcases, including *Music Week's* own Breakout event, through to the BBC's on-air, online and onstage new talent *Introducing* initiative, many, many thousands of fledgling musicians are embracing the opportunities on offer in an effort to build a career in music.

Sometimes, however, the new talent vehicles can be double-edged swords in terms of trying to establish artists, especially long-term. While TV talent shows have done their bit to bolster the industry's coffers via programmes such as Britain's Got Talent, Must Be The Music and The X Factor, there are fears that the acts are being discovered and propelled into the charts at almost indecent speed, with little time made available for artist development.

Since Steve Brookstein attracted 6m votes back in 2004 to win the first series of The X Factor, its winners and runners-up alone have collectively been responsible for generating around 9m single and 8.7m album sales in the UK, according to OCC data.

Yet many believe these types of TV talent shows far from guarantee a bright future when it comes to positioning new talent for career longevity, something illustrated by the widely varying fortunes of the show's winners such as Brookstein and Leona Lewis.

"It is almost like the old major record label model when they would invest in 10 artists and one might prove a hit," says Generator CEO Jim Mawdsley who concentrates his agency's efforts on assisting the development of regional music businesses and helping identify career paths and develop the commercial viability of artists.

"It's great to see the likes of Leona Lewis come through and build a career, but I don't know what the purpose of [The X Factor] is any more; is it about making money for the television programme or is it really about finding and uncovering a new major talent? I'm not so sure."

Yet Mawdsley, who recently published the second in a series of papers asking questions about the future of the UK music industry in his campaign paper, "Who Develops Our Artists?", praises the BBC's expansion of its *Introducing* initiative which will see it add an

unsigned *Introducing* act to Radio 1's daytime playlist every week from January next year.

A staggering 34,000 new artists have now signed up to the *Introducing* scheme which has clearly found favour with budding musicians. With *Introducing* stages at numerous festivals including Glas-tonbury, T in the Park and Sonar, and Radio 1, 1Xtra, 6 Music

and more than 30 local BBC stations offering daytime airplay for the participating acts, *Introducing* has proved a fantastic opportunity and has already aided the careers of acts including The Ting Tings, White Lies, Chipmunk and Marina & The Diamonds.

BBC *Introducing* executive producer Jason Carter says the core aim is to support and help develop new musicians. "There is definitely a need to help create artists that can sustain a career rather than the short, sharp burst that may happen," he says. "What better way for Radio 1 to do it than to give a new musician a coveted slot on the playlist? It is a bold thing to do with a station like Radio 1. We have our targets and Rajar to think about, but it is demonstrating how important it is for us to support brand new and unsigned musicians."

Meanwhile, other initiatives reaching out to musicians and songwriters across each and every genre include *Music Week's* Breakout live event with All Night Long Promotions, a monthly new talent showcase at Camden's Proud venue which aims to bring up-and-coming artists to the eyes and ears of both the public and music industry and has proved a huge success with 1,500 people attending the first two events alone.

The *NME* has launched its own new talent scheme, Breakthrough, while elsewhere the likes of the pan-European Surface festival, the Live and Unsigned competition, which attracts around 10,000 entries every year, and the Emergenza Festival, which claims to be "the world's biggest live band festival" and helps promote new bands from Stuttgart to Sydney, are all attempting to provide a stepping stone for new acts busy searching for success.

Meanwhile DAB and online station Amazing Radio has been operating since 2006 and has since gathered 29,000 songs which are available for download via its site amazingtunes.com.

Surface Festival managing director Jay Mitchell believes that in an ever-more competitive world for new acts where labels are considering their new signings more carefully than ever before, initiatives such as the Surface Festival play an invaluable role in helping the brightest new talent to shine.

"It's so difficult to make it in the music industry these days; it's easier to win the lottery," says Mitchell. "We are not promising fame and fortune. We provide a service that does exactly what it says on the tin. We promise an industry showcase in front of a panel who may help you. You get to play some of the best venues in the UK and then you get the prizes; it's all there in black and white."

With a head office in Birmingham and around 100 people working under the Surface umbrella in more than 14 cities across the UK and Europe, the company offers more than £100,000 in prizes and "opportunities" to artists that reach the final stages of the competition.

A quick look at its website illustrates both the array of sponsors involved, from Zildjian to Last.fm, and the wealth of prizes on offer. The first-place winners will take home a long list of goodies including a Marshall rig and an array of benefits that include a slot at Sziget Festival and PR and marketing support from Quite Great Communications.

That is not bad considering the outlay for an act is a deposit of £50 that is returned as long as they simply manage to turn up at the first gig and attract 25 fans. They also get £1 for each ticket sold and more should they sell in excess of 25.

Meanwhile, Live And Unsigned, which was set up in



2007, regularly attracts thousands of entries eager to gain access to its prize pool, also valued at £100,00, and the opportunity to play at some of the leading venues in the UK.

After around 80 auditions and gigs that take place up and down the length of the UK, 50 acts are selected to reach the Live and Unsigned finals at the IndigO2 venue within The O2 complex. Each act then gets to play two songs in front of an audience that includes a celebrity panel of judges.

According to Live and Unsigned events director Chris Grayston, the initiative differs greatly from the likes of The X Factor, not least in the way it encourages both originality and musical creativity within almost any genre.

"It is aimed at anyone that can write and be original with music," says Grayston. "The entrants are judged on originality and live ability; they need to plug in and play. It's not just about what they can do on AutoTune or material that's been polished by a producer."

With three months to go before the 2011 Surface Festival season kicks off it looks like being a record year for the scheme with 8,000 registrations already in the bag. No fewer than 500 shows in cities across the UK and Europe are currently being planned and Mitchell is buoyed by the fact that Surface is attracting an increasing number of repeat registrations.

"The reapplication rate is increasing, for example if a band entered last year and got to the semi-final they are re-applying. The rate has increased year on year and that underlines the validity of the initiative," says Mitchell.

"We are in our sixth year now in probably one of the most difficult and challenging times that the music industry has ever seen. Surface is growing and becoming more successful each year and that's obviously great to see, it's a proven opportunity for new talent."

chris@musicweek.com

ABOVE
The Lottery
Winners at the
Live and Unsigned
finals

LEFT
Showcase events
such as *Music
Week's* Breakout
support emerging
talent such as
Toxic Funk Berry

BELOW
Inaugural X Factor
winner Steve
Brookstein



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Features



THE BIG TICKET

Mergers and record-breaking tours helped make 2010 a good year for the ticketing industry. But with the recession biting and the arrival of Fox, the industry is fastening its seatbelts for a rollercoaster 2011

Ticketing

By Gordon Masson

IT HAS ALREADY BEEN AN EVENTFUL YEAR in the ticketing sector but things could well be about to heat up in the months ahead, with industry observers forecasting more competition in the UK and further consolidation among existing players.

The past 12 months have arguably been the most frenetic to date in the UK ticketing business with the huge merger of Live Nation and Ticketmaster taking effect, as well as knock-on contracts such as Live Nation's deal with CTS Eventim as its preferred ticketing partner.

Despite the UK suffering from one of the deepest recessions in living memory, the entertainment business – and live music in particular – have somehow managed to endure and, in some cases, thrive.

Ticketmaster UK managing director Chris Edmonds says, "We've seen our business hold up across all genres in music, while West End theatre and comedy have also been very strong. In terms of disposable income, consumers still seem to be willing to invest their money in a good night out, well ahead of time."

The Ticket Factory general manager Will Quekett reports that turnover in terms of the number of tickets sold has doubled, while at the other end of the scale WeGotTickets, which caters to the grassroots sector, also reports robust growth.

"We have been growing at 30% year-on-year, but last year was 60% both in the number of events on sale and the number of tickets we're selling and the booking fees we're earning," says WeGotTickets founder Dave Newton.

"Without the recession we may have had even bigger growth, but last month was a record-breaking month yet again and we're just short of hitting the 1m tickets per year mark now."

And while the primary ticketing operations show no sign of flatlining, the re-sale businesses are also reaping the benefit of public demand for live music.

"Our business is continuing to grow in multiples rather than as a percentage, which is encouraging," says Viagogo UK director Ed Parkinson. "Many major festivals sold out quicker than ever during 2010, while recently Take That's 2011 tour broke all records and tours from Kings of Leon and Foo Fighters have done amazingly well, so live definitely remains strong."

"Because of the recession we've also seen people trading down holidays to go to festivals or maybe putting off

a major purchase like a car, but still wanting to enjoy themselves by going to see live entertainment. The music industry still has a product that people are passionate about and love."

However, it has not been all good news across the ticket industry in 2010. Online ticketer Seatem was one high-profile company to run into financial difficulties and appoint administrators.

"We picked up some new clients from Seatem, but more in the lifestyle and tourist attractions sectors," says Ticketmaster's Edmonds.

Quekett says The Ticket Factory also added new accounts from the Seatem stable, but he is hopeful the recession will not claim other ticketing victims. "It's been a tough environment for everybody, but as far as I know there's nobody else who is in a similar position to Seatem," says Quekett.

Indeed, most existing operators are talking about growth, acquisition and new entrants to the market rather than shrinkage.

Live Nation this month acquired one of France's most significant ticketing outlets, Ticketnet, prompting speculation that the global powerhouse is on a spending spree to tighten its grip on the international ticketing market.

But it is not just Live Nation that is looking to bolster its business. Speculation was rife that rival AEG has also been looking to acquire a significant ticketing business to counter the perceived power of the Live Nation Ticketmaster marriage. While that has not come to pass, AEG recently licensed a system to launch its own in-house ticketing operation.

Meanwhile, Rupert Murdoch is looking at ticketing as a way in which he can leverage his global empire to potential punters. The media mogul's Australian holding company News Limited has launched FoxTix to test the waters for what observers believe might become a new international ticketing service, tapping into such outlets as *The Sun*, *News of the World*, *The Times* and Sky TV in the UK to reach large segments of the population.

