

MusicWeek



THE BUSINESS OF MUSIC www.musicweek.com

11.12.10 £5.15

NEWS

WELL-OILED MACHINE Grammy nomination boosts Flo + co's US profile



FEATURES

MUTE REBORN

Daniel Miller on why nothing is set in stone for the repositioned Mute



FEATURES

BRAVE NEW WORLD

How can UK collecting societies sort the missing pieces in global revenue?

Cold comforts for live and retail sectors as freeze looks set to maintain its December grip

Industry awaits break in the weather

Live / Retail

By Ben Cardew and Gordon Masson

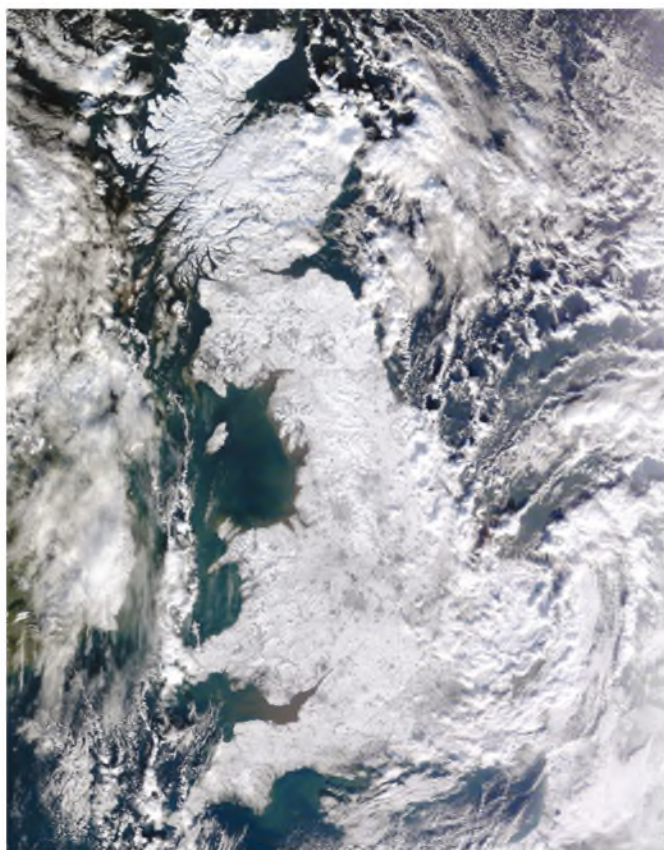
THE MUSIC INDUSTRY IS PRAYING for a big thaw this week after extreme weather over the last few days caused gigs to be called off, meetings to be pulled and severe disruption to retail.

The live industry was arguably the most badly affected by the freezing temperatures and widespread snow, with tours and shows around the country falling victim to the wintry conditions.

With the fourth quarter traditionally the top earner for the live music business, cancellations and postponements at this time can have a real impact on balance sheets, meaning last week's snow and ice provided a serious challenge for event organisers.

As temperatures plummeted and inches of snow became feet, dozens of small shows and gigs were cancelled, while some of the bigger casualties including Paul Weller's appearance at Metro Radio Arena in Newcastle, Cast at the O2 Academy in Leeds, Human League at Sheffield City Hall and Madness at the O2 Academy Sheffield, all occurred on December 1.

Weller's predicament summed up the plight of many touring acts



when the Modfather found himself stranded in Sheffield, with the roads north to Tyneside jammed with abandoned vehicles and rendered unsafe for travel.

A statement announcing Weller's postponement also noted "concern as to whether his fans would have been able to attend due to the current deteriorating weather".

In Aberdeen, gigs by Laura Marling and Frank Turner at the Lemon Tree fell victim to the snow and similar dilemmas were repeated at venues in towns and cities all the way south to the English Riviera.

Retailers also suffered. Online operations felt the impact of chaos on the roads, with Amazon reporting that deliveries to snow-affected areas would be delayed by one or two days, while Play.com experienced delays on deliveries from some suppliers.

However, the feeling among online retailers was that the weather problems came far enough in advance of the busy Christmas period for them to be able to make up lost ground and it was the physical stores that really suffered.

HMV, for example, reported reduced traffic on the high street, as well as stores having to open late and close early to accommodate the needs of staff. The company's chief executive Simon Fox explains the bad weather is having an effect on footfall for all retailers and admits he is hoping a thaw is around the corner.

"We've all had a tough time at retail in 2010, but the big sales weeks are still to come, so of course we're hoping that the weather will improve quickly to allow people to get back to the shops," says Fox.

Sadly, with forecasters predicting that snow will ease off but the freezing conditions are set to continue well into December, he is unlikely to get his wish.

What is more, the weather could hardly have come at a more critical time for the music industry: while album sales have continued to grow week-on-week, thanks largely to stellar sales of Take That's Progress, at the end of November weekly sales were still down 12.9% on the same week in 2009. And for the online stores, today (Monday) is "Mega Monday", with Amazon.co.uk MD Brian McBride predicting "the busiest day for 2010" and online retailers' trade body IMRG expecting up to half a billion pounds of sales over Monday and "Super Sunday".

Play.com category manager for music Ben Bewick says sales at his company have been "pretty good", but he has detected little upswing through people being forced off the high streets.

"Sales tend to be pretty good at this time of year anyway, although the feedback we're getting back is that online is the place to go; people don't want to go outside," he says.

And, as Bewick explains, things could be worse: "There were postal strikes last year, which we haven't had this time," he says. "That is positive."

ben.gordon@musicweek.com

'Michael' marks the first album of unreleased Jackson material

THE FIRST ALBUM of previously-unreleased Michael Jackson material since his death hits the shelves next Monday, the culmination of half a year of work for Sony Music UK.

Simply entitled Michael, the album comes 10 months after the release of This Is It, a collection of greatest hits and one new track. Its existence was first revealed in March when Sony announced it had signed a deal with the singer's estate for 10 album projects over the

next seven years, including a new album later in the year.

While the world in general only found out further details of the new release at the start of November, Sony began work on setting up the album back in summer, with Sony senior marketing manager, CMG Group, Simon Barnabas leading marketing efforts and The Outside Organisation doing PR.

Barnabas and team formulated an "all-encompassing marketing plan" leading up to the release,

including outdoor adverts featuring the album cover and a TV advertising plot.

The first single from the album, Akon duet Hold My Hand, was launched at 7.15am on Monday, November 15 on michaeljackson.com, with the track immediately added to playlists at most major stations, including Radio 2 where it remains on the A list.

The video for the single, which was released yesterday (Sunday), debuts this week. It was directed by

Mark Pellington, whose CV includes videos for U2, Pearl Jam, and the film Arlington Road.

Digitally, new track Breaking News was premiered on michaeljackson.com on November 8, while Ping, iTunes' social network, debuted album closer Much Too Soon last week. Sony has also been working closely with Ubisoft to support the release of their Michael Jackson game, including retail partnerships and online activity.

Already, interest in the new release has been intense: the album has topped pre-release charts at HMV, Amazon, and Play, while there has been blanket media coverage.

But the work does not stop here: Sony says the campaign will continue into 2011 with single releases, promo and marketing. The major also hints at a "marketing splash" to come this weekend, when it promises a "suitably show-stopping 'Michael' idea".

● See story on page 5.

News

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

The Playlist



BRUNO MARS Grenade

Warner Bros

Another exercise in how to make a hit record by Bruno Mars, this is all but faultless from one of the best songwriters in the world right now. (single, January 10)



NERO Me And You

MIA

B-listed at Radio 1, the energetic second single from Nero's forthcoming debut takes the production duo confidently into the new year. (single, January 3)



COLDPLAY Christmas Lights

Parlophone

A stripped-back, acoustic-guitar-driven addition to the Christmas schedule, this enjoyed its first play by Zane Lowe last week. (single, out now)



TWO DOOR CINEMA CLUB What You Know

Kitsune

Fresh from a Later With Jools Holland slot, this is picking up specialist support at Radio 1 and looks set to be TDCC's biggest commercial hit yet. (single, January 24)



GIL SCOTT HERON & JAMIE XX NY Is Killing Me

XL

Jamie XX tears down the original to create something altogether more haunting, lonely and compelling. (from album, January)



IO ECHO When The Lilies Die

unsigned

LA duo IO Echo create ethereal, gothic soundscapes with a discernible pop sensibility. They have just completed a run of shows with The Drums in the UK. (demo)



GHOSTPOET Cash and Carry Me Home

Brownswood Recordings

A dark, haunting debut that sees sparse beats and synth stabs soundtracking Ghostpoet's hypnotic, lazy vocal. A name to watch. (single, January 24)



KATY B FEAT. MS DYNAMITE Lights On

Columbia

Produced by Rinse FM founder Geeneus, Lights On is released ahead of Katy B's most extensive live run yet next February. (single, December 20)



CREEP Days

Young Turks

Featuring vocals by Romy from The xx, Days is the enthralling and inspired debut by this rising NY production duo. (single, tbc)



FUNERAL PARTY Finale

Jive/Sony

Sharp, angry, guitar-driven rock with a commercial punch. Championed by Zane Lowe and on tour with 30 Seconds To Mars, (single, January 24)



SIGN HERE

Rizzle Kicks have signed with Island imprint Field Recordings. The Brighton-based duo are currently entertaining publishing interest, and are expected to record their debut next year

Q Prime Management (Muse, Snow Patrol, Foals) has won the battle to manage Eastbourne band Yaaks



GIG OF THE WEEK

Who: Mona
When: Tuesday, December 7
Where: Hoxton Bar & Kitchen, London
Why: Hotly-tipped Nashville-based quartet return to the capital for their biggest show to date. Their debut single is out next month

Grammy nomination, a Glee cover and high-profile TV slots for Florence + The Machine

No rage against this Machine Florence gets Gleeful US re

Artists

By Paul Williams

FLORENCE + THE MACHINE'S GRAMMY NOMINATION capped a memorable few days for the Universal act in the US last week after one of their songs was covered in the latest episode of Glee.

As a reflection of the growing momentum for Florence Stateside, Dog Days Are Over was performed by the Glee cast in an episode screened there last Tuesday, just a day before they showed up alongside fellow Island UK act Mumford & Sons in the best new act Grammy category.

While Island UK co-president Ted Cockle believes both his acts will have much to gain from being shortlisted for one of the event's key honours, he suggests Florence + The Machine will be the bigger beneficiary because their US profile is not as well established as Mumford's.

"Certainly Mumford have had a longer US campaign and they've probably spent more time there. Florence is fairly undiscovered in America and I do believe there's a long way to go. Dog Days Are Over is the only tune that's made a mark; Rabbit Head and You've Got The Love are virtually unknown," he says.

To date Florence + The Machine's most high-profile US appearance have been at the MTV VMAs in September when their performance of Dog Days Are Over helped it to a peak of 21 on the Billboard Hot 100, and appearances in October on the Ellen DeGeneres Show and a fortnight ago on Saturday Night Live. Next June they will support U2 on two dates of their US tour in Michigan and Miami.