But not everyone is phased by that prospect. "I didn't sweat when I heard about FoxTix," says Newton. "The bigger companies probably don't understand how we exist, but we can still make money on a 50p booking fee."

WeGotTickets may service the grassroots sector, but Newton reveals some potential rivals have started emerging. "A lot of people have come in from different businesses, whether they're looking at ticketing from a web-based perspective, a mobile perspective or a marketing perspective. Fatsoma and Skiddle, for instance,

have come at the business from a social networking perspective."

Ticketline owner Paul Betesh agrees, but stresses it is not an easy market to break into. "The established players are constantly looking at ways to develop and improve our systems and that means any new players need to have significant finances and cashflow to match that."

He adds, "The banks have tightened up and are much more nervous than in the past, so they're looking for security bonds and taking into consideration company history and business acumen, which again makes it hard for newcomers."

See Tickets chief operating officer Rob Wilmshurst highlights other issues to market entry. "A lot depends on the payment terms that exist between a promoter and the ticketing partner. Promoters take a close look before they trust someone to sit on their cash for however long, so new players might find it difficult."

While others are bullish about 2011, Wilmshurst observes that although demand remains strong, the ticketing business is not entirely recession-proof.

"The rise in the VAT rate and public sector job cuts are definitely going to affect us because they're part of our customer base," says Wilmshurst. "We're in for interesting times but I think we'll go backwards before we go forwards."

As a result, See Tickets is looking at other ways to stimulate growth. "Our software system house is strong in football and can be used to control everything from CRM and catering to merchandise. That is done well with the likes of Nottingham Forest, Notts County, Millwall, West Ham, Blackburn and Fulham and we have a couple of the bigger Premier League clubs in the pipeline. It's a small leap from that back into the arenas market, so we'll be looking for opportunities there," says Wilmshurst.

Ticketline has a similar strategy. "Having our own software is a real bonus," says Betesh. "It's been seven years in development and we're continually updating it, but it's made it easier for us to go into new venues and we're winning a lot of new business with it."

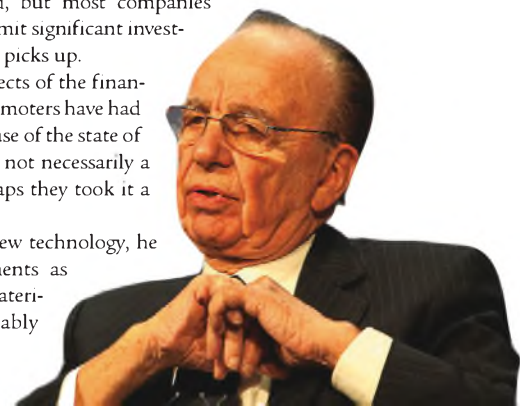
With technology playing an increasingly important role in ticketing solutions, 2011 could see a number of new systems trialled, but most companies appear reluctant to commit significant investment until the economy picks up.

Betesh sees other effects of the financial climate. "A lot of promoters have had to re-think pricing because of the state of the economy, but that's not necessarily a bad thing because perhaps they took it a bit far in some cases."

When it comes to new technology, he believes such developments as RFID wristbands will materialise. "RFID probably

ABOVE
Pulling power: Take That, Kings of Leon and Foo Fighters tours have contributed to a boom time for the ticketing business

BELOW
Global force: Rupert Murdoch's FoxTix operation recently launched in Australia and is expected to appear on the global stage in the near future



Features

From theatres to moshpits Dynamic pricing to hit the concert market



One major development consumers are likely to experience during the coming 12 months is the introduction of dynamic pricing to the live music market.

The issue was one of the central undertakings made by Live Nation and Ticketmaster in their merger, with the companies determined to use dynamic

pricing systems to help sell more seats, while at the same time offering a better deal to consumers.

"In very simple terms dynamic pricing is an airline-style model of ticketing where the prices can start low, but go up and down in value according to demand," explains TopTix VP international business development John Pinchbeck, whose latest SRO4 software suite can cater for DP systems.

Such models have been prevalent in theatre for some time, varying prices between midweek and weekend performances, while premium seats can be held back to help maximise margins.

"We can include all sorts of factors to alter pricing," continues Pinchbeck. "For example, if it is the purchaser's birthday we can alter the price or even offer them a free CD with their ticket – it can all be handled by our software."

The Ticket Factory general manager Will Quekett notes, "There are substantial technological challenges, but some

companies have dipped a toe in the water to do dynamic pricing manually – we did a successful In The Night Garden tour with Andrew Collier, where the prices varied according to time and day of performance."

But most observers believe the catalyst for DP models will be when Live Nation and Ticketmaster figure out their stance.

Giving an insight into Live Nation's strategy, Ticketmaster UK managing director Chris Edmonds says, "It's an effective response in terms of meeting the challenges the secondary market throws at us and I believe dynamic pricing will become a normal part of the ticketing business in the UK during the next 12 to 18 months."

That undertaking does not seem to worry the secondary players. Viagogo UK director Ed Parkinson says, "The secondary market exists for a number of reasons, but the main one is that people these days buy tickets many months in advance of the event, but their plans can change and they might want to exchange their tickets if they cannot use them."

But while noting prices can go down as well as up, See Tickets chief operating officer Rob Wilmshurst believes DP technology will not always be used to benefit the consumer. "Whether we get to a stage when we mimic the RyanAir model, I don't know," says Wilmshurst. "They can track your IP address and can tell if you look twice at their website, allowing them to jack up the ticket price."

reflects the way society is heading – putting everything on plastic rather than carrying cash," says Betesh.

"There are a lot of clients looking to adopt technology to set up cashless festivals and venues, but that's maybe 18 to 24 months away," says Edmonds. "We did

some barcoded wristlets this year at the likes of Lovebox festival and that worked very well."

And revealing one particular triumph for Ticketmaster, Edmonds adds, "Interactive seat maps have been incredibly successful, as we've seen a signifi-



"People have come in from different businesses... they are looking at ticketing from web-based, mobile or marketing perspectives"

DAVE NEWTON, WEGOTTICKETS

cant uplift in the conversion to sales, so that's something we're looking to build on."

But for WeGotTickets, such technological targets are not so important. "We still deal with a lot of promoters who are putting on music in a room above a pub, so all they need realistically is a list of names on a piece of paper."

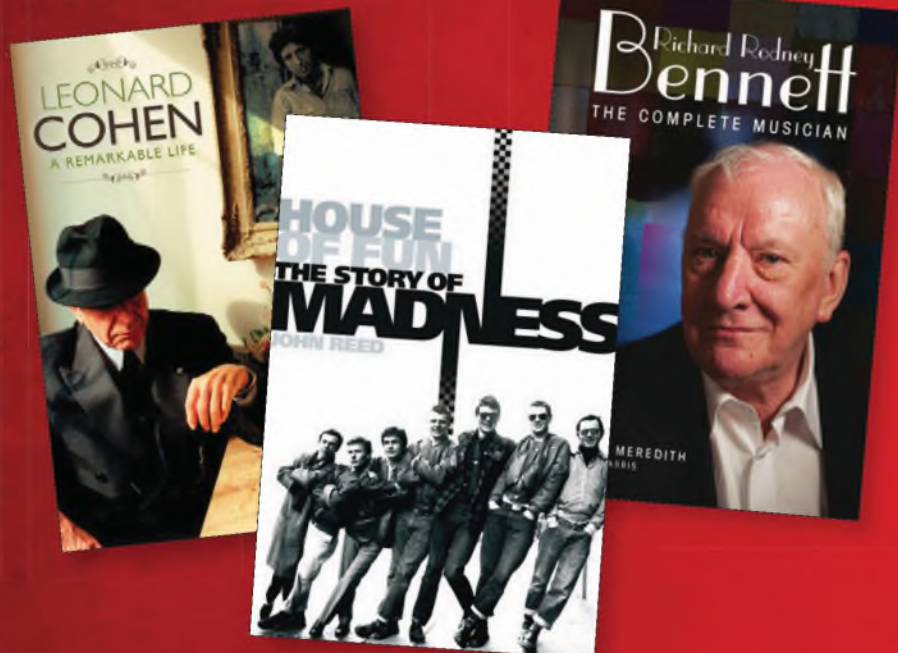
Newton's strategy for continued expansion is therefore simple. "At the moment we are looking at ways to make our technology work on higher-capacity shows by making our door entry slicker."

Overall with companies large and small eyeing growth, the UK business remains in good health and has even broken records despite a perceived lack of disposable income in the general populous.

"There was a fear that the sales for Take That might have taken a lot of money out of the pool, but that doesn't seem to be the case because our on-sales are all going remarkably strongly and we're very optimistic about the year ahead," says Edmonds.