Island nation: Florence + The Machine (above) and (right) Mumford & Sons are both celebrating Grammy nominations

Meanwhile, Dog Days Are Over's presence in Glee is likely to give a further boost to their album Lungs, which is handled in the US by Universal Republic and has sold 308,000 units Stateside, according to SoundScan. The Fox programme more typically covers classic songs or contemporary hits by superstar artists like Lady GaGa, rather than repertoire by a breaking act such as Florence. "I'm not sure how many acts who are box fresh get the Glee treatment," notes Cockle.

The Island executive's other best new act nominees Mumford & Sons, whose album Sigh No More has sold around 500,000 units in the US through Glassnote, were also short-listed for best rock song. Little Lion Man's competition here includes Muse's Resistance, while the album of the same name is up for best rock album alongside fellow Warner signing Jeff Beck's Emotion & Commotion, one of three nominations for Beck.

Outside the two nominations in the best new act category, which was

won by Amy Winehouse in the 2008 ceremony and Adele the following year, the only other Brit among the main categories is songwriter Alex da Kid for song of the year. His Eminem co-write Love The Way You Lie is one of an unrivalled 10 nominations for the Universal rapper, who is also shortlisted for record of the year and album of the year where he is pitched against Arcade Fire, Lady Antebellum, Lady GaGa and Katy Perry.

A mix of veteran British artists and newer talent crops up elsewhere among the nominations, including Sony artist Sade, whose Soldier Of Love is nominated for best R&B performance by a duo or group with vocals, a category they won in 1993 with No Ordinary Love. Their recording Babyfather is also recognised, shortlisted for best pop performance by a duo or group with vocals.

Universal artist Elton John's The Union album with Leon Russell was released too late to be considered for this year's Grammy Awards, but its lead-off track If It Wasn't So Bad is

Tinie Tempah South London star ends 2010 with a new-look platinum



TINIE TEMPAH HAS BECOME THE FIRST ARTIST to get his hands on a new-look platinum disc from the BPI, topping off a highly successful year for the south Londoner.

The BPI-certified platinum, gold and silver disc formats have been thoroughly revamped and now include an individually numbered BPI hologram. Tinie Tempah's disc, which rewards 300,000 sales of his debut album Disc-Overy, will be aptly numbered 0001.

Pictured left to right, Tinie

...rence + The Machine

...ine as ...ception



nominated for best pop collaboration with vocals.

There are two nominations apiece for Big Life/Universal's La Roux and Mute/EMI's Goldfrapp, both in the best dance recording and best electronic/dance album categories, while Syco/Sony's Susan Boyle grabs her first Grammy nomination with I Dreamed A Dream up against Justin Bieber, Lady GaGa, John Myer and Katy Perry for best pop vocal album.

Other UK nominees include Robert Plant, who won five Grammy Awards at the 2009 ceremony with Alison Krauss and is now shortlisted for the Rounder-issued track Silver Rider for best solo rock vocal performance, where fellow Brit veterans Eric Clapton and Paul McCartney are also competing.

Seasoned metal acts Iron Maiden and Ozzy Osbourne pick up nominations as do Gorillaz whose Orchestral intro to their EMI album Plastic Beach is vying for best pop instrumental performance and Stylo for best short-form music video. Damon Albarn also shows up in the best long-form music video category for Blur's No Distance Left To Run.

The 53rd annual Grammy Awards will take place in Los Angeles on February 13 next year.

paul@musicweek.com

...num disc-covery

(third from right) receives the award in the company of Parlophone president Miles Leonard, his manager Dumi Oburota, BPI communications executive Lynne McDowell, BPI senior lawyer Nick Glynn and EMI A&R manager Nathan Thompson.

BPI chief executive Geoff Taylor says, "The talent and commercial success of the best of British musical talent deserves to be recognised and celebrated. The new BPI Certified Awards are a unique, official recognition of outstanding popular success for an artist and the whole team that supports them in the ultra-competitive UK music market."

Industry welcomes Google's first shots in war on illegal sites

Google grapples pirates

Piracy

By Ben Cardew

THE UK MUSIC INDUSTRY HAS PRAISED GOOGLE for taking significant steps towards tackling piracy and promoting legal digital services – but wants to see the technology company go a lot further in its efforts.

The search giant last week announced three steps towards cutting down on online piracy: speeding up the rate at which it takes down illegal content on its various products; preventing terms closely associated with piracy, such as "torrent", from appearing in Autocomplete; and improving its AdSense anti-piracy review, so that it is harder for pirate sites to benefit financially from their activity.

More importantly, however, Google also announced its intention to work with copyright holders on new legal digital services by making authorised content more readily accessible in search results. This could mean, for example, featuring previews of tracks from legal music sites within searches, as Google Music Onebox search does in the US.

"If we make it easier for people to buy legal content they will be less likely to track down illegal content," reasons Google EMEA copyright policy and communications manager Simon Morrison. "We talk to content owners all the time, and we have heard the feedback. This is more about helping content owners make money online and helping users find legal content."

"The key is the fourth point," says BPI CEO Geoff Taylor. "But that doesn't remove the problem that the overriding majority of

Google: getting on the right side of the industry

search results that come up in the first few pages when you search for an artist are illegal. That is the problem we need to address."

"It won't stop piracy, but it's going to be a big help in promoting legal alternatives," says Lewis Silkin partner Cliff Fluett, who suggests Google's announcement could have come as a result of the company wanting to appear to be responsible to rights owners while negotiating for the launch of its rumoured music service. "There's nothing wrong with getting your house in order if you want innovative licences from labels and rights owners," he notes.

Robert Ashcroft, chief executive of PRS for Music, which has been working with Google to highlight how search points to piracy, calls the announcement "a step in the right direction", while UK Music CEO Feargal Sharkey says Google's decision is a "positive first step".

Meanwhile, IFPI France's Moore says the announcement "is a very positive step in helping tackle the huge problem of online piracy" but adds, "We look forward to seeing concrete actions that will result from this welcome announcement."

The BPI's Taylor now calls on Google to implement a technical solution that points music fans to legal sites that reward artists.

"Nikesh Arora [the Google executive who spoke at the BPI AGM in



July] said they could use a scheme like Music Matters to promote search results to legal sites," Taylor adds. "We continue to believe that it is wrong that Google is driving its users to illegal sources."

The BPI – and other representatives from the music industry – will get a chance to put their thoughts to Google imminently, when Culture Secretary Ed Vaizey again invites rights holders and technology companies for a roundtable discussion, following a meeting in November.

"I welcome these fresh measures to tackle online copyright infringement," Vaizey says. "They recognise the importance of consumers finding legitimate content."

"Infringement of copyright is not just a problem for creative industries, it harms the development of new and innovative ways for people to access content legitimately."

"That is why I recently held a roundtable to start a dialogue with internet service providers, internet intermediaries such as Google and Yahoo and content providers. The group will meet again in the new year to continue this dialogue. Industry needs to work together to make a difference and deliver a win for themselves and the consumer."

ben@musicweek.com

Mixcloud on board for Breakout podcast

MUSIC WEEK IS partnering with online radio platform Mixcloud to distribute its new Breakout podcast.

The monthly half hour "radio shows" are based around the *Music Week*-backed Breakout live music event, showcasing new music. They are available now to stream through Mixcloud as well as to download at www.musicweek.com/breakout.

Episode one features interviews and music from all the artists who performed at last month's Breakout, plus some of the industry players working with them.

Mixcloud co-founder Nikhil Shah says, "We are delighted to have *Music Week's* Breakout Radio Show on board. It's a really interesting format, with its new music and interviews with the artists and music-

industry figures but with a consumer focus. There is nothing else quite like it and going behind the scenes, as it does, is fascinating. People are genuinely interested in how the industry works and this gives some insight."

Mixcloud was born out of a frustration among DJs and presenters at their lack of ability to legally share content online. It launched its website in September 2009 and partners range from Paul Oakenfold and Moby to BlackBerry and Nike. Other media collaborators include *The Guardian*, *The Times* and Drowned In Sound.

Future Breakout Radio Shows will be made available to stream and download within a few days of each of the live shows, which are held at Proud Galleries in Camden on the

second Wednesday of every month, the next being this Wednesday (December 8).

The event will begin at 7.30pm with a drinks reception to mark the launch of exhibition *The Clash: A Retrospective*, featuring images by former *NME*, *The Face* and *The Times* photographer Adrian Boot. It will be followed by the showcase of four acts including Irish twin sisters Heathers, The Chakras, who are managed by former Hut/Virgin managing director Dave Boyd, Edei, who is managed by Joss Stone's former managers Brian Freshwater and Jackie Hughes, and Films Of Colour, managed by publicist Paul Carey.

● Breakout is free to industry guests who email breakout@musicweek.com by midday on Wednesday.

IN THIS ISSUE



NEWS

MICHAEL: THE FIRST LISTEN TO NEW ALBUM 5

Music Week's track-by-track guide to Q4's most anticipated album

MEDIA NEWS

R1 TO THROW DOORS OPEN TO NEW TALENT 6

Month-long activity to include studio master classes

LIVE NEWS

SECTOR URGED TO COMMENT ON LIVE TARIFF 8

Concern as PRS prepares to raise venue fees

DIGITAL NEWS

SOUNDCLOUD SET TO REIGN WITH FREE APP 9

New functionality opens up possibility for music creators

PUBLISHING NEWS

INDIES REACH OUT IN GUERRILLA CAMPAIGN 10

Three indies get publishing divisions

UNEARTHED

NERO 11



Duo aim to build on their Innocence

FEATURES

KEEP ON RUNNING 12

Daniel Miller's seminal Mute label is preparing for continued success on its own terms

MUSIC PATRONAGE 2.0 13

The 21st century is a productive, brand-driven age for musicians and fans alike

BRAVE NEW WORLD 15

How can UK collection societies fill in the missing pieces in their international revenues?

WHAT'S IT WORTH? 18

Just how how do digital services value the indies?

News

Editorial Paul Williams



THE GRAMMY AWARDS nominations are by no means the perfect litmus test to assess how British artists are doing in the States, but they are a pretty good indicator nonetheless.

If we are to read anything into them then the shortlists announced last week for the 53rd annual event suggest, just like last year, that after the highs of the previous two years when the Brits dominated the main categories, UK talent is really struggling to make much of an impact in the US at present.

However, it is not all doom and gloom. Grammy nods for British veterans such as Elton, Sade and Jeff Beck have long come to be expected, but what is really encouraging from this year's nominations is the line-up for the best new artist section. The presence of both Florence + The Machine and Mumford & Sons here is further proof that this is a category where the UK has been punching above its weight in recent years, having won it with Amy Winehouse and

Tipped for 2010? Patience is key as instant success is not a given

Adele at the ceremonies held in 2008 and 2009, while at the 2010 event the Ting Tings claimed a nomination.

Even before this latest nod, Florence and Mumford stood out as two rare examples of new UK breakthroughs in the US this year and their new Grammy nominations status also matches their profile back home because they have sold more albums domestically this year with a debut release than any other UK artists.

In fact, no other homegrown debutant comes anywhere near matching either of their UK album sales during 2010, confirming that it is not just in the US where it has become harder to break British artists and sell decent numbers of albums; it is no mean feat to do so back home either.