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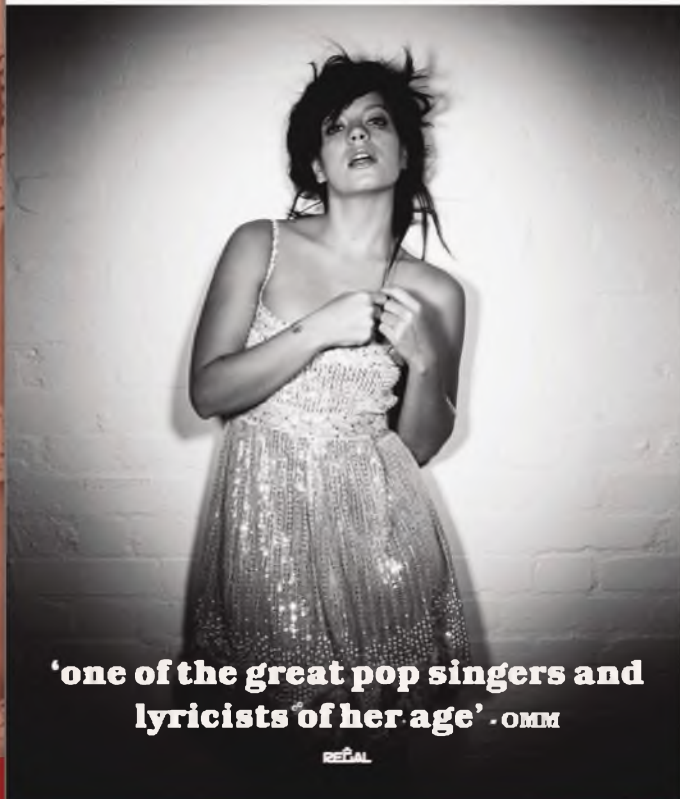


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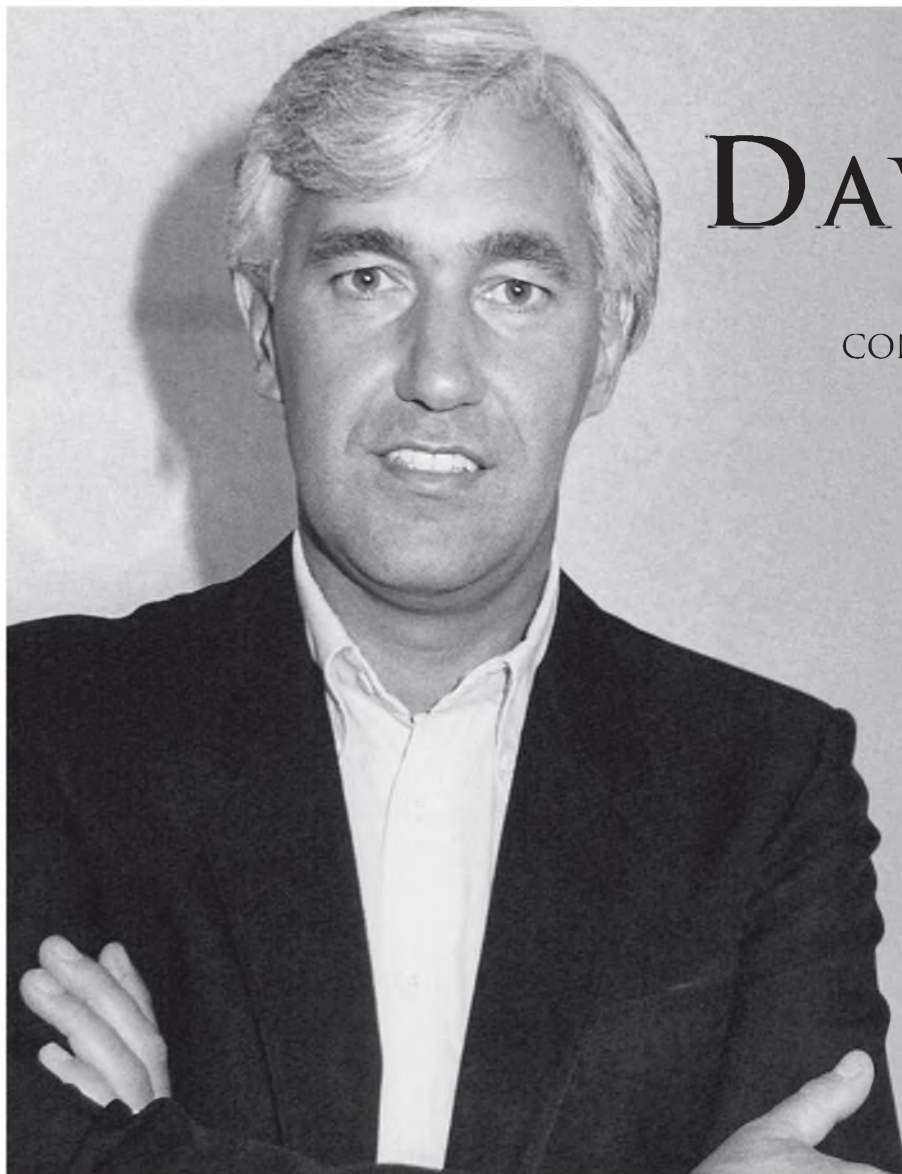


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MUSIC WEEK PRESENTS...

1 FILMS OF COLOUR Actions

Contact Paul Carey | paul@themusicmanagement.com



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

www.myspace.com/filmsofcolour

2 TINY MAGNETIC PETS Girl In A White Dress

Contact Una Fagan | +353 85 138 3103



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

www.myspace.com/tinymagneticpets

3 JAZZ MORLEY Disconnected

Contact Iain Martin | 07976 239079



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

www.myspace.com/jazzmorley

4 GRAND CENTRAL Baby You Know

Contact John Robinson | kinetikmuzik@gmail.com



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

www.myspace.com/grandcentral

5 DEVILLE Lips

Contact Emma Hughes | thisisdeville@me.com



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

www.myspace.com/thisisdeville

6 SWIFT MANOUVER David & Goliath

Contact Paul Paget | paulpaget@02.co.uk



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

www.myspace.com/swiftmanouver

7 ARCADY BLISS Feeling The Glow

Contact Anil Kishan | kishan.anil@gmail.com

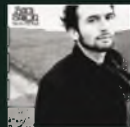


With MTV synchronisation in the US following this year's Midem conference and a string of well-received gigs over the summer, Arcady Bliss, spearheaded by songwriter Charlie Elwess and guitarist Anil Kishan, are a formidable new prospect. Soaring vocals, delicious guitars and winning songs make this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

www.myspace.com/arcadybliss

8 SAM SALLON Long Way Down

Contact Martin Jefferies | martin@emjaymedia.co.uk



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

www.myspace.com/samsallon

9 THA VILLE FEAT. KELE LE ROC More Than Friends

Contact John Delday | urbanlite@aol.com



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

www.myspace.com/thavillian

10 BERRI FARLEY If I Had A Pound

Contact Amy Swift | amy@musicweek.com



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

www.myspace.com/berrifarley

11 PETER JACKSON FEAT. SIZZLA Miss Right

Contact John Delday | urbanlite@aol.com



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

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

www.myspace.com/peterjackson905

12 K.NERS FEAT. KARDINAL OFFISHALL Messy

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



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

www.myspace.com/kners

13 FREDRIKO Champagne

Contact Frederic Jean Baptiste | xtrem01@hotmail.com



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

www.myspace.com/akafredriko

14 SONIC TEMPLE Reason For Light

Contact Arpad Kollanyi | arpadkollanyi@gmail.com



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

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Features

COPYING PAYS

The little-known world of private copy levies – where the likes of CD-R and DVD-R manufacturers pay rights holders to compensate for potential home copying – has become a billion-euro business. But a recent European Court of Justice ruling is about to shake this procedure to its core

Copyright

By Susan Butler



ASK MOST BUSINESS PEOPLE in the music industry about private copy levies, and the responses are likely to be blank stares. This is understandable since big royalty cheques do not come from the sales of equipment or blank media used by consumers to copy music or movies.

Even many of the most experienced lawyers do not really know what the levies – called DART royalties in the US – cover. On the other hand, this lack of knowledge or interest by anyone other than a select few is somewhat surprising since the music industry is, after all, a business built on cents-per-unit and, in the future, likely thousandths-of-a-cent-per-stream. Thankfully there are some people paying attention to these royalties which, according to some estimates, have reached more than €1bn annually, especially since the European Union seems to be taking a closer look at the levies.

Last month, the European Court of Justice reached a decision that will impact who can be charged for a levy and may impact the calculation of levies, with the possibility that some money may even have to be returned by rights holders.

PRIVATE COPY LEVIES

Copyright laws generally give an exclusive right to copyright owners to prevent other people from copying their work. In some countries, there is an exception that permits copies of certain types of work to be made without permission if they are made for private use.

But to compensate rights holders for that private copying, many countries have a private copy levy system in place. That levy is typically paid by manufacturers or importers of certain types of electronic recording equipment and devices or on media created for recording, such as blank cassettes, CD-Rs, DVD-Rs and so on. And the cost is generally passed on to the consumer through the price of the product.

Each country that has a levy also tends to have a different definition of the type of equipment, devices or media covered by the levies, as well as different amounts, from every other country. So the price of a piece of equipment or device or blank media in one country is rarely the same as in another. And some countries only have levies on blank media, while other countries have levies on media and equipment.

Equipment and media manufacturers tend to view such inconsistency – and the levy – as harming their ability to compete in a market with different types of equipment and media as well as in a cross-border market.

Despite the complaints, lawmakers have so far understood that the basis for the private copy levy is the view that if a company wants to manufacture recording equipment or recordable blank media, it must pay some-

thing to right holders whose work is likely copied by the equipment or onto the media.

DECISION: DON'T REACH TOO FAR

Last month the European Court of Justice honed in on private copy levies charged by most countries in the EU. Its interpretation of a portion of the EU Copyright Directive is not being received very well by most rights holders' private-copy-levy experts.

The EU Copyright Directive: The EU in 2001 adopted a Copyright Directive that included the following provision: the member states are allowed to provide, in their national laws, for an exception or limitation to a copyright owner's exclusive right to prevent others from copying a work. This exception could apply to certain types of reproduction of audio, visual and audio-visual material for private use, accompanied by fair compensation for right holders.

The US could set up, or continue using, schemes such as a levy system. The resulting legislation in European countries varied in their definitions of the equipment or blank media used for private copying that would be subject to a levy. The UK and Luxembourg (ironically where the court is located) did not adopt private copy exceptions.

The Case Background: There are various collectives that collect the levies as well as other royalties for copyright holders in audio or audiovisual works, including songwriters, performers and producers. SGAE does so in Spain for composers and songwriters, among other rights holders.