Yet despite this real difficulty, what the industry cannot complain about is a lack of opportunities to push new talent. There seems to be more media and retail vehicles than ever to support up-and-coming acts. In consecutive days last week MTV and HMV had London launches for their own initiatives for throwing the spotlight on 2011 hopefuls, while the BBC is extending its Introducing concept for new artists through Radio 1 with a decision to add an Introducing act to the station's playlist every week from January. Radio 1 is also taking ownership of the BBC's influential annual Sound Of... poll, which brings together the predictions of dozens of industry tastemakers about who will make a breakthrough in the coming year.

Not so long ago being on this poll was almost a guarantee of stardom, as the likes of Duffy and Corinne Bailey Rae can testify, but the lack of significant commercial success for many of those who cropped up on the 2010 survey shows how difficult it has become to get new acts away, even with this kind of backing. Even this year's winner, Ellie Goulding, is only now starting to get real traction among the wider public, thanks to that John Lewis ad, while too many others who made the 2010 longlist are more likely now to show up on a missing persons list rather than in the chart.

But, as hard as it gets, there are still genuine breakthroughs happening and the lesson of Goulding, Mumford and Florence is one of patience. Goulding has achieved her first really big hit nearly a year after winning the Critics' Choice award at the Brits, while the sales of the two Grammy nominees' albums started to kick in properly only this year, months after being released, as word spread about them.

Which acts make the grade in the BBC and various other new artist polls announced in the coming weeks will no doubt be studied intently, but if any of them stands a chance of cropping up among the Grammy nominees some time in the future they will need to be given enough time to succeed.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Can BMG now compete with the major music publishers?

YES 81% NO 19%

THIS WEEK WE ASK:

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

To vote, visit www.musicweek.com

CEO addresses Select Committee over industry funding

Sharkey tackles music support

Funding

By Ben Cardew

UK MUSIC CEO FEARGAL SHARKEY has called on the Government to sort out the issue of funding to small business within the music industry once and for all.

Sharkey last week addressed the Business, Innovation and Skills (BIS) Select Committee inquiry into finance and assistance to industry, alongside Music Managers' Forum chairman Brian Message.

Among the topics of discussion were the Enterprise Finance Guarantee scheme, a facility intended to support lending to small businesses in cases where a sound business proposition may be declined due to a lack of security, but which has proved almost impossible for SMEs in the music business to access.

Message told of his own experience of applying for a loan via EFG to finance the career of The Rifles, which was turned down by every bank he tried.

He explained banks can find it difficult to assess the worth of cultural businesses and this can lead to them turning down applications.

"One bank manager I went to at the Royal Bank of Scotland for The Rifles said that if you were here to get funding for a Domino's Pizza franchise, we would take it like that," Message told the Committee.

"Going beyond EFG, I would suggest that no government support



Feargal Sharkey: questions Government's commitment to the creative industries

has been successful for the music industry or creative industries," added Sharkey.

"If we are serious about the creative industries being a driver of growth for UK PLC, we need to address that issue. We need a scheme that works. There is a real sense of frustration. We have been talking to governments about this for 12 years. At what point do we stop talking and actually go and do something?"

Sharkey later explains he has four demands to make of the Government and BIS:

- talk to banks and representatives of the music industry to "fix" the EFG scheme;
- make it easier for SMEs in the music industry to apply for funding via EFG – or replace the scheme with something more workable.
- set up an advisory group within BIS to represent the creative indus-

tries, similar to the current group for the automotive industry; and

● explain how BIS plans to target support for the creative industries, as recommended in the EU's recent Amsterdam Declaration on creative industries.

Sharkey says the time is right for a change in the Government's policy on funding for the creative industries: earlier this month, BIS announced a review – to be published in time for the 2011 Budget – into the challenges faced by creative entrepreneurs when attempting to access finance.

Meanwhile, last Monday Chancellor George Osborne and Business Secretary Vince Cable announced a Growth Review to assess the potential for action in six sectors of the economy, including the digital and creative industries.

"We might not get another opportunity like this for 10 years," says Sharkey, explaining that Cable is very interested in sitting down with the music industry to discuss its problems with finance.

"For the last six months within senior levels of the Government they have been focused on reducing the deficit," he adds. "They have now dealt with that, which leaves them to focus on getting back to growth."

The BIS Select Committee is set to report back to Government in early 2011.

The Government will then respond to the Committee's report.

ben@musicweek.com

Chrysalis 'charging forward' with signings

CHRYSLIS HAS SIGNED three acts to its publishing arm, insisting it is "business as usual" at the company following its acquisition by BMG Rights Management late last month.

The announcement comes as *Music Week* learns that a large number of Chrysalis staff are expected to retain their jobs under the terms of the new deal. A company source explains, "BMG has given us verbal assurances that a significant number of worldwide staff will keep their positions, which is fantastic news. BMG does not currently have a worldwide infrastructure in place, so logic would support that the outcome will be as they say."

It is understood full details of the acquisition, including job losses and the future of the company, will not be disclosed until the completion of the acquisition of Chrysalis in 2011.

Meanwhile, Chrysalis managing director Alison Donald says the

day-to-day operations of the company have not been affected by the move.

She points to her team inking worldwide publishing deals with US indie band Beach House, singer Seye and songwriter Dave Etherington in the past week as an example of how work continues as normal. "These signings show that it is business as usual at Chrysalis," she adds. "Although we have just been taken over we are still charging forward with signings and looking to carry things into the new year."

The agreement with Beach House finds Chrysalis representing the first three albums by the band as well as any future works. The publisher has already secured a sync in an Irish Guinness commercial for their track 10 Mile Stereo.

Chrysalis creative director Kate Sweetsur explains she will be working closely with Seye and Etherington over the coming months, helping to develop the careers of both



acts, the former as an artist and the latter as a songwriter.

Seye has already worked with Chrysalis writers Jonny Lattimer, Anthony Whiting and Emily Phillips, while Etherington has spent time in the studio with Diana Vickers, Ed Drewett and Pearl And The Puppets.

● *Music Week* would like to clarify that in last week's news story "BMG Takes Chrysalis Under Its Wing", EMI's 2007 offer for Chrysalis at 155p per share would have given the company an Equity Value of £104.1m – £3.3m less than the 160p per share offer it accepted from BMG last month.

ON THE WEB

www.musicweek.com

- Syco names new marketing director
- Take That top German chart
- B-Unique inks Beatbullyz deal

Music Week's track-by-track guide to Q4's most anticipated new album

Michael: the first listen

Releases

By Ben Cardew

MICHAEL JACKSON'S NEW ALBUM

Michael is released globally next Monday (December 13) and has already built up a considerable head of steam, topping pre-release charts at Play.com, Amazon.co.uk and HMV.

Three songs from the album have entered the public arena: Breaking News, which premiered on michaeljackson.com on November 8; introductory single Hold My Hand, which is currently on the A list at Radio 2, the B list at Radio 1 and is climbing the UK air-play charts; and Much Too Soon, which debuted on Ping, Apple's music-centric social network within iTunes, last week.

Music Week got to hear the album in full last week and below offers a full rundown of the 10 tracks:

1: Hold My Hand (with Akon)

Written by Akon, Giorgio Tuinfort and Claude Kelly. Produced by Akon, Giorgio Tuinfort and Michael Jackson. Akon brought the song, a mid-tempo, radio-friendly ballad, to Jackson, who recorded it in Las Vegas in 2008. The unfinished track leaked later that year and Akon recently completed the production.

2: Hollywood Tonight

Written by Michael Jackson and Brad Buxer, with the spoken bridge written by Teddy Riley. Produced by Teddy Riley and Michael Jackson, co-produced by Theron "Nefj U" Feemster. The first of several Teddy Riley productions on the album, this dance track with a strong chorus was written at the time of the 2001-released Invincible album. Jackson pulled the track out of the archives in 2007, working on it with Feemster. It features a Thriller-style spoken-word bridge.

3: Keep Your Head Up

Written by Michael Jackson, Eddie Cascio and James Porte. Produced by Christopher "Tricky" Stewart, Angelikson and Michael Jackson.

The song, one of the weakest on the album with rather trite lyrics and a forgettable melody, was written in 2007. Jackson apparently said he wanted to create a song "for all the world to sing".



4: (I Like) The Way You Love Me

Written by Michael Jackson. Produced by Theron "Nefj U" Feemster and Michael Jackson. First released as a demo on the Ultimate Collection in 2004, Jackson was in the process of finishing the track in Los Angeles at the time of his death. The song is a great mixture of modern R&B and classic Michael Jackson songwriting.

5: Monster (featuring 50 Cent)

Written by Michael Jackson, Eddie Cascio, James Porte and 50 Cent. Produced by Teddy Riley, Angelikson and Michael Jackson. Despite featuring a rap from 50 Cent, Monster is a nondescript number that does not distinguish itself. It was recorded at the Cascio home in New Jersey in 2007.

6: Best Of Joy

Written by Michael Jackson. Produced by Theron "Nefj U" Feemster and Michael Jackson. Co-produced by Brad Buxer.

Best Of Joy is apparently one of the last songs Jackson worked on and he had plans to continue working on it in London at the time of his 2009 residency at The O2. How it might have turned out, we can only speculate. But in its current form, with acoustic guitars and R&B beats, it oddly resembles a track by his sister Janet.

7: Breaking News

Written by Michael Jackson, Eddie Cascio and James Porte. Produced by Teddy Riley, Angelikson and Michael Jackson. Another track produced in the Cascio house in 2007, Breaking News features some of Jackson's trademark vocal tics, which will delight the fans. As with many of the Cascio tracks, however, it is a touch dull.

8: (I Can't Make It) Another Day (featuring Lenny Kravitz)

Written and produced by Lenny Kravitz. Co-produced by Michael Jackson.

After a mid-album slump, this rocky number, featuring Kravitz on guitar, Dave Grohl on drums and a very catchy chorus brings things right back up to pace. It was originally recorded as a demo around the time of the Invincible album and leaked in 2008, leading Kravitz to finish the song off.

9: Behind The Mask

Written by Michael Jackson, Chris Moscell and Ryuichi Sakamoto. Produced by Michael Jackson and John McClain.

This song came about when Jackson heard Yellow Magic Orchestra's Behind The Mask and asked YMO member Ryuichi Sakamoto for permission to add lyrics to the track. An odd combination, one might think – although fortuitous in that it provides a classic Jackson song title – but this is one of the very best tracks of the album and of latter-period Jackson; proof of his ability to conjure up great pop songs out of unlikely beginnings, even if the YMO track ends up more as a sample than the actual base for the song.

10: Much Too Soon

Written by Michael Jackson. Produced by Michael Jackson and John McClain. The album ends on a real high with Much Too Soon, which was written at the time of Thriller and could – almost – fit into that classic album. Jackson apparently always liked the song but could never find the right place for it. However, it fits in perfectly here closing the album with a bittersweet note.

Overall, the 43-minute album is short and sweet. Despite its varied origins, Michael hangs together well, which is a tribute to the Jackson Estate and Sony. Not every track is essential, of course, but Michael is arguably stronger than 2001 release Invincible and worth the asking price for the last three tracks alone.

With considerable support at media and retail, all the signs are that sales will be very brisk indeed and it is likely to beat the 5m worldwide sales of the only posthumous Jackson album to date, This Is It.

ben@musicweek.com

A-list line-up: Dave Grohl, 50 Cent and Akon appear on Michael

News in brief

● **MTV** has named the 10 new acts it will be getting behind in 2011, with a typically varied list that includes US teen star Willow Smith, British soul singer Jamie Woon, grime MC Wretch 32 and songwriter and producer Labrinth. The list is completed by Clare Maguire, Jessie J, Far East Movement, Ruff Diamondz, The Vaccines and Mona. The broadcaster marked the occasion with a gig last week at London's Koko venue featuring Tinie Tempah – who was on last year's 10 for 10 list – Labrinth and Wretch 32.

● **Clare Maguire** braved the pain of two broken ribs last week to help launch The HMV Next Big Thing festival, ahead of more than 100 acts performing across eight venues next February.

● **Bauer Media** has appointed Stuart Williams to the new role of managing director for live events and strategic partnerships, as it looks to create new music and film events. The movement of the music and film brands MD means Lifestyle MD Jo Morrell will add responsibility for all the music brands to her remit, while Rimi Atwal becomes publishing director of Q, Mojo and Kerrang!.

● **Syco Entertainment** has appointed former Playstation executive Mark Hardy as marketing director of Syco Music. The new role will see Hardy report to MD Sonny Takhar, taking responsibility for managing and developing Syco's music marketing strategy, both online and off.

● **The Cure** will play their only European festival show of 2011 at Bestival on the Isle of Wight, joining a line-up that includes Brian Wilson, Magnetic Man and LFO.

● The **US Government** has shut down websites selling counterfeit goods or pirated content, including filesharing sites. More than 70 sites were closed by the Immigration and Customs Enforcement agency (ICE), including a Torrent site and music download sites.

● **Take That** have topped the German albums chart for the first time in 15 years, with Progress debuting at number one this week.

● **4mm Games**, the developer of the Def Jam Rapstar game, has partnered with Atlantic Records to offer one aspiring UK rapper a recording contract.

● **Cheryl Frances-Hoad** walked away with two prizes at BASCA's 2010 British Composer Awards last week. Frances-Hoad was named the winner of the instrumental solo or duo category for a piece entitled Stolen Rhythm from Homage to Haydn and in the Liturgical category for Psalm 1: Blessed is the Man at the eighth annual London ceremony.

● Music download and rewards service **mflow** has started beta testing a new browser-based version of its offering.

● Music streaming and recommendation service Last.fm has reported a loss of £2.84m for 2009.

News media

ON THE WEB

www.musicweek.com

- MTV names its 10 for '11
- BBC gets festive
- Box TV playlists

TV Airplay chart Top 40

nielsen



Peas pleased: highest climber and new number one

This Wk	Last	Artist	Title	Label	Plays
1	34	BLACK EYED PEAS	The Time (Dirty Bit)	Interscope	509
2	1	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6	Cherrytree/Interscope	526
3	2	RIHANNA	Only Girl (In The World)	Def Jam	495
4	3	JLS	Love You More	Epic	481
5	15	NICOLE SCHERZINGER	Poison	Interscope	459
6	6	RIHANNA FEAT. DRAKE	What's My Name?	Def Jam	404
7	5	ALEXIS JORDAN	Happiness	StarRoc/RocNation/Columbia	404
8	4	WILL.I.AM FEAT. NICKI MINAJ	Check It Out	Interscope	371
9	7	NELLY	Just A Dream	Island	363
10	10	KATY PERRY	Firework	Virgin	358
11	8	MIKE POSNER	Cooler Than Me	I	354
12	9	CEE LO GREEN	Forget You	Warner Brothers	312
13	17	N-DUBZ	Girls	AATW/Island	302
14	NEW	X FACTOR FINALISTS 2010	Heroes	Syco	293
15	13	BRUNO MARS	Just The Way You Are (Amazing)	Elektra/Atlantic	287
16	23	ELLIE GOULDING	Your Song	Polydor	283
17	16	WILLOW SMITH FEAT. NICKI MINAJ	Whip My Hair	Roc Nation/Sony	280
18	12	KATY B FEAT. MS DYNAMITE	Lights On	Rinse	267
19	19	DUCK SAUCE	Barbra Streisand	3 Beat/AATW	252
20	NEW	THE WANTED	Lose My Mind	Geffen	245
21	14	B.O.B FEAT. RIVERS CUOMO	Magic	Rebel Rock Ent/Atlantic/Grand Hustle	244
22	29	JESSIE J	Do It Like A Dude	Island	241
23	38	BRUNO MARS	Grenade	Elektra/Atlantic	240
24	21	GYPTIAN	Hold You	MoS/Levels Recordings	239
25	26	MY CHEMICAL ROMANCE	Na Na Na (Na Na Na Na Na Na Na Na)	143/Reprise	237
26	35	OLIVY MURS	Thinking Of Me	Epic/Syco	236
27	25	MCFIY FEAT. TAILO CRUZ	Shine A Light	Island/Supercat	228
28	18	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza	Virgin	226
29	11	CHERYL COLE	Promise This	Fascination	216
30	20	PINK	Raise Your Glass	LaFace	216
31	NEW	PARAMORE	Playing God	Fueled By Ramen	215
32	NEW	CHERYL COLE	The Flood	Polydor	212
33	24	THE SATURDAYS FEAT. FLO-RIDA	Higher	Fascination/Geffen	207
34	22	TAKE THAT	The Flood	Polydor	205
35	36	AFROJACK FEAT. EVA SIMONS	Take Over Control	MoS	199
36	NEW	SKEPTA VS N-DUBZ	So Alive	3 Beat/AATW/BBK	184
37	27	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars	Parlophone	182
38	NEW	FLO-RIDA	Turn Around (5,4,3,2,1)	Atlantic	179
39	39	MY CHEMICAL ROMANCE	Sing	143/Reprise	177
40	NEW	AVICII & SEBASTIEN DRUMS	My Feelings For You	AATW	172

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

Month-long activity to include studio master classes

Radio 1 to throw its doors open to new talent in 2011

Radio

By Christopher Barrett

RADIO 1 WILL FOLLOW a month of new music activity throughout January by holding a master class at Abbey Road and Maida Vale studios for an audience of 250 fledgling artists.

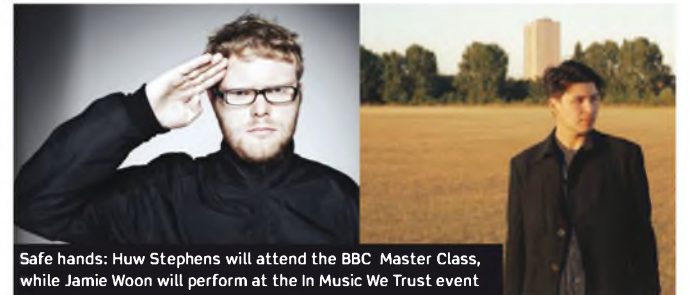
For one month only the BBC station is to undergo a transformation that will see it place new music at the forefront of its on air, online and onstage activity.

Activity kicks off on January 3 when specialist DJs take over key daytime slots for five days: from 7am to 7pm DJs including Zane Lowe, Annie Mac, Huw Stephens and Nick Grimshaw will dominate the airwaves, mixing new music with obscure tracks and established favourites to underline Radio 1's commitment to fledgling talent.

The activity is timed to coincide with the BBC Sound of 2011 poll, which will be announced by Zane Lowe on January 7.

The Introducing strand is also set to play a key role, with Radio 1 starting an initiative on January 10 to add an Introducing act to its daytime playlist every week for the foreseeable future.

Other activity throughout January will include a BBC Introducing special, a week dedicated to new dance music and an In New Music We Trust gig at the HMV Forum on January 20, to be broadcast live and featuring White Lies, Jamie Woon, Sleigh Bells and Funeral Party.



Safe hands: Huw Stephens will attend the BBC Master Class, while Jamie Woon will perform at the In Music We Trust event

The BBC Introducing Musicians Master Class, which takes place on February 3, will see 250 new musicians descend upon Abbey Road and Maida Vale studios for a programme consisting of practical recording advice, industry networking sessions and panel discussions.

BBC Introducing editor Jason Carter says the aim is to provide new artists with an opportunity to have access to the BBC and all aspects of the music industry.

"Right now we are inviting all the key people in the music industry including promoters, agents, label MDs and A&Rs" says Carter.

According to Carter, BBC DJs including Zane Lowe and Huw Stephens will be on hand to chair panels tackling subjects such as major labels versus indies and how to monetise music.

The day will also see a number of practical workshops take place in the studios, with technicians running sessions and giving advice on subjects such as how to mic up amps and mixing your music.

Carter says proceedings will be streamed live to allow musicians from around the country to interact with the sessions.

"We will be filming it for the BBC Introducing website so hopefully we will be giving a lot of value, not just for the 250 people on the day but for anyone visiting the site," he says. "Bearing in mind 32,000 bands have uploaded their music on the site, we believe it will have a significant audience."

Radio 1 and 1Xtra deputy controller Ben Cooper says the activity is not purely about introducing Radio 1's audience to new music but about supporting new musicians and offering unique opportunities.

"The primary purpose of the proposition is giving a leg-up to new musicians that haven't come on to the radar of Radio 1 and 6 Music," says Cooper. "New music is the bread and butter of what we do; we do so many things with new music throughout the year and this activity helps to highlight that."

chris@musicweek.com

Media news in brief



● **Smash Hits** has returned for a third one-off special, saluting "the biggest pop star in the world today", Lady GaGa. Edited by former *Smash*

Hits and *Heat* staff member Jordan Paramor, the *Smash Hits* Lady GaGa Special includes a look at her entourage, images from the world tour, Life In Fashion and The Truth Behind the Rumours. This will be the third *Smash Hits* special edition since the magazine closed in February 2006, following Take That and Michael Jackson in 2009.

● Popjustice founder **Peter Robinson** is leaving his role of senior editor at The X Factor spin-off magazine *X* at Christmas. Robinson says helping to launch the magazine was great "but with the show ending [at Christmas] it feels like the right time to go".

● **NME** has named These New Puritans' *Hidden* as its album of the year and Foals' *Spanish Sahara* as

its top track. Meanwhile, Paul Weller's *Wake Up The Nation* has won the Uncut Music Award 2010 ahead of Gorillaz' *Plastic Beach* and Joanna Newsom's *Have One On Me*.

● **David Lynch** has launched a competition for aspiring filmmakers to make videos for his Sunday Best single release. The UK indie label released two tracks from Lynch this week, *Good Day Today*/I Know, with entrants invited to make films for either track. Lynch has recorded a message on *www.genero.tv* explaining the project brief. Entrants should upload their films to the same site and the 10 best will be passed onto Lynch himself to choose the winners, which will then be used as the official promo clips.

News live

A new Star rises this Christmas

CENTRAL LONDON welcomes a new live music venue this week when The Star of Kings opens its doors at the heart of the massive Kings Cross regeneration project.