SGAE attempted to collect money for levies for 2002-2004 from Padawan, a company that marketed devices for CD-Rs, CD-RWs, DVD-Rs and MP3s. The company refused to pay, claiming it was not required to do so, claiming the devices were not for private copying. A Spanish court ordered the company to pay SGAE €16,759. The company appealed, arguing that the Spanish legislation was inconsistent with the Copyright Directive, among other points.

The appeals court wanted guidance from a European court before making a decision about the proper system for private copy levies and what would amount for a levy would be fair compensation. So the appeals court asked the ECJ for a decision interpreting the Directive in this regard.

In its decision, the ECJ noted that the Spanish court must decide whether the Spanish law is compatible with the Directive using the following guidelines, for example whether the law is improper and should not be enforced after considering these guidelines and applying them to the country's law.

The Decision: Even though each country adopts its own laws and sets up its own private copy levy system,

everyone within the EU must interpret fair compensation "uniformly," the court held.

To interpret it uniformly, fair compensation – the levy – must be calculated based on the harm caused to authors of protected works as a result of the private copying exception. This is how to reach a "fair balance" between the "persons concerned", that is, between the interests of rights holders and the interests of users.

But the "persons concerned" who must pay the levy are not necessarily the private copiers.

Governments may establish a private copying levy chargeable to "those who have the digital reproduction equipment, devices and media and who... make that equipment available to private users or who provide copying services for them", wrote the court. "Under such a system, it is the persons having that equipment who must discharge the private copying levy."

The companies may make the person ultimately responsible for the copying, such as the consumer, pay for the levy indirectly by charging a higher price for the equipment, device or media.

But, the court also held, the levy may not be applied indiscriminately to devices and media that is not made available to private users and is "clearly reserved for uses other than private copying".

"The indiscriminate application of the private copying levy to all types of digital reproduction equipment, devices and media, including in the case expressly mentioned by the [Spanish appeals] court in which they are acquired by persons other than natural persons for purposes clearly unrelated to private copying, does not comply with [the EU Copyright Directive]," wrote the court.

As a result of this decision, there may be claims made by manufacturers and distributors of equipment, devices and media that were not made available for private copying yet were charged levies. They may want refunds from collective rights managers or rights holders. Which societies will vigorously oppose such claims and which ones will refund levies that could be considered to have been collected contrary to this decision remain to be seen.

Susan Butler is the executive editor of Music Confidential.

To compensate rights holders for private copying, a private levy system is paid by manufacturers of electronic recording equipment, with the cost generally passed to the consumer through the product's price



Features music:) ally

WILL THE STREAM RUN DRY?

Music streaming services are stretched: user growth is being accompanied by surging overheads, while revenues are still far from sustaining the sector. Is it time to put up or shut up?

RIGHT
Spotify's three-tier subscription service is slowly bridging the gap between labels and consumers

Streaming services

THE ECONOMICS OF STREAMING MUSIC, particularly the ad-supported variety, are notoriously brutal. Startups can all too easily become victims of their own success if rocketing usage leads to a sharp uptick in rightsholder payouts and running costs without a similar advance in revenues to pay for it all.

Can streaming music make its numbers add up, even when there is a subscription element? Powerful industry executives including Warner Music Group CEO Edgar Bronfman Jr have already made their minds up that on-demand streaming must become a subscription business sooner rather than later.

The past month has seen more light shed on the business models within streaming music, with Spotify revealing its label payouts, we7 publishing its latest set of financial results and a heated debate kicking off in the US by the former boss of Imeem.

Spotify's recent figures are startling on two counts. Firstly, it revealed that it has paid out €40m (£34.6m) to rightsholders since launching in October 2008, but thanks to a dramatic growth in usage of the service €30m (£26.0m) of that has been paid in the first eight months of 2010. In the context of the overall music industry pie, €30m might be small beans, but it represents significant new revenues for labels nonetheless.

The second startling point was the revelation that Spotify is now a bigger source of revenues than iTunes for labels in several European countries, notably Sweden, Norway and Spain.

Digital execs from Sony Music and Universal were both quoted in Swedish media reports as saying Spotify was not only becoming their largest digital sales channel there, but had also overtaken physical retailers. According to Sony Sweden head of digital Jacob Herbst, some of its artists are already receiving 80% of their revenues from Spotify plays, rather than sales of their music.

News that Spotify is out-earning iTunes in Sweden in terms of label payouts provides fascinating context for the recent speculation that Apple is actively encouraging US labels not to sign licensing deals with Spotify for its launch on that side of the Atlantic.

The key point about Spotify's payout figures, though, is that they are just payout figures. The missing pieces of the puzzle are the company's revenues and its running costs. Without these elements, it is impossible to gauge whether these payouts are sustainable in the long-term.

If recent reports are to be believed, Spotify now has around 650,000 paying subscribers, with 90% of them on its top-tier €9.99 (£8.65) package, and the other 10% paying €4.99 (£4.31). That would mean subscription revenues in the region of €6.2m (£5.4m) a month, plus whatever Spotify is making from advertising to its other 9.4m-odd free users.

Running costs? Your guess is as good as ours, but as Apple's billion-dollar investment in its new data centre shows, these cloud services do not come cheap to set up or run. Spotify's payments

The screenshot shows the Spotify website's pricing page. At the top, there's a navigation bar with 'About Spotify', 'Get Spotify', 'Mobile', 'Help', and 'Blog'. Below that, there are tabs for 'Overview', 'Premium', 'Unlimited', 'Free', and 'Open'. The main content area features three large green boxes representing different subscription tiers:

- Premium:** Priced at £9.99 per month. It includes 'Play local files', 'Share with friends', and access to 'Millions of tracks'. It also lists 'Spotify on your mobile', 'Offline mode for playlists', and 'No advertisements'.
- Unlimited:** Priced at £4.99 per month. It includes 'Play local files', 'Share with friends', and access to 'Millions of tracks'. It lists 'No advertisements' and 'Unlimited streaming of music'.
- Open:** It's free, with 'no invitation needed'. It includes 'Play local files', 'Share with friends', and access to 'Millions of tracks'. It lists '20 hours per month of streaming music'.

to rightsholders are climbing steeply, but it is not profitable yet.

The challenges of rapid growth were shown clearly in we7's financial results for 2009, when it reported a loss after tax of £3.66m. Monthly unique visitors to its site grew by 1,350% between November 2008 and December 2009, while music listening grew by 1,753% in the same period. Yet this saw we7's sales costs increase to £1.51m, while administrative expenses reached £2.52m. Advertising revenues of £361,081 failed to keep pace – hence the loss.

We7's results were less a condemnation of that particular company and more a clear sign of the issues faced by streaming music services. As usage grows, so revenues need to match the increased payments to rightsholders and running costs. Deep pockets, nerves of steel and firm backing from the industry are essential to anyone hoping to prove that the numbers can add up in the long term.

Spotify and we7 are still going, of course. Imeem is not, having sold to MySpace last year before being shut down. Its CEO Dalton Caldwell gave a no-punches-pulled speech this month at the Startup School event hosted by Y Combinator, and told a room full of bright young entrepreneurs exactly why they should steer clear of the music industry.

He warned of inflated minimum payments demanded by labels, wafer-thin margins, high costs and the fact that clauses in licensing deals requiring renegotiation if the startup is bought makes selling these companies even tougher – which in turn has led to venture capital firms running the other way when presented with most streaming music startups.

There has been an interesting debate following the Y Combinator event, with both MOG and Rhapsody weighing in to say that the outlook is nowhere near as bleak for their companies as Caldwell made out. MOG CEO David Hyman claimed to be happy with his label deals, and threw in a crack about digital music being "a game that every 20-something wants to try and play", implying that Imeem's failure was down to its youthful management team, rather than wider problems in the market.

Several conclusions can be drawn from this debate, as well as the figures from Spotify and we7. That streaming music is no place for the faint-hearted is well known. However, it has to be said that purely ad-supported streaming music seems, for now, to be in a bad place. We7 maintains it could be in a cash-positive position by the end of 2011, but persistent industry speculation about the burn rate of services such as MySpace Music would seem to be borne out.

Spotify's offering is more nuanced, though. It is clear that the road to profitability for that company lies in its premium subscriptions – it says conversion rates are rising steadily, with a spike every time it introduces new features even in the free version. As things stand, streaming startups need healthy bases of paying customers to even hope to make ends meet at some point.

However, Spotify's argument has always been that its free tier is a crucial part of its business model, in a way that a time-limited free trial – the option favoured by US labels and seen in services such as Rdio, MOG and Thumbplay Music – is not.

With European rightsholders having reaped the rewards of Spotify's hybrid free/pay model to the tune of €30m this year alone, there is some momentum behind the idea, although whether the publication of the payout figures helps Spotify ink US licensing deals this year as planned remains to be seen.

Thinking more widely, the end of 2010 does feel like put up or shut up time for all parties involved in the streaming space. Spotify must convince the industry that its business model has long-term legs as it comes to renegotiate its European licensing deals while striking new ones in the US and elsewhere in the world.

There is also the ongoing debate over what proportion of its payouts is finding its way into the pockets of artists. However, the crunch-time feeling extends also to rightsholders, who have been accused in the past of milking startups for cash in the short-term and then letting them fold.

Spotify is an increasingly lucrative source of digital revenues for labels in Europe, but its survival depends on how they see the long game playing out.