The 400-capacity venue in York Way opens this Friday and is the brainchild of Rob Star, who has already enjoyed success in the capital through his East End venue The Star of Bethnal Green.

The loss of the Astoria, Astoria 2, The Metro Club and The Fly in the West End, plus the threat hanging over The 100 Club, has created something of a venue vacuum for a city that claims to be a musical capital, meaning that the debut of a new outlet is an important step in the right direction.

"I've promoted at places like The Cross, The End and Turnmills and they've all gone now. The fact that we're losing places all the time has to be addressed," says Star, who has a decade of club and venue promoting under his belt.

Star's progression in live promoting has seen him work for the likes of Universe (Tribal Gathering), Home (London, Ibiza and Homelands) and Gatecrasher London, before teaming up with DJ Stuart Geddes to create The Mulletover Men, which has earned a heady reputation for its spectacular warehouse parties.

But Star admits the attraction of establishing a venue in Kings Cross has tempted him for some time. "The building used to be Backpackers, which was like an Australian youth hostel. Then it became the Cross Kings, which put on live music, but the landlord

went bankrupt. I'd always liked the site, so when I heard it was available I approached the freeholder because I already had a business plan and they were very supportive."

Using a state-of-the-art Funktion One sound system, Star intends to programme a mix of live music and club nights at his new venue, which he promises will provide "an old fashioned pub atmosphere with good food, a comfy ambience and cutting-edge music".

The pub has undergone a complete refurbishment with new bars, lighting and lasers and two performance spaces: the 100-capacity basement room and a stage in the main 300-capacity ground floor.

Live acts such as Laura Marling, The Young Knives and Cage the Elephant have performed at The Star of Bethnal Green and Star reveals he will be looking to promoters and managers to help establish the new venue.

Star adds, "We'll have a couple of in-house nights, but primarily The Star of Kings will be led by outside promoters. I want to grow it organically, so initially we'll do Thursdays, Fridays and Saturdays and build up slowly from there.

"The pub restricted itself to live music in the past, but that couldn't sustain it, so we're looking at club nights, live music, comedy nights and quiz nights so that we can attract customers seven days a week. The location will also help us grow as we're directly opposite where the Central St Martins campus is going to be, so that should help long-term as well."

"I've promoted at places like The Cross, The End and Turnmills and they've all gone now. The fact that we're losing places all the time has to be addressed"

ROB STAR

Concern as society prepares to raise venue fees

Sector urged to comment on PRS live tariff proposals

Societies

By Gordon Masson

THE UK'S AGENTS, PROMOTERS, VENUE OWNERS AND CONCERTGOERS are being reminded to compile their submissions for the PRS for Music consultation on live music tariffs, amid fears that rates could triple in the UK.

The Live Music Forum is urging those likely to be affected to submit their objections to a rate hike ahead of the consultation period's December 31 end date.

The current rate for all events involving live music in the UK is 3% of gross ticket receipts, which is returned to PRS for Music and processed to pay the various composers and publishers whose work was used during each performance.

However, that rate was set in 1998 and the organisation contends the live music sector has changed enormously in the past decade, leading to fears that the collection society wants to raise the tariff closer to the 10% level that applies in certain European countries.

"There's a hint that the number they have in mind is 8%, but I'm a PRS member and I certainly don't want the rates tripled on any events that I do," says Live Music Forum campaigner Phil Little.

"Whatever increase they decide - whether it is just or not - is not going to help the live music business at all, because the cost will be passed on to the ticket buyer, who will be less able to afford live music events and may think twice as a result."

That sentiment is underlined by Solo Agency founder John Giddings, who is damning of the PRS tariff. "To increase the tariff will just push ticket prices up, so the people that suffer will be the fans," he says. "I'm not going to suffer and I can assure you that the promoters will not suffer - the extra cost will just be added to the ticket price."

While it is feared that the consultation will indeed result in a price hike for live events, PRS for Music is keen to suggest that the rate for festivals could decrease, given the entertainment provided at some events is not exclusively music.

The society notes that the live business also generates money from other sources such as food and drink sales, car parking and merchandise, prompting some of their members to request a review of how their music is used and investigate a fair method of compensation.

"The PRS for Music Consultation on Live Popular Music closes at the end of December and we urge all those that want to submit to do so before this date," says PRS

Commercial Director Debbie Mulloy. "We've contacted over 2,000 organisations from promoters, to festival organisers to venue owners, writers and composers and trade bodies to ensure a detailed and broad response to the consultation."

Not everyone is opposed to rate hike proposals. The Musicians' Union is not making a submission for the consultation, although assistant general secretary Horace Trubridge says there is a lot of sympathy for the organisers of small events and festivals in particular, who could find it difficult to cope with a tariff increase.

"We've decided to leave things down to our individual members whether they want to make a submission or not," explains Trubridge. "The Musicians' Union has a lot of non-performing member writers who obviously want to maximise the revenues they receive from PRS, so we decided it would be best if the MU stays out of the consultation."

Anyone who still wishes to register their comments regarding the Customer Consultation on charges for Ticketed Popular Music Events can email submissions to customer.consultation@prsformusic.com. An explanation of the reasons behind the review is available on the PRS For Music website.

gordon@musicweek.com

Viagogo Ticket resale price chart

pos	event	ave price (£)
1	LADY GAGA	168
2	TAKE THAT	145
3	JINGLE BELL BALL	127
4	BON JOVI	120
5	ERIC CLAPTON	118
6	RUSH	101
7	ROGER WATERS	100
8	USHER	96
9	FOO FIGHTERS	88
10	WESTLIFE	87
11	JOURNEY	85
12	NE-YO	80
13	JUSTIN BIEBER	75
14	KINGS OF LEON	75
15	BLINK 182	72
16	THE SCRIPT	67
17	JLS	64
18	KATY PERRY	64
19	OLIVY MURS	63
20	SHAKIRA	62

Hitwise Primary ticketing chart

pos	prev	event
1	NEW	BLINK 182
2	1	TAKE THAT
3	NEW	OLIVY MURS
4	5	X FACTOR TOUR 2011
5	7	KINGS OF LEON
6	NEW	BEADY EYE
7	NEW	JUSTIN BIEBER
8	3	JLS
9	6	BON JOVI
10	NEW	GLEE LIVE TOUR
11	NEW	RUSH
12	8	WESTLIFE
13	NEW	RUSSELL WATSON
14	4	IRON MAIDEN
15	18	THE SCRIPT
16	9	ANDRE RIEU
17	20	DRAKE
18	19	TINIE TEMPAAH
19	10	KATY PERRY
20	NEW	30 SECONDS TO MARS

Tixdaq Ticket sales value chart

pos	prev	event	dates
1	1	JUSTIN BIEBER	11
2	2	JLS	23
3	NEW	THE POGUES	6
4	6	KINGS OF LEON	11
5	3	X FACTOR FINALISTS	13
6	20	IRON MAIDEN	10
7	4	KATY PERRY	11
8	5	USHER	9
9	16	LADY GAGA	2
10	11	SIMPLY RED	8
11	7	WESTLIFE	9
12	10	BON JOVI	4
13	15	ARCADE FIRE	6
14	9	KYLIE MINOGUE	8
15	8	DRAKE	4
16	12	THE SCRIPT	4
17	13	THE WANTED	7
18	NEW	BLINK 182	3
19	NEW	OLIVY MURS	5
20	18	FOO FIGHTERS	2



See more live charts at musicweek.com

- Above & Beyond launch "geo-localation hub" to mark 350th radio broadcast
- New Michael Jackson track debuts on Ping
- Social media, not search, drove Beatles' popularity on iTunes

Music creators get 'record on the go' functionality in new free-to-use package

SoundCloud set to reign with free app

Apps

By Eamonn Forde

SOUNDCLOUD HAS MADE ITS IPHONE APP free and added both a record button and location tagging as it looks to offer its 2m users new functionality.

The company, however, has stated that music will remain its core focus and it has no plans to move into other entertainment areas or social-location services.

The addition of a record button on the app allows users to capture audio and upload it to their SoundCloud account quickly and in a matter of clicks. To embellish the uploads, they can add an image as well as their current location.

SoundCloud co-founder and CEO Alex Ljung says, "This allows people to capture sounds wherever they are. People are starting to use the service for things like lectures and audioblogs, but we are still extremely focused on music."

The service's iPhone app has been downloaded more than 60,000 times and now it has gone free, the company is expecting a sharp increase in users as well as evolutionary leaps in how it is deployed.



"It's going to be interesting how people use this," says Ljung. "It can be used in a variety of ways so we are going to spend a lot of time with users figuring out what they find compelling and see what comes up."

He suggests that artists can use the record facility on the app to post works in progress and also create audio-based tour diaries, something the geolocation tagging enhances.

These new functions within the app suggest it is encroaching slightly on the territory already occupied by Audioboo, for sound uploads, and Foursquare, for social location.

Ljung, however, says SoundCloud is not attempting to muscle into their particular markets and they can all happily coexist.

"There are so many photo, text and status sharing tools out there and sound sharing is still quite small, but it has the potential to grow a lot," he suggests. "If you look at photo sharing, there are a lot of different options for different use cases. I think that's going to be the same for sound sharing. Audioboo has a very specific 'use case' of people sharing short bits of audio but we are very broad in terms of all the musicians we work with and a lot of different use cases."

As for location, Ljung says the app relies on, rather than aims to replace, Foursquare's open API. "Location is a really interesting field," he says. "When you are recording something now with the

SoundCloud app, a second screen is just for adding images and location to the sound. That actually uses the Foursquare API and then it's encoded into that piece of audio."

There is no time limit as to how much audio users can upload via the app, although if they are on the free SoundCloud tier, their account is confined to 120 minutes of audio in total. This can be extended if they move up to the paid tier.

What the app does, he believes, is to take musicians from a music creation context into a broader social one – but music and audio will remain at the heart of what they do. To this end, Ljung has ruled out a move by SoundCloud into video, despite it being a logical next step.

"We want to stay 100% focused on sound," he says. "There are great tools out there already for video and photos but I think that sound is different. We have no plans to do any video services. For musicians who are used to working with sound all the time, it's a really interesting thing to switch off the explicitness of video."

The SoundCloud app is restricted to Apple devices for the moment, although Ljung hints other mobile platforms could be embraced soon, eamonn.forde@me.com

Digia plans for social location to go with the Flowd

NEW PLATFORM FLOWD aims to be the primary social-location app for music, changing the relationship between fans and artists as it plots its international expansion.

Parent company Digia launched Flowd quietly in open beta in July and the service is upping its activity by signing up leading DJs such as Armin Van Buuren and Markus Schultz and pop acts like The Wanted. This all leads into the first quarter of 2011 when new tools and functionality will be added.

"Flowd is a location-based social app with a particular focus," explains Digia marketing director Wilhelm Taht. "With this app, we are going into the music artist entertainment space."

It is hoping to distinguish itself in a crowded sector in which Facebook Places, LoKast, GetGlue and Foursquare are already active by offering an incentives-based scheme on top of its social-location tools.

"It's not only about location. This is going to be the best loyalty programme tool for artists," explains Taht.

In its current incarnation, free to both users and artists, there is no monetisation strategy, but Taht says this is something that will be figured out when the app hits critical mass.



The company will, however, dissect user behaviour over the coming months and build a financial model around this. This could include a premium pro tier for acts giving them access to extra analytics as well as affiliate retail cuts for driving music, merchandise and ticket sales.

"We are currently in start-up mode and are focusing on providing value to artists and users of the service," says Taht. "The monetisation model will be based on a certain level of activity, a certain number of artists and a certain number of users. It will also be based on analysing what is going on in this space in terms of what are the most used and the most interesting areas."

The free app is currently available for Apple iOS 4 and Android

devices with a beta version in development for certain Nokia handsets.

While available globally, Flowd's current focus is the UK as Taht says it has the highest smartphone penetration in Europe. Expansion plans for next year include a focus on the US as well as other key European territories. There will also be a focus in 2011 to recruit venues alongside artists.

As is increasingly standard in this area, the app integrates with Facebook and Twitter. Beyond social interactivity and geolocation, next year will see great functionality added to increase user dwell time and engagement.

"In Q1, we are launching multimedia capabilities to support songs and videos as well as exclusive content that acts choose to push out via Flowd," says Taht, pointing out this will be on a streaming basis rather than embedded within the app itself.

The selling point to acts and labels is access to rich datasets on user engagement. "These will allow artists to segment their user base and really pinpoint the most valuable fans to them," explains Taht.

Fans using the app can check into specific locations, which could include concert venues, and they

can also send private message to artists as well as other fans. The Wanted, for example, used the app on a recent book-signing tour and all fans checking into the signing locations were automatically entered into a draw, with the winner receiving a call from the act.

"That's the first stage and is very simple for anyone to do that in Flowd," says Taht. "The interesting part comes when you look at the metrics for what you fans are doing and reward them accordingly."

With acts increasingly having social-location features into their official apps – and even Soulja Boy launching an app built entirely around location – it could be argued this negates the need for an app like Flowd.

Taht does not believe so. "The engagement over time in such apps is really challenging to keep at a high level," he says. "You have to have really engaged fans and you have to have a lot of things to say for them to be really interacting with the service, all day every day."

"Instead of individual apps like those, I think they should all be under one roof. Flowd can provide that roof and it also has other features that make the service even more usable."

Digital news in brief

- Digital accounted for 93% of sales of **Fatboy Slim's** 1998 album *You've Come A Long Way Baby* in the week after it was featured on Radio 1's Masterpieces series
- **Last.fm's** new Recsplorer tool delivers a stream of music from emerging acts, matched to artists that users have already been listening to
- The **MMF and FAC** have partnered with mobile trade body GSMA to invite app developers to build innovative new mobile apps for one of four participating acts (Muse, Faithless, Metric and Eliza Doolittle)
- The **US Supreme Court** has refused to hear Whitney Harper's appeal in a filesharing case that would have tested the "innocent infringer" defence in a copyright case
- **Myspace** has launched a mobile site that has been configured for Apple devices running iOS 4 as well as Android and Palm handsets. It also supports "select Nokia and BlackBerry devices"
- **iTunes UK** has set up the www.bestalbumandsong.co.uk site for users to pick their favourite tracks and albums of the year. One voter stands to win 10,000 free downloads
- Research from Coleman Insights has revealed that one in six people in the US listen to **streaming audio** each week. Consumers were found to have "top-of-mind awareness" of up to seven local stations but only two streaming music services
- **4mm Games** has partnered with Warner Music Group to offer one aspiring UK rapper a recording contract with Atlantic Records in a talent search through the **Def Jam Rapstar** game
- The Regional Court in Hamburg has fined **RapidShare** a total of €150,000 (£125,000) in a case relating to the unlicensed re-distribution of 150 electronic books

New services

- **Audio Swap** is a new service from music library company Audio Network that gives content producers free access to cleared music for video use on YouTube. It has a pre-cleared library of 37,000 tracks
- **FanDistro** brings a sub-retailing angle to D2C whereby acts signing up take 60% of product sales while fans receive a 20% cut if their social media recommendations drive a sale. FanDistro takes the other 20%

Apps round-up

- **Everything Everything** (iPad/iPhone – free) have created a bespoke app to stream their show from London's Union Chapel on December 15. Content will be contained 'in-app' for three months
- **DoubleTwist** (Android – \$4.99, US price) Updated to incorporate AirSync that lets users wirelessly sync music, movies and photos between a designated PC and Android handset

News publishing

ON THE WEB

- **Imagem PM** to open Dutch office
- **Hal Leonard** strikes deal with EMI Publishing
- 2010 **British Composer Awards** winners announced

www.musicweek.com

Guerrilla helps Fierce Panda, Republic of Music and Metropolis take control of publishing

Indies reach out in Guerrilla campaign

Organisations

By Charlotte Otter

GUERRILLA PUBLISHING IS HELPING three independent music companies diversify their reach into the mainstream after setting each of them up with their own publishing divisions.

Indie label Fierce Panda, music distributor Republic of Music and London-based recording studio Metropolis have all established new publishing arms respectively titled Fierce Panda Publishing, ROM Songs and Metropolis Publishing – with all three administered worldwide by Guerrilla.

Currently, only Metropolis represents any acts, with London five-piece Royal Treatment Plant. However, Guerrilla Publishing managing director Charley Bickers says Fierce Panda and ROM are also eyeing up hands to sign to their company with a view to announcing their first acts at the beginning of the new year.



Bickers says that the companies all decided to take control of publishing as a response to the changes they are experiencing as independents operating within the industry. He adds organisations are “waking up” to the fact they need to have to work closely with publishers to make returns on any music that they represent.



“They see the opportunities that are open to them in developing and publishing new acts and working with them – as they can profit twice over, once from the record sales and also the exploitation of the band’s music in any other area,” he explains, adding that from Guerrilla’s point of view the company wanted to work with the labels and bands that offered it the opportunity to grow as an organisation.

Bickers says he strives to work with companies he respects and which he believes have “great taste in music”. He continues, “It is less of a case of them doing A&R on our behalf and more of a case of the fact

that as record companies and businesses I have such a massive respect for them and their work that it makes sense to be able to work with them through publishing, helping to further the careers of the bands they represent through any means possible.”

The company, which is part of music group Guerrilla Music, works in partnership with CAS/ASM, the publishing company set up by PRS for Music chairman Ellis Rich and Tim Hollier, and Bickers says the organisation will push their clients’ music through its network of sub-publishers all over the world.

Next year, he contends, will see Guerrilla continue to build the exposure of the acts they now represent and Bickers believes the company will be “especially strong” at syncing music to film, thanks to Hollier’s links to the movie industry through his publishing companies Filmtrax and Screen Music Services – which are designed to represent film music composers and finance film and television music.

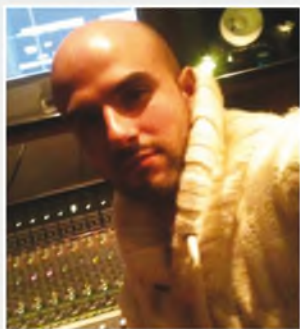
“When we create a publishing company for any of the labels we work with we instantly set them up with a dynamic worldwide infrastructure,” explains Bickers. “We provide the foundation and infrastructure for our clients and our aim is to realise the full potential of their catalogue around the world, pushing for syncs on TV, film, adverts, etc, collecting any money owed to our clients direct from their local collection society.”

He claims that because of the way the company is set up, it is able to collect and deliver money owed to clients significantly faster than any major publisher. “I think we will always be quite specialised: we don’t want to grow to such a massive size that we neglect some of the artists that we have.

“Publishing feels more creative than running a record label when you get a brief though developing the catalogue and I want to continue to represent companies and acts that we respect, safe in the knowledge we do the best possible job for them.”

charlotte@musicweek.com

Divo intervention Patrick Jordan-Patrikios, songwriter/producer



Music Week speaks to the fast-rising star about his whirlwind year and what the future has in store.

How did you get signed to Notting Hill?

I originally started out as a session drummer for hire, before deciding three years ago to go down the songwriting/production route. I had been doing various things off my own back, but I wasn’t really in touch with artists the way I am now. Notting Hill really took a risk with me, but I appreciate them for doing so as now it seems to be really paying off in spades.

How did you get to work with Il Divo (right)?

I was sent a brief for a Universal Classics artist who needed a piece of music written, but when I heard nothing back from them I sent the composition off to Syco. They then got in touch with me through Syco A&R SVP David Gray who asked me if I could write two tracks for Il Divo. I had not really been looking at going down the classical route – so the turn up was really unexpected and extremely lucky.

However, I am so happy it has taken place. Because of it I have now

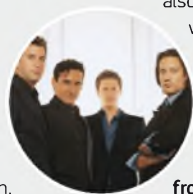
worked with Don Black and [Latin composer] Claudia Brant, as well as Eloffson. I have learned so much from all of them and the fact that I can write in a number of different styles – not just urban and pop – has really opened doors for me.

What does next year have in store?

I really want to build on all the opportunities that I have been given so far and with this in mind I know Notting Hill is taking me to the States to work with their American team. I’ll also be travelling to the Netherlands to spend time with the X Factor Holland contestants. I will also, fingers crossed, be working with some quite high-profile solo artists, more of which I’ll be able to speak about early next year.

What lessons have you learned from the last year?

One thing I really have learned is that you can’t just sit back and rest on your laurels. My diary is full for the next four months – and this makes me really happy. My dream is to become like Timbaland or Steve Mac – writers who can lend their hand to anything and make it sound magical, and hopefully with Notting Hill and my management team [Steven Budd Management] behind me, this will one day happen.



UK songwriter and producer Patrick Jordan-Patrikios is the latest Notting Hill Music Publishing success story, after co-writing and producing a brace of tracks due to appear on the forthcoming Il Divo album.

The 23-year-old only signed to the publisher in March this year thanks to Notting Hill creative manager John Saunderson.

However, as well as penning tracks for the operatic four piece with Swedish producer Jorgon Elefson (who has helped write hits for artists including Britney Spears and Kelly Clarkson), Jordan-Patrikios has already worked with Leona Lewis and Alexandra Burke, as well as artists including Tina Arena, J2K (Roll Deep), Bashi, Anna Maria La Spina, Ny and Selah and UK singer/songwriter Daniel DeBourg.

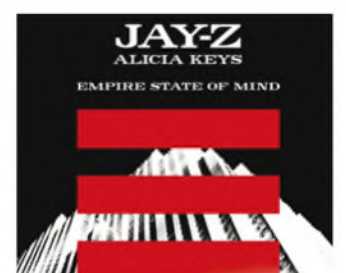
Grammy nominations thrill indie publishers



GLOBAL TALENT PUBLISHING, Bug Music, IQ and Chrysalis are among the independent publishers to benefit from last week’s Grammy nominations recognising the songwriters behind some of the most popular tracks of the year.