BELOW
Despite its monthly unique visitors growing by 1,350% between November 2008 and December 2009, we7 reported a loss after tax of £3.66bn



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Booking deadline: Thursday 12pm for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

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

● The Priests Noel (Epic)



- James Rhodes *Bullets & Lullabies* (Warner Bros)
- Sufjan Stevens *All Delighted People* (Asthmatic Kitty)
- T.I *No Mercy* (Atlantic/Grand Hustle)
- Bryn Terfel *Carols And Christmas Songs* (Deutsche Grammophon)
- Various *For Coloured Girls* (Atlantic)

December 13

Singles

- **Bullet For My Valentine** *Bittersweet Memories* (Columbia)
- **Eva Cassidy** *Silent Night* (Blix Street)
- **Cee-Lo Green** *It's OK* (Warner Brothers)
- **The Damned Things** *We've Got A Situation Here* (Mercury)
- **The Drums** *Me And The Moon* (Island/Moshi Moshi)
- **Duran Duran** *All You Need Is Now* (Parlophone)
- **Gypsy & The Cat** *The Piper's Song* (RCA)
- **Harry Hill** *Ken* (Island)
- **Jonathan Jeremiah** *See* (Island)
- **Alicia Keys** *Wait Til You See My Smile* (J)
- **George Michael** *December Song* (I Dreamed Of Christmas) (Island)
- **Mona** *Trouble On The Way* (Island)
- **N-Dubz** *Girls* (AATW/Island)
- **The Pretty Reckless** *Just Tonight* (Interscope)
- **The Priests & Shane McGowan** *Little Drummer Boy/Peace On Earth* (Epic)
- **Rumer** *Rumer Sings Bacharach At Christmas* (Atlantic)

- **Seal** *Weight Of My Mistakes* (Reprise)
- **Shakira feat. Dizzee Rascal** *Loca* (Epic)
- **Usher** *More* (LaFace)

Albums



- **Ciara** *Basic Instinct* (RCA)
- **The Damned Things** *Ironiclast* (Mercury)
- **Jamie Foxx** *tbc* (J)
- **Pitbull** *Planet Pit* (J)
- **Lil' Wayne** *Tha Carter IV* (Island)

December 20

Singles

- **Arcade Fire** *The Suburbs* (Sonovox)
- **The Bees** *Winter Rose* (Fiction)
- **Caribou** *Leave House* (Rough Trade)
- **Caro Emerald** *Riviera Life* (Dramatico)
- **Bryan Ferry** *tbc* (Virgin)
- **Macy Gray** *Real Love* (Concord/Island)
- **Annie Lennox** *God Rest Ye Merry Gentlemen* (Island)
- **Pixie Lott** *Can't Make This Over* (Mercury)
- **Rihanna** *What's My Name?* (Def Jam)
- **Sick Puppies** *All The Same* (Virgin)
- **Train** *Shake Up Christmas* (Columbia)

Albums

- **Duran Duran** *All You Need Is Now* (Parlophone)
- **Keri Hilson** *No Boys Allowed* (Interscope)

December 27

Singles

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

Albums

- **Israel Kamakawiwo'ole** *Over The Rainbow* (Decca)

January 3

Singles

- **James Blunt** *So Far Gone* (Atlantic/Custard)
- **Emma's Imagination** *This Day* (Must Be The Music)
- **Jessie J** *Do It Like A Dude* (Mercury)
- **Pendulum** *Crush* (Warner Brothers)
- **Professor Green** *Jungle* (Virgin)

The new single from Professor Green's acclaimed debut *Alive Till I'm Dead* takes the listener on a gritty lyrical journey through urban life and boasts an equally grimy video. *Jungle* features vocals by rising Irish singer Maverick Sabre with production by True Tiger. *Alive Till I'm Dead* reached number two on the UK albums chart and has been certified gold, spawning single sales of more than 500,000 copies. This single's release will be backed by live dates through December.

- **Queen** *back catalogue singles* (Island)
- **White Lies** *Bigger Than Us* (Fiction)

Albums

- **Queen** *Greatest Hits I/Greatest Hits II* (Island)

January 10 & beyond

Singles

- **30 Seconds To Mars** *Hurricane* (Virgin) (1/10)
- **30+STM** *Hurricane* (Virgin) (1/10)
- **Aggro Santos** *Like U Like* (Future) (1/10)
- **Alex Clare** *Up All Night* (Island) (1/10)

- **Jodie Connor** *Now Or Never* (Polydor) (1/10)
- **J. Cole** *Blow Up* (RCA) (1/10)
- **Bruno Mars** *Grenade* (Elektra/Atlantic) (1/10)
- **Travie McCoy** *tbc* (Decaydance/Fueled By Ramen) (1/10)
- **My Chemical Romance** *Sing* (143/Reprise) (1/10)
- **Rihanna feat. Drake** *What's My Name?* (Def Jam) (1/10)
- **You Me At Six** *feat. Chiddy Bang* *Rescue Me* (Virgin) (1/10)

Albums



- **Adele** *21* (XL) (24/1)
- **Hercules & Love Affair** *Blue Songs* (Moshi Moshi/Co-operative Music) (31/1)

“Hercules & Love Affair's debut album was one of the best releases of 2008, an elaborate throwback to the disco days of Seventies New York. Fast forward two years and things have changed: the band are no longer on EMI as the major tightens its belt and global financial worry has given way to full-on economic misery and belt tightening. Hercules, too, have changed their cloth: while the disco glitz and jacking house of their debut do remain here – notably on *Falling*, one of the weaker songs – *Blue Songs* is a palpably more downbeat, contemplative affair. Typical of this thoughtful approach is album closer *It's Alright*, written by Chicago house master Sterling Void and later covered by the Pet Shop Boys. Here it is slowed down to a piano lament, with none of the original's joie de vivre but all of its poignancy. Best of all, though, is the title track, which features gorgeously downbeat woodwind, throbbing, minimal synths and the sounds of

chirruping insects, overlaid with the most perfectly harrowed vocal.”

www.musicweek.com/reviews

- **Chase & Status** *No More Idols* (Mercury) (31/1)
- **Cloud Nothings** *Cloud Nothings* (Wichita) (24/1)
- **Cold War Kids** *Mine Is Yours* (Downtown/Cooperative V2) (24/1)
- **Emma's Imagination** *Stand Still* (Polydor) (1/10)
- **Bob Geldof** *How To Compose Popular Songs That Sell* (Mercury) (7/2)
- **Lia Ices** *Grown Unknown* (Jagjaguwar) (14/2)
- **Wanda Jackson** *The Party Ain't Over* (Nonesuch) (24/1)
- **Jessica Lea Mayfield** *Tell Me* (Nonesuch) (7/2)
- **The Joy Formidable** *tbc* (Atlantic) (14/2)
- **The Low Anthem** *Smart Flesh* (Bella Union) (21/2)
- **Bruno Mars** *tbc* (Atlantic) (31/1)
- **George Michael** *Faith: Remastered* (Epic) (31/1)
- **My Little Cheap Dictaphone** *The Tragic Tale Of A Genius* (Tri-Tone) (1/10)



- **Neon Trees** *Habits* (Mercury) (7/2)
- **Pearl Jam** *Live On Ten Legs* (Island) (17/1)
- **Port Isaac's Fisherman's Friends** *Port Isaac's Fisherman's Friends (Special Edition)* (Island) (31/1)
- **Mike Posner** *31 Minutes To Takeoff* (J) (28/2)
- **Aggro Santos** *Aggrosantos.com* (Future) (24/1)
- **Jay Sean** *Freeze Time* (Cash Money/Island) (21/2)

SINGLE OF THE WEEK

The Finalists 2010 Heroes (Syco)



The next chapter in The X Factor's Help For Heroes charity singles, this year's finalists take on David

Bowie's classic song. With the might of the biggest show on television behind it, confidence at retail is high for this release. Last year's single, a cover of the Mariah Carey hit *Hero*, went on to deliver one of the years highest-selling singles, shifting more than 800,000 copies in the UK and quickly reaching the number one spot on the chart. As one might predict, *Heroes* is a cleanly produced, radio-friendly rendition of the original and, with *The Sun's* backing, and the obligatory performance of the track on *The X Factor*, this song will have a high public profile over the coming weeks.

ALBUM OF THE WEEK

JLS *Outta This World* (Epic)



The second album from the UK's second-biggest boy band, *Outta This World* offers plenty of

reasons for JLS's rabid fanbase to snap it up. Released on the back of hit singles, *The Club Is Alive* and *Love You More* – this year's official *Children In Need* single – the album will be offered in four different slipcases from HMV, while Play.com is stocking a limited run of signed copies of the album. The set boasts a strong cast of collaborators, with Steve Mac, Wayne Hector, Toby Gad and Jay Sean among the writers and artists credited. While creatively *Outta This World* does not exactly push the boat out, for the band's dedicated fanbase it will not disappoint.

Charts analysis

Analysis Alan Jones



Famous five rewrite pop's record books

BOY BANDS OLD AND NEW rule this week. **Take That's** Progress reunion album with Robbie Williams smashes the 21st Century sales record, **JLS** romp to the top of the singles chart, while there are multiple entries from the original boy band, **The Beatles**.

After spectacular first-day sales, partly fuelled by Take That's high TV profile, Progress sold 518,601 copies. While falling short of the all-time record of 663,389 sales in a week (a figure corrected from an original estimate of 696,000) established by Oasis's Be Here Now (a Thursday release) in 1997, it easily beats the 21st Century record of 464,471 copies that Coldplay's X&Y sold the week of its release in June 2005. With downloads available for as little as £3.99, Progress is the first album to sell more than 50,000 copies in a week digitally, with sales of 79,807 far outstripping the previous record of 49,156 set by Kings Of Leon's Come Around Sundown just five weeks ago. Take That previously sold 443,070 copies of Beautiful World in week 51 of 2006, while Robbie Williams' previous best sales week came in week 43 of 2003, when Intensive Care sold 373,832 copies. Progress is Take That's sixth number one album.