Chrysalis picks up two nods thanks to its part in representing writers Ray LaMontagne and Cee-Lo Green and their tracks Beg Steal Or Borrow and F**k You – which are both nominated in the song of the year category. IQ and Bug are also credited on Green’s UK number one hit, while Global Talent writer Al Shuckburgh is recognised for his part in creating Jay-Z and Alicia Key’s Empire State Of Mind – which has been put forward as a contender for best rap song.

However, they face stiff competition from writers including



Universal Publishing songwriter Alex Da Kid (Alexander Grant), who is credited for helping to pen Eminem and Rihanna’s hit Love The Way You Lie – which is up for both song of the year and rap song of the year.

Global Talent Publishing managing director Miller Williams says he is thrilled about Shuckburgh’s nomination coming as it does just two years after fellow Global Talent stablemate Corinne Bailey Rae was nominated for an award.

“It’s a really great calling card for any of our roster to have and even if we don’t win this time, there is still a knock-on effect of people who haven’t yet bought the album [Blueprint 3] and also helps to raise the profile of the song even further – which is fantastic,” he explains.

News diary

Nero's 2011 reign approaches

UNEARTHED

WITH RADIO 1 SUPPORT for their track Me And You, drum & bass/dubstep duo Nero are poised to enter the new year in very good shape.

The first long-term signing to MTA Records, a label set up by Chase & Status, Nero are gearing up for the release of their debut album in 2011, following the single Innocence earlier this year.

MTA has released just a handful of singles to date, including club hit Redlight feat. Ms Dynamite's What You Talking About? Nero's debut, however, is expected to take the label to new commercial heights.

DJ and producer Sam Wire, who founded the label with Chase & Status, runs day-to-day operations at MTA.

He says talks are currently under way with a number of major labels to facilitate releases for the label's roster.

"Nero is shaping up brilliantly for us; the response from radio alone has been great so we want to ensure we are in a position to meet



Cast list

Management	Radio	Press
Harvey Tadman,	Luke Neville, Listen	Sinead Mills,
Threesixzero Group	Up	Anorak
Marketing	Club	Online
Sam Wire & Sophie	Jeryl Wilton,	Lucius Yeo,
Hall, MTA Records	Infectious	Anorak

the demand next year," Wire explains.

An independent team is currently set up around Nero to push the release, with distribution through SRD and PR handled by Anorak. The duo are managed by Harvey Tadman at Threesixzero Group, home to Calvin Harris, Hurts and Deadmau5 among others.

Me And You is off to a strong start at radio, with a hottest record in the world slot courtesy of Radio 1's Zane Lowe and record-of-the-week spots from fellow R1 DJs Fearné Cotton and Greg James.

Wire says a video for the track will be serviced this week and the duo are currently developing their live set-up ahead of planned concert dates next year.

Their online presence is also building a strong foundation, with a catalogue of remixes for the likes of Plan B, The Streets and Deadmau5 under their belt. Most recently, a remix of the Daft Punk-produced N*E*R*D track Hypnotize has been driving blog activity.

Stuart Clarke

ON THE WEB THIS WEEK

MTV NAMES ITS 10 FOR '11

Musicindustryprophet: "Jessie J is better than all the others put together. Heavy rotation for my sista."

Zola: "I think this is a good list; it's diverse and has people who are genuinely talented. Good job."

DEF JAM RAPSTAR AND ATLANTIC OFFER RECORDING CONTRACT PRIZE

Jeffthedeaf: "Looking forward to Cher Lloyd's entry post X-Factor. After all, she's a rapper you know."

Teddy b: "A lot of people say this game is good but the rest of us say it should have been like Icon and Fight For NY. The story mode is what made the game. Without fighting our favourite artist it's just another guitar hero."

NME NAMES ALBUMS AND TRACKS OF THE YEAR

Ryan Sinclair: "Looks more like the worst albums of the year. No wonder NME's readership has fallen so far. They have disappeared so far up their own arses they have forgotten what good music actually is."

Dooley's Diary



Did you hear the one about the MP and the rock star? I'll get my coat...

DOOLEY HAS DISCOVERED that having a former rock star as the head of your organisation can do great things, particularly when it comes to pressing the flesh with **awestruck politicians**. But it can also, as UK Music's Feargal Sharkey found out at a BIS Select Committee meeting last week, lead to some **terrible, terrible puns**. The subject was banking and the music industry's issues of accessing funding. Not, you might think, a laugh a minute – but the assembled MPs were not deterred. Conservative MP for Brighton Kemptown Simon Kirby was first, **joking to Sharkey** that, "A good bank these days is hard to find" (groan), only for Labour's Ian Murray to up the ante a few minutes later, when he noted that, "Teenage kicks are hard to fund." People, please... And talking of Feargal, we see below the UK Music boss posing alongside CRS Studio manager Trevor Rose, Culture Minister Ed Vaizey and various bright young things at the opening of the DCMS-supported music rehearsal space in Nottingham. Apparently, the young man sitting down had only picked up the cello a few weeks

before, but still blazed his way through a **cover of Coldplay's Viva La Vida**... Being in Emmerdale, Doctors and Holby City is one thing, but **actor Andrew Whipp** has just emerged from quite probably his most challenging acting role yet – portraying music industry publicist **Bernard Doherty** on the small screen. Whipp plays the now-LD Communications chief in When Harvey Met Bob, a dramatisation of when **Goldsmith and Geldof** joined forces to stage Live Aid, an event PR'd by Doherty. Scheduled to be screened by BBC Two on Boxing Day evening, it will star Ian Hart, who was John Lennon in the movie Backbeat, as Goldsmith and Domhnall Gleeson playing Geldof... **Clare Maguire** proved what a trooper she is at the launch of the HMV Next Big Thing festival last week at London's Borderline, soldiering on despite two **"popped ribs"**, whatever they may be. Not only that, but she was appearing live that night despite her music making its debut on **Coronation Street** at roughly the same time, fulfilling a life's ambition for the young singer. Thank you, Clare. We appreciated it. The true star of the night, however, was HMV's head of press **Gennaro Castaldo**, who was celebrating his 25th (!) anniversary at the company that very day. A mole told us that Gennaro spent his first day at HMV **wedged up against Stevie Wonder's piano** at a PA – and it's been uphill all the way... talk

about the wheel turning full circle. About a decade ago **Cherry Lane Music** sold a 50% stake in 3,000 songs to DreamWorks Music Publishing only for that publishing company to be sold to Dimensional and then to State One, which itself was acquired by Chrysalis. With BMG Rights having now bought both Cherry Lane and Chrysalis this year those works will now be back under one owner again... Which A&R manager came close to breaking his leg on a recent out-of-town gig, when, after locking himself out of his room, he tried breaking back in by **kicking the door down**? Unfortunately the door proved the more stubborn element in the equation and the A&R suffered **some serious damage**, later falling over after stepping from his car. Officially, the damage was attributed to a football injury... Now, you've got to

admire the cunning of one new band, who will no doubt get the attention of one key music industry player after deciding to call themselves **Korda Marshall**. There is no word yet, however, whether the Infectious boss has heard the London-based band who are themselves fronted by a Korda, vocalist and pianist Korda Hart... AEG Europe chief executive David

Campbell, of course, never did get to see what would have been **Michael Jackson's** record-breaking residency at The O2, but who is this we see cropping up in the credits on Jacko's forthcoming album of previously-unreleased material? The track Much Too Soon, which has been streamed exclusively on iTunes Ping, includes among its credits one **David Campbell** on strings. Has the AEG man got a hidden talent we didn't know about?... Martin Mills' company was, of course, famously named after The Rolling Stones' **Beggars Banquet** LP, but it was the cover of another Stones album – Let It Bleed – that came to mind as he went all Delia

Smith last Friday to mark **Fran Nevkrkla's** 10 years at PPL. Mills (pictured, left) got the job of cake-presenting duties at the organisation's Christmas drinks at The Avenue in central London where, for



once, it was the Beggars man and not Nevkrkla making the speech, as he saluted the Czech for his **decade in charge** of the music licensing company... And finally, while on the subject of all things Mills, our congratulations go to **4AD**, which revealed last week its Dark Was the Night album has now raised a cool **\$1m for charity**, after being released in February 2009.



Features

KEEP ON RUNNING

Returning to its independent roots after an eight-year dalliance with EMI, Daniel Miller's seminal Mute label is preparing for continued success on its own terms. 'We are a blank sheet of paper' says Miller

PICTURED

Past and present: (clockwise from right) Mute founder Daniel Miller will retain acts including Grinderman but loses Depeche Mode to EMI as it returns to independence

BELOW

Future: Miller hopes new acts such as S.C.U.M. will take the label forward in its fourth decade

Labels

By Charlotte Otter

SINCE FOUNDING MUTE RECORDS more than three decades ago, Daniel Miller has proved a true music industry pioneer.

From its beginnings as an independent in 1978 to its multi-million-pound acquisition by EMI in 2002, Mute has established itself as an iconic brand and is credited with breaking acts including Moby, Nick Cave, Goldfrapp, Erasure and, of course, Depeche Mode.

With Mute having recently regained independent status, Miller will be using his accumulated expertise to take his label to the next level. It launched its management arm last week, with which the company will enter another exciting chapter in its 32-year history. However, far from being daunted by the challenges facing the new Mute, Miller is looking to the future with confidence and an open mind.

"It's a new phase," he says. "We are a blank sheet of paper and nothing is set in stone. Although the staff have been here for years, when it comes to how we want to operate, who we want to work with and what the company structure should be like, Mute is effectively a brand new company and that makes it a very exciting place to be."

Although the label's repositioning within the industry finds the company losing some of its artists to EMI, among them Depeche Mode, Goldfrapp, Richard Hawley, Kraftwerk and White Rabbits, Mute will continue to work closely with the major, tapping into EMI's Label Services division for sales, distribution, sync and licensing in the US, UK, Canada and Ireland.

The company also has former Columbia general manager Angie Somerside heading the label and its management arm. She will work alongside the company's publishing division Mute Songs' general manager Andrew King and report to Miller.

Acts such as Nick Cave and The Bad Seeds, Grinderman, Erasure, Andy Bell, Liars, Polly Scattergood and A Place To Bury Strangers have remained with the new company and since its return to independence in September it has also signed London five-piece S.C.U.M. and Yeasayer to Mute Records and singer-songwriter Josh T Pearson

to both the record and publishing arms.

In its new market position Miller says the biggest challenge facing the company will be finding artists who have the potential for long-term careers. He also acknowledges that the industry has changed beyond recognition since his organisation was self-sufficient last time around.

"Just like any other independent company within the industry today we will be facing the same challenges – namely how do we invest in the long-term future of an artist without just basing their success of the sales of their records?" he says. "Historically, Mute has always had a fantastic track record of looking at an artist's career as a whole, rather than just focus-



ing on album sales and market share. We want to continue down this path. It's a challenge, but it's also what we do best."

Miller is in no doubt that his company is better equipped to deal with these changes as an independent than if it were still a part of EMI and adds it was for this reason, rather than the underlying problems at the major, which prompted him to begin negotiations with EMI Music CEO David Kassler in 2009, to set the

wheels in motion for a return to independence. "It is not a question of being an independent or being part of a major," he notes. "It's obvious that majors, too can find fresh talent and develop the careers of their artists – I just feel that the way I want to do things would not work within the structure of a major. I

think it is just our personality, or my personality if you like, works better being in a smaller structure, with the flexibility and responsiveness that that can offer us."