Progress's debut at number one is sweet revenge for Take That over

Rihanna, whose new album Loud follows at number two on sales of 91,916 copies. It reverses last week's singles chart scenario, where her Only Girl (In The World) enjoyed an easy second week at number one, while their single, The Flood, debuted at number two. Only Girl... dips 1-4 this week (74,248 sales) but two other songs from Loud debut: What's My Name (feat. Drake) at number 18 (21,784 sales) and S&M at number 55 (4,956 sales), raising Rihanna's tally of Top 75 entries to 25 in a little over five years.

In a week of dramatic change on the albums chart, there are also Top 10 debuts at number four for Dutch violinist **Andre Rieu** with Moonlight Serenade (58,156 sales), at number five for **Pink's** first career retrospective, Greatest Hits... So Far!!! (54,040 sales), and at number seven for **Bruce Springsteen's** The Darkness (43,822 sales), a collection of previously unreleased recordings from sessions for his 1976 album Darkness On The Edge Of Town.

Yielding right of way to the newcomers, last week's number one - Susan Boyle's The Gift - falls to number three (68,508 sales), while Bon Jovi's Greatest Hits slides 2-6 (49,191 sales) and Cheryl Cole's Messy Little Raindrops ebbs 3-8 (41,346 sales).

Sales statistics

Vs last week	Singles	Artist albums
Sales	3,083,652	2,734,315
prev week	2,808,757	1,918,869
% change	+9.8%	+42.5%

Vs last week	Compilations	Total albums
Sales	457,712	3,192,027
prev week	406,908	2,325,777
% change	+12.5%	+37.2%

Year to date	Singles	Artist albums
Sales	126,054,073	71,406,245
vs prev year	117,283,060	73,030,454
% change	+7.5%	-2.2%

Year to date	Compilations	Total albums
Sales	16,703,242	88,109,487
vs prev year	18,118,355	91,148,809
% change	-7.8%	-3.3%

Compiled from sales data by Music Week

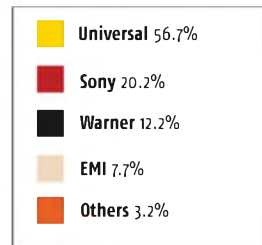
Classical tenor **Russell Watson** turns 44 this Wednesday and gets an early birthday present in the form of his 10th Top 20 album in as many years with The Platinum Collection, which debuts at number 14 (23,273 sales).

It is nearly five years since **Shayne Ward** won the second series of The X Factor. His eponymous 2006 debut reached number one and sold 531,659 copies, while its 2007 follow-up Breathless reached number two and sold 459,545 copies. A week after introductory single Gotta Be Somebody debuted and peaked at number 12, his third album, Obsession brings up his millionth album sale, debuting at number 15 with 22,452 sales.

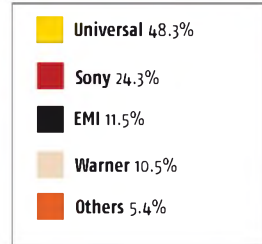
After five Top 10 albums in a row - excluding a B-sides and rarities set - **McFly** fall a long way short with Above The Noise, which debuts at number 20 (17,662 sales). Meanwhile **Tinchy Stryder** continues to make erratic progress. His 2007 debut, Star In The Hood, failed to chart and sold fewer than 7,000 copies but 2009 follow-up Catch 22 reached number two and sold 200,000 copies. After single Gangsta fizzled out at number 67, In My System got to number 10 and Second Chance reached number 22, the album that houses them all - Third Strike - makes a disappointing number 48 debut (6,438 sales), while spinning off fourth hit, Game Over (feat. Chipmunk), which sold 16,990 copies last week to debut at number 22.

Susan Boyle's chart-topping debut with The Gift last week made her, at 49, the oldest UK female soloist to have a number one album with new material - replacing fellow Scot **Annie Lennox**, who was 40 when she last topped the chart with Medusa in 1995 - and the first artist ever to have a number one album with a selection of largely seasonal songs. Fifty-five-year old Lennox had the opportunity to take back the record this week but her introductory

ARTIST ALBUMS



SINGLES



Island album - a similarly seasonal set called A Christmas Cornucopia - debuts at number 27 (11,100 sales).

Other album chart newcomers in a week of intense activity: perennially popular Irish folk duo **Foster & Allen** rack up their 29th chart entry since 1983 with Magic Moments in at number 40 (7,599 sales); **Glee Cast** return with Glee: The Music - Best Of Season One at number 41 (7,419 sales) after landing five top five albums already in 2010, with combined sales of 915,000; **Jools Holland & His R&B Orchestra's** Rocking Horse debuts at 43 (7,351 sales); **Nelly's** 5.0 debuts at 59 (5,416

sales); and US hardcore metal band **A Day To Remember** break their chart duck with fourth album What Separates Me From You in at 66 (4,586 sales).

Overall albums sales improve for the fifth time in a row, increasing 37.2% week-on-week to 3,192,027 - a 45-week high but 2.60% below same-week 2009 sales of 3,276,929.

On the singles chart, JLS rack up their fourth number one from five releases. Love You More is the second single from second album Outta This World, which drops today (Monday) Selling 118,551 copies, it is the official song for this year's BBC's Children In Need appeal and is the sixth number one from 19 releases in the series.

Ellie Goulding's version of Elton John's hit Your Song is used in John Lewis's current TV campaign, and leaps 39-3 (84,896 sales), while **Far East Movement's** recent US number one Like A G6 is an even bigger mover, rocketing 51-6 (51,519 sales).

While Take That top the albums chart and JLS take the singles crown, **Westlife** only debut at number 10 with their latest single Home (36,481 sales). All of the group's 24 previous singles charted higher, with 14 of them reaching number one.

Following the release of The Beatles' catalogue on iTunes last Tuesday, The X Factor featured songs made famous by the Fab Four on Saturday, further boosting their sales. Some 32 Beatles recordings make the Top 200, with four of them in the published Top 75. Hey Jude leads the way at 40 (7,006 sales), followed by Let It Be (46, 5,801 sales), Twist And Shout (48, 5,633 sales, and Here Comes The Sun (64, 4,195 sales). Overall, some 132,649 Beatles tracks were sold, with 12,268 Beatles albums downloaded, against 19,256 Beatles CDs and 97 LPs.

Beatles activity helped overall singles sales to increase 9.8% week-on-week to 3,083,652 - a 40-week high, and 12.40% above same-week 2009 sales of 2,743,427.

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 TAKE THAT Progress	£7.99	£8.99	£8.95	£7.99
2 RIHANNA Loud	£8.93	£8.99	£8.95	£8.93
3 SUSAN BOYLE The Gift	£8.93	£8.99	£8.95	£8.93
4 ANDRE RIEU Moonlight Serenade	£8.93	£8.99	£8.95	£10.47
5 PINK Greatest Hits... So Far!!!	£8.93	£8.99	£8.95	£8.93

Source: Music Week

International charts coverage Alan Jones

No time like the present for The Gift to make early splash

With her first album I Dreamed A Dream selling upwards of 9m copies worldwide in less than a year, the stakes were high for Susan Boyle, as second album The Gift dropped across the world last week. The initial results are in, and with the proviso that it is hard for a Christmas album such as The Gift to achieve the same initial thrust as I Dreamed A Dream when released in November, it is fair to say reaction is mixed.

In the US, it dethroned Taylor Swift's Speak Now with ease, selling 318,000 against its rival's 212,000. But over the border in Canada, Boyle was well beaten, with The Gift's opening week's sale of 13,000 proving to be less than half of the 28,000 racked up by Bon Jovi's Greatest Hits and earning it a number three debut. Boyle was also defeated by Bon Jovi in Australia. The Gift topped the chart in New Zealand and the Netherlands while debuting at

Charts sales

Key

■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE Make You Feel My Love / XL (PIAS)
2	2	GYPTIAN Hold You / MoS/Levels Recordings (ARV)
3	4	TIM BURG Seek Bromance (The Love You Seek) / DataMoS (ARV)
4	NEW	ALISTAIR GRIFFIN Just Drive / Eden (EDEN)
5	NEW	JAMIE WOOD Night Air / Candent Songs/Polydor (ARV)
6	NEW	EXAMPLE Two Lives / DataMoS (ARV)
7	9	YEO VALLEY BOYZ FEAT. MR GEORGE Yeo Valley Rap / Black Sheep (AWAL)
8	6	DJ FRESH Gold Dust / DataMoS (ARV)
9	7	PETER ANDRE Defender / Conehead (NOVIARV)
10	3	THE ROYAL BRITISH LEGION 2 Minute Silence / Royal 3rd Irish Legion (DITTO)
11	8	EXAMPLE Kickstarts / DataMoS (ARV)
12	5	NADINE COYLE Insatiable / Black Pen (BP)
13	RE	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)
14	10	ALEX GAUDINO I'm In Love (I Wanna Do It) / MoS (ARV)
15	NEW	OMD Sister Marie Says / 100 Percent (ROMIARV)
16	NEW	BEADY EYE Bring The Light / Beady Eye (DS)
17	NEW	ROC C FEAT. OH NO & POX DOG Don't Stop / Stones Throw (PIAS)
18	12	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
19	15	ADELE Chasing Pavements / XL (PIAS)
20	17	ADELE Hometown Glory / XL (PIAS)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	2	ADELE 19 / XL (PIAS)
2	NEW	FOSTER & ALLEN Magic Moments / DMG TV (SDJ)
3	1	PETER ANDRE Accelerate / Conehead (NOVIARV)
4	3	THE XX XX / Young Turks (PIAS)
5	NEW	A DAY TO REMEMBER What Separates Me From You / Victory (PIAS)
6	NEW	BRIAN ENO Small Craft On A Milk Sea / Warp (PIAS)
7	6	SUEDE The Best Of / SuedeMoS (ARV)
8	9	EXAMPLE Won't Go Quietly / DataMoS (ARV)
9	4	NADINE COYLE Insatiable / Black Pen (BP)
10	8	WARPAINT The Fool / Rough Trade (PIAS)
11	13	BELLE & SEBASTIAN Write About Love / Rough Trade (PIAS)
12	7	ALI CAMPBELL Great British Songs / Jacaranda (AMDIARV)
13	16	VAMPIRE WEEKEND Contra / XL (PIAS)
14	11	JANE MCDONALD Live At The London Palladium / JMD (AMDIARV)
15	14	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
16	10	BELLOWHEAD Hedonism / Navigator (PROP)
17	15	THE GASLIGHT ANTHEM American Slang / Side One Dummy (PIAS)
18	RE	DIZZEE RASCAL Tongue N' Cheek / Ditee Stank (PIAS)
19	12	FAITHLESS The Dance / Nate's Tunes (NATES)
20	NEW	ANDRE RIEU Christmas Classics / T2 Entertainment (RSKIGEM)

Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	A DAY TO REMEMBER What Separates Me From You / Victory (PIAS)
2	2	WARPAINT The Fool / Rough Trade (PIAS)
3	1	MURRAY GOLD Doctor Who - Series 5 Ost / Silva Screen (RSKIGEM)
4	4	SLEIGH BELLS Treats / Mom+Pop (ARV)
5	NEW	JOANNE SHAW TAYLOR Diamonds In The Dirt / Ruf (PROP)
6	3	ALOPE BLACC Good Things / Stones Throw (ADA/CIN)
7	6	CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatic (ADA/CIN)
8	NEW	FATHER CHRISTMAS Father Christmas Songs / Island (LA 2 LAND)
9	8	PINK MARTINI Joy To The World / Wrasse (ARV)
10	7	DARWIN DEEZ Darwin Deez / Lucky Number (PIAS)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	2	VARIOUS Pop Party 8 / UMTV (ARV)
2	1	VARIOUS Clubland 18 / AARTW/UMTV (ARV)
3	3	VARIOUS Dreamboats And Petticoats Four / EMI TV/UMTV (E)
4	4	VARIOUS BBC Radio 1's Live Lounge - Vol 5 / Sony Music/UMTV (ARV)
5	RE	VARIOUS Anthems - Electronic 80s / EMI TV/MoS (E)
6	6	VARIOUS Anthems Disco / MoS/Rhino (ARV)
7	NEW	VARIOUS The Ultimate R&B Album / Ultimate (Demon) (E)
8	5	VARIOUS American Anthems / EMI TV/Sony (ARV)
9	NEW	VARIOUS My Christmas Party Album / Gut (E)
10	7	VARIOUS The Annual 2011 / MoS (ARV)
11	9	VARIOUS Now That's What I Call Music! 76 / EMI Virgin/UMTV (E)
12	NEW	VARIOUS The World's Greatest Ballads / Sony (ARV)
13	20	VARIOUS Now That's What I Call Xmas / EMI Virgin/Rhino/UMTV (E)
14	8	VARIOUS 101 80s Anthems / EMI TV (E)
15	10	VARIOUS Terry Wogan Presents The Collection / Rhino (CIN)
16	NEW	VARIOUS Rock Anthems / EMI TV/UMTV (E)
17	11	VARIOUS Until One - Swedish House Mafia / Virgin (E)
18	NEW	VARIOUS oo Dance / AARTW/UMTV (ARV)
19	NEW	VARIOUS More Words For You - The Next Chapter / Universal (ARV)
20	12	VARIOUS Addicted To Bass - Winter 2010 / Ministry (ARV)

Classical albums Top 10

This	Last	Artist Title / Label
1	NEW	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade / Decca (ARV)
2	1	THE BENEDICTINE NUNS OF NOTRE-DAME Voices: Chant From Avignon / Decca (ARV)
3	2	CENTRAL BAND OF THE RAF Reach For The Skies / Decca (ARV)
4	3	ANDRE RIEU Forever Vienna / Decca (ARV)
5	4	ANDRE RIEU The Collection / Philips (ARV)
6	6	ANDRE RIEU Dreaming / Decca (ARV)
7	NEW	ANDRE RIEU Christmas Classics / T2 Entertainment (RSKIGEM)
8	5	KATHERINE JENKINS The Ultimate Collection / Decca (ARV)
9	RE	ANDRE RIEU Live In Concert / Decca (ARV)
10	RE	KING'S COLLEGE CHOIR/WILCOCKS Essential Carols / Decca (ARV)

Rock albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	A DAY TO REMEMBER What Separates Me From You / Victory (PIAS)
2	1	LINKIN PARK A Thousand Suns / Warner Brothers (CIN)
3	2	LED ZEPPELIN Mothership - Best Of / Atlantic (CIN)
4	6	PARAMORE Brand New Eyes / Fueled By Ramen (CIN)
5	3	FOO FIGHTERS Greatest Hits / RCA (ARV)
6	4	AC/DC Iron Man 2 Ost / Columbia (ARV)
7	5	MUSE The Resistance / Helium 3/Warner Bros (CIN)
8	7	GUNS N' ROSES Greatest Hits / Geffen (ARV)
9	RE	MEAT LOAF Piece Of The Action - The Best Of / Camden Deluxe (ARV)
10	RE	PARAMORE Riot / Fueled By Ramen (CIN)

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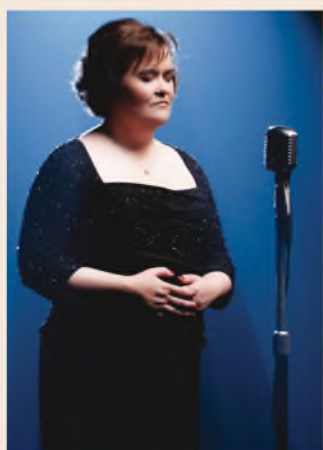
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number five in Ireland, 22 in Hungary, 24 in Switzerland and Japan, 36 in Flanders, 38 in Austria, 40 in Greece, 41 in Sweden and 42 in France.

While Boyle debuts at the top in the Netherlands, James Blunt has to settle for the runner-up slot for the third time in his career, with Some Kind Of Trouble selling 10% fewer copies than The Gift. Overall, however, Some Kind Of Trouble makes the better first impression, debuting inside the Top 10 in 10 countries, compared to The Gift's six. Some Kind Of Trouble's only number one placing thus far comes from Switzerland, where predecessors Back To Bedlam and All The Lost Souls also

reached the summit. The remainder of Some Kind Of Trouble's Top 10 debuts come from Germany (number two), Austria (three), France (three), Croatia (six), Ireland (six), Canada (six), New Zealand (seven) and Finland (nine). It also debuts in Australia (11), Wallonia (12), Spain (17), Flanders (25) and Japan (87).

Preventing Blunt from notching his third straight number one album in Germany, Depeche Mode secure their 12th chart-topper there with the CD/DVD combination Tour Of The Universe: Barcelona 20/21:11:09. Tour Of The Universe also debuts at four in Spain, six in the Czech Republic, seven

in France, eight in Portugal and one in the DVD chart in Hungary.

Jarmroquois's Rock Dust Light Star is now charted in more territories than any other album by a UK act (20), with its latest debuts coming in Russia (two), Italy (three), Japan (14), Poland (15), Denmark (18) and Canada (40).

Finally, Cradle Of Filth's latest album Darkly Darkly Venus Aversa departs five of the six charts in which it debuted a week ago, while climbing 100-98 in Italy - but it all balances out, as it also debuts in five territories: Flanders (64), Canada (70), the Netherlands (83), Australia (89) and the US (99).

Charts sales

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

The Official UK Singles Chart



Table with 5 main columns: Rank, Week, Artist, Title, Label/Catalogue number (Distributor). Includes sub-headers for 'last wk' and 'Wks in chart'. Rows 1-38 and 39-75 are visible, showing artists like JLS, Take That, Ellie Goulding, Rihanna, Katy Perry, Far East Movement, Black Eyed Peas, Alexis Jordan, MCFly, Westlife, Bruno Mars, Adele, Mike Posner, Nelly, Cee-lo Green, Pink, Cheryl Cole, Rihanna feat. Drake, Will.i.am feat. Nicki Minaj, The Saturdays, B.o.B feat. Rivers Cuomo, Tinchy Stryder, Ghitai, Shayne Ward, Duck Sauce, Tinie Tempah feat. Eric Turner, The Wanted, Swedish House Mafia vs Tinie Tempah, Eminem feat. Rihanna, Michael Buble, Robbie Williams & Gary Barlow, Tim Berg, James Blunt, Katy Perry, Devlin feat. Yasmin, Taio Cruz, Eminem feat. Lil Wayne, and Alistair Griffin.

Index table listing artist names and their chart positions. Columns include names and corresponding rank numbers, such as '2012 (It Ain't The End) 49', 'Airplanes 62', 'All Time Low 42', etc.

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producers)	Label / Catalogue number (Distributor)	
1	New		TAKE THAT <i>Progress</i>	Polydor 2748474 (ARV)	HIGHEST NEW ENTRY
2	New		RIHANNA <i>Loud</i>	Def Jam 2752365 (ARV)	
3	1	2	SUSAN BOYLE <i>The Gift</i>	Syco 8869772072 (ARV)	
4	New		ANDRE RIEU <i>Moonlight Serenade</i>	Decca 533178 (ARV)	
5	New		PINK <i>Greatest Hits...So Far!!!</i>	LaFace 8869780723 (ARV)	
6	2	3	BON JOVI <i>Greatest Hits</i>	Mercury 2752339 (ARV)	
7	New		BRUCE SPRINGSTEEN <i>The Promise</i>	Columbia 8869761772 (ARV)	
8	3	3	CHERYL COLE <i>Messy Little Raindrops</i>	Fascination 2753287 (ARV)	
9	5	57	MICHAEL BUBLE <i>razy Love</i>	143/Reprise 9362496277 (CIN) 6★	SALES INCREASE
10	9	12	KATY PERRY <i>Teenage Dream</i>	Virgin DVD3084 (E)	SALES INCREASE
11	11	6	ROBBIE WILLIAMS <i>In And Out Of Consciousness: The Greatest Hits 1990-2010</i>	Virgin DVD3082 (E) ★	SALES INCREASE
12	6	5	KINGS OF LEON <i>Come Around Sundown</i>	Hand Me Down 8869782411 (ARV)	
13	4	2	JAMES BLUNT <i>Some Kind Of Trouble</i>	Atlantic/Custard 7567889301 (CIN)	
14	New		RUSSELL WATSON <i>The Platinum Collection</i>	Decca 4800484 (ARV)	
15	New		SHAYNE WARD <i>Obsession</i>	Syco 88697658952 (ARV)	
16	8	3	ROD STEWART <i>Fly Me To The Moon - Vol 1</i>	J 8869776609 (ARV)	
17	7	3	RUMER <i>Seasons Of My Soul</i>	Atlantic 524982572 (CIN)	
18	13	4	THE WANTED <i>The Wanted</i>	Geffen 2741607 (ARV)	SALES INCREASE
19	17	4	THE SOLDIERS <i>Letters Home</i>	Rhino 5249826222 (CIN)	SALES INCREASE
20	New		MCFLY <i>Above The Noise</i>	Island/Super 2756203 (ARV)	
21	21	10	THE SCRIPT <i>Science & Faith</i>	Phonogenic 8869775492 (ARV)	SALES INCREASE
22	16	4	BARBRA STREISAND <i>The Ultimate Collection</i>	Columbia/Legacy 8869790432 (ARV)	SALES INCREASE
23	15	7	TINIE TEMPAH <i>Disc-Overy</i>	Parlophone 9065132 (E)	SALES INCREASE
24	14	2	THE CHELSEA PENSIONERS <i>Men In Scarlet</i>	Rhino 5249818892 (CIN)	
25	18	3	NEIL DIAMOND <i>Dreams</i>	Columbia 8869798392 (ARV)	SALES INCREASE
26	10	2	CEE-LO GREEN <i>The Lady Killer</i>	Warner Brothers 7567889289 (CIN)	
27	New		ANNIE LENNOX <i>A Christmas Cornucopia</i>	Island 2753309 (ARV)	
28	12	2	RAY DAVIES <i>See My Friends</i>	UMTV 2752942 (ARV)	
29	31	61	ADELE <i>19 XL</i>	XL CD313 (PIAS) 2★	SALES INCREASE
30	26	22	EMINEM <i>Recovery</i>	Interscope 2739452 (ARV)	
31	23	3	ELAINE PAIGE <i>Elaine Paige & Friends</i>	Rhino 5249828742 (CIN)	
32	36	5	THE BEATLES <i>1967-1970 Blue: Remastered</i>	EMI BLUE6770 (E) 2★	SALES INCREASE
33	35	7	THE BEATLES <i>1962-1966 Red: Remastered</i>	EMI CDPCSP17 (E) 2★	SALES INCREASE
34	30	32	PLAN B <i>The Defamation Of Strickland Banks</i>	679/Atlantic 5186584712 (CINR) 2★	SALES INCREASE
35	27	62	PIXIE LOTT <i>Turn It Up</i>	Mercury 2700146 (ARV) 2★	SALES INCREASE
36	25	97	LADY GAGA <i>The Fame</i>	Interscope 1791397 (ARV) 4★ 3★	
37	20	2	JAY-Z <i>The Hits Collection Vol. 1</i>	Def Jam 2738811 (ARV)	
38	57	47	JLS <i>JLS</i>	Epic 88697564572 (ARV) 4★ 3★	SALES INCREASE

39	42	59	MUMFORD & SONS <i>Sigh No More</i>	Gentlemen Of The Road/Island 2722538 (ARV)	SALES INCREASE
40	New		FOSTER & ALLEN <i>Magic Moments</i>	UMGIV UMGIV039 (SOU)	
41	New		GLEE CAST <i>Glee - The Music - Best Of Season One</i>	Epic 88697814092 (ARV)	
42	71	130	TAKE THAT <i>Never Forget - The Ultimate Collection</i>	RCA 82876748522 (ARV) 3★	HIGHEST CLIMBER
43	New		JOOLS HOLLAND AND HIS RHYTHM & BLUES ORCHESTRA <i>Rocking Horse</i>	Rhino 5249833772 (CIN)	
44	28	3	THE OVERTONES <i>Good Ol' Fashioned Love</i>	WME/Rhino 5249825442 (CIN)	
45	22	3	JAMIROQUAI <i>Rock Dust Light Star</i>	Mercury 2747054 (ARV)	
46	29	3	PETER ANDRE <i>Accelerate</i>	Onehead CONE18 (NOVIARV)	
47	50	19	ELIZA DOOLITTLE <i>Eliza Doolittle</i>	Parlophone 6099542 (E)	SALES INCREASE
48	New		TINCHY STRYDER <i>Third Strike</i>	4th & Broadway 2744151 (ARV)	
49	40	4	JOE MCELDERY <i>Wide Awake</i>	Syco 88697646772 (ARV)	
50	38	19	KYLIE MINOGUE <i>Aphrodite</i>	Parlophone 6429032 (E)	
51	39	14	THE SATURDAYS <i>Headlines</i>	Fascination/Geffen 2746350 (ARV)	
52	19	2	ELVIS PRESLEY <i>Viva Elvis - The Album</i>	Sony 88697767672 (ARV)	
53	Re-entry		EITON JOHN <i>Rocket Man - The Definitive Hits</i>	Mercury 1724430 (ARV) ★	
54	Re-entry		FLORENCE + THE MACHINE <i>Lungs</i>	Island 1797940 (ARV) 4★	
55	45	3	DEVLIN <i>Bud, Sweat & Beers</i>	4th & Broadway 2741390 (ARV)	
56	48	10	PHIL COLLINS <i>Going Back</i>	Atlantic 7567890599 (CIN)	SALES INCREASE
57	34	4	TAYLOR SWIFT <i>Speak Now</i>	Mercury 2745394 (ARV)	
58	33	10	ROBERT PLANT <i>Band Of Joy</i>	Decca 2748331 (ARV)	
59	New		NELLY <i>5.0</i>	Island 2753541 (ARV)	
60	43	113	KINGS OF LEON <i>Only By The Night</i>	Hand Me Down 8869737121 (ARV) 5★	
61	32	3	NE-YO <i>Libra Scale</i>	Def Jam 2747448 (ARV)	
62	41	27	SUSAN BOYLE <i>I Dreamed A Dream</i>	Syco 88697554542 (ARV) 7★	
63	62	23	LED ZEPPELIN <i>Motherhip - Best Of</i>	Atlantic 8122799513 (CIN) 3★	SALES INCREASE
64	46	37	THE XX <i>xx</i>	Young Turks YU31 (CD) (PIAS) ★	
65	69	77	PAOLO NUTINI <i>Sunny Side Up</i>	Atlantic 2564609137 (CIN) 4★	SALES INCREASE
66	New		A DAY TO REMEMBER <i>What Separates Me From You</i>	Victory VR603 (PIAS)	
67	51	5	HANNAH MONTANA <i>Hannah Montana Forever</i>	Walt Disney 6469732 (E)	
68	61	16	OASIS <i>Time Flies: 1994 - 2009</i>	Big Brother 8869722662 (PIAS)	SALES INCREASE
69	54	52	RIHANNA <i>Rated R</i>	Def Jam 2725990 (ARV) 2★	
70	24	2	THE BENELECTINE NUNS OF NOTRE-DAME DE L'ANNONCIATION <i>Voices: Chant From Avignon</i>	Decca 2748264 (ARV)	
71	37	3	PAUL MCCARTNEY & WINGS <i>Band On The Run</i>	Concord 7232148 (ARV)	
72	56	44	KATY PERRY <i>One Of The Boys</i>	Virgin DVD3031 (E) ★	
73	44	3	PET SHOP BOYS <i>Ultimate Pet Shop</i>	Boys Parlophone 9193952 (E)	
74	68	54	BIFFY CLYRO <i>Only Revolutions</i>	14th floor 5186561432 (CIN) ★	SALES INCREASE
75	59	6	CLIFF RICHARD <i>Bold As Brass</i>	EMI 6335172 (E)	

Official Charts Company 2010.

A Day To Remember 66	Chelsea Pensioners, The 24	Holland, Jools, and His Rhythm & Blues Orchestra 43	McCartney, Paul & Wings 71	Perry, Katy 10, 72	Springsteen, Bruce 7	Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000) ★ 1m European sales	BPI Awards
Adele 29	Cole, Cheryl 8	Jamiroqui 45	McElderry, Joe 49	Pet Shop Boys 73	Stewart, Rod 16		Albums
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Benedictine Nuns Of Notre-Dame De L'annonciation, The 70	Devlin 55	John, Elton 53	Montana, Hannah 67	Plant, Robert 58	Take That 1, 42		(silver); KT Tunstall: Tiger Suit (silver);
Biffy Clyro 74	Diamond, Neil 25	Kings Of Leon 12, 60	Mumford & Sons 39	Presley, Elvis 52	Wanted, The 18		Paramore: Brand New
Blunt, James 13	Doolittle, Eliza 47	Kings Of Leon 60	Ne-Yo 61	Rieu, Andre 4	Ward, Shayne 15		Eyes (platinum)
Bon Jovi 6	Eminem 30	Lady GaGa 36	Nelly 59	Rumer 17	Watson, Russell 14		
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Cee-Lo Green 26	Glee Cast 41	Lott, Pixie 35	Overtones, The 44	Paige, Elaine 31			



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