Miller says he learned a lot from his time alongside EMI's international, licensing and brand departments as well as working as part of a larger team and adopting "certain fiscal disciplines".

"In the same way that, had we been with any major label, there was a lot I learned from EMI. I learned a lot more about numbers which, although not the most glamorous thing in the world, is an extremely useful skill to have, as long as you don't let that dominate your decision-making," he explains.

Mute's new structure will see staff with fluid roles and taking on responsibilities in different parts of the company in a bid to "break down some of the tradi-



tional barriers" between record, publishing and management. "Historically, the three have always been very separate but we want people who can work across all fields. As the industry shrinks people need to be able to lend their hand to more than one talent and more than ever the emphasis is now on collaboration," he explains.

However, for Miller, the qualities he values most in a company – relationships with artists and a desire to embrace new ideas and ways of working – will be fully realised in the new company.

"My job now is to try and understand all the different aspects of the organisation, so that when it comes to signing new talent they can understand where we are coming from," he says.

"Although Mute now has a record, publishing and management arm, we are not solely focusing on the all-encompassing 360° deals. It is more about concentrating on the partnership between Mute and the artist. In the early days of Mute a number of artists we signed were on profit-sharing deals – these are the ones which I believe worked out best for the company."

Next year will find Mute looking to sign "one or two more things" across the company as partners as well as making more signings to its roster. And despite the uncertainty permeating the industry, Miller is in no doubt that the future looks bright for his company.

"As an independent second time around, we have only been operating for the last three months and so we are almost making up the rules as we go along. There is no set business model and no set targets. Maybe in six months' time there will be, but for now there are so many possibilities out there that we are just assessing all the options that are open to us.

"At the end of the day, for any company to be successful they need to be willing to take a risk and, luckily for us, that is part of our DNA."

charlotte@musicweek.com



Features FRUKT on brands

MUSIC PATRONAGE 2.0

With its roots stretching back hundreds of years, brand patronage in music is nothing new. But it is in the 21st Century that we now find ourselves in a productive, brand-driven age for musicians and fans alike

Music and brands

By Giles Fitzgerald

AFTER WINNING THE BATTLE with the recession over the last couple of years, the recent public sector cuts are a bitter pill to swallow for the entertainment industry. With funding questioned across the board, there is a real sense that the creative industries are about to face some very dark days ahead.

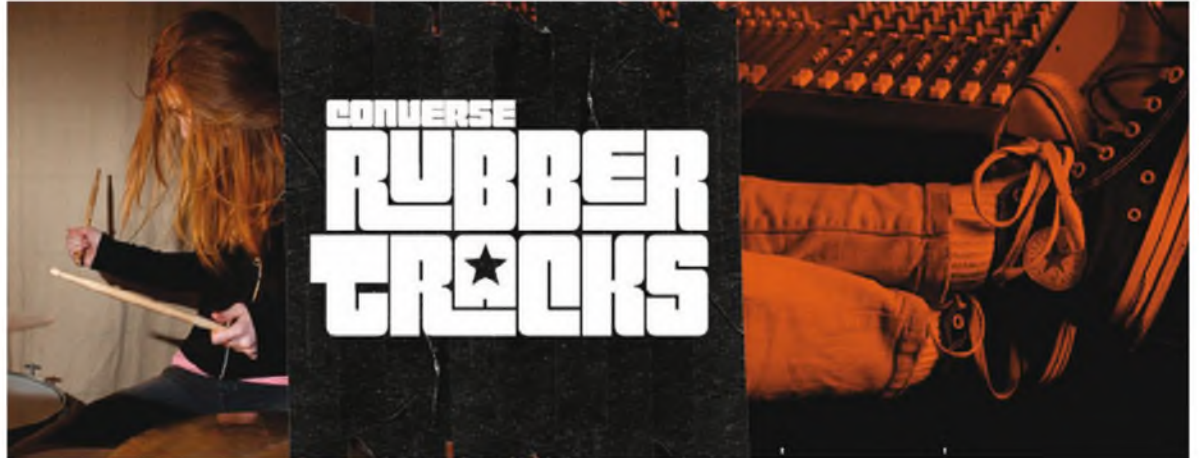
Despite contributing some £3.22bn to the economy, the music industry, has had a hard time reshaping its business models for a new type of music consumer and is naturally cautious over any additional creative restraints that could be placed on future growth. However, there is a quiet benefactor in the corner that has been increasingly making its presence known over the last few years, and these brands are now in a perfect position to step up their game.

But who wants brands to take control of music's future, you ask? Well, it seems it is the fans themselves who are wholeheartedly giving the green light to deeper brand commitments, but only if they strike the right balance. Frukt Communications conducted some nationally representative research earlier this year to assess the changing consumer attitudes to brand involvement in music. A sizeable 91% of those surveyed said they were positive about brand involvement in music, entertainment and culture, with 85% open to the idea that brands could become the new patrons of these sectors, especially in light of the Government's lack of funding for the creative industries.

This is all well and good, but what do consumers actually want from the brands they are welcoming into their personal music world? Put succinctly, it is all about bringing fans closer to what they love, be it physically nearer the music, virtually into a connected relationship with their idols or simply putting on a show that creates an indelible memory. In other words, consumers see brands as facilitators of music, a visible presence that aids them in their bid to be at the heart of the action. Patrons in this sense are required by fans to be actively and not passively involved with music.

Although having a brand acting as a patron of music may sound like a bold statement, it is not entirely a new phenomenon. Musicians have benefited from the extended hand of those wielding their financial might across the course of history, with patronage hitting its altruistic peak in the period between the 14th and 17th Centuries. During this time patronage was not the option as it is today, but an essential part of the career path for artisans or musicians that desired any level of success. Marriages of convenience for two parties with much to gain from each other, one with the gift of creativity and another with the power of production.

For example, without The House of Medici, the influential merchant banking family, and their patronage of the music and the wider arts around the 14th Century, the cultural relevance of the Italian Renaissance would have been severely diminished. Likewise, in the 18th Century Haydn, the celebrated Austrian composer, created some of his finest work under the patronage of The Esterházy's, one of the wealthiest and most influential families of the Austrian empire. Composing for the court of three successive princes for more than 30 years, the Father of Symphony was at his most prolific and creative when he had the financial security of the family's patronage behind him.



Ironically, it is now, as we find ourselves a decade into the digital music revolution, that patronage has the opportunity to be a powerful force once again. In a world where piracy has ravaged the value of music and the live music sector continues to support a recording industry still finding its digital footing, it is clear that brands can offer something of a financial lifeline here.

So what does Music Patronage 2.0 really look like? Well, there is one notable difference from the classical patrons of yesteryear: it is much less about financing a finished product and now far more about the creative journey.

Brands now find themselves in an empowered position, where they can go beyond merely dabbling with music to becoming credible tastemakers in an industry that has fans crying out for new ways to interact with their musical idols. Brands that previously acted as chequebook financiers of music – via sync deals, sponsorship or endorsements – are now waking up to the true value of forging a more robust alignment with music and the creators behind the songs.

FRUKT's research indicates four key areas where brands can offer additional benefits to music fans:

- Priority – offering VIP 'rock star' treatment and access;
- Proximity – enabling fans to get closer to the action and the artists;

Brands can become credible tastemakers in an industry that has fans crying out for new ways to interact with their musical idols

- Sociability – facilitating the sharing of music passions with the people that matter;
- Wow – staging events that deliver true escapism, creating indelible memories.

These four areas are indicative of what consumers want from brands operating in the music space.

It is also notable in the research that the level of acceptance of brand involvement with music is now on a direct parallel with the acceptance level within sport, a much more established route of advertising. The old notion of a band 'selling out' is now seemingly a concept resigned to the past, with 'buying in' the new mantra for musicians and fans alike.

The brands and music momentum has been building for some time, with the signs pointing to a more robust position for brands at the heart of the creative agenda. The Red Bull Music Academy, a series of global workshops for fledgling music acts, set in motion as far back as 1998, has always been ahead of its time in this respect, enabling emerging and established artists to benefit from each other in a series of creative workshops. Converse, is yet another, as it offers up Rubber Tracks, a state-of-the-art free recording studio in Brooklyn for emerging acts to rehearse, record and work on post production of their music.

As we move into 2011, the ongoing story of brand involvement in music becomes less about whether brands have the right to play in the music space, and more about the passion, commitment and support they can deliver for music's most ardent fans.

Brands are no longer the outsider in the realm of musical creativity. Artists are now all too aware of the marketing value of forging strong corporate alignments, while music fans are increasingly receptive to brands that can provide them with genuine, interactive access to the music and artists they hold in such high esteem. As the music industry struggles to find its footing in a consumer-led market that has stripped control away from the traditional tried-and-trusted business models, brands now offer a crucial creative and financial lifeline for music, echoing a passion for patronage not seen for 200 years.

giles@fruktcomms.com

ABOVE

Sole music: Converse's Rubber Tracks studio in New York is an example of a brand's positive involvement in music

LEFT

Brand old: Haydn benefited from the financial support of Austria's powerful Esterházy family in the 18th Century

FRUKT
Communications





NOW AFTER 76 YEARS, PPL HAS GROWN INTO A MODERN SERVICE ORGANISATION, READY AND WILLING TO TACKLE THE GLOBAL LICENSING CHALLENGES OF THE MUSIC INDUSTRY IN THE TWENTY FIRST CENTURY.

It all started in a café in Bristol, England in 1934, when dance musicians were replaced by vinyl records played on a phonograph. Back then, PPL had just two members – EMI and Decca. Now we have over 5,750 record companies and, following the merger with the principal performer societies in 2006, 46,000 performers. In addition, our reach has extended to include international repertoire and overseas royalties through 52 agreements with similar organisations around the world.

PPL licenses businesses playing music, from broadcasters to nightclubs, from streaming services to sports studios, from internet radio to community radio. Licensees are able to obtain a single licence for the entire PPL repertoire, a service which is seen as increasingly valuable for both rightsholders and users alike as consumption of music continues to grow. Broadcasters such as the BBC have commented that they simply would not be able to use music at such a scale, across nine TV channels, sixty radio stations, the iPlayer and numerous online services without a licence from PPL. The PPL licence is equally valuable to other users, such as commercial radio stations, BT Vision, Virgin Media, Last.fm and even the twelve oil rigs that want to keep their oil workers entertained on their tours of duty.

For the performers and record companies who entrust their rights to PPL, the income from these new distribution outlets is becoming increasingly valuable. Total income (including music videos which are licensed through VPL) now tops £140m. All the income generated, less the actual costs of licensing and distribution, is distributed direct to the record companies and performers whose recordings have been played. PPL takes no profit for itself. For most record companies and performers – featured artists, session musicians, orchestral players, backing vocalists and others – this revenue is an important income source. This significant additional income stream also helps the record industry to continue the essential investment in new recordings.

Each week PPL receives electronic details of approximately 6,500 new recordings. This information is now essential to almost every area of the music business. As well as underpinning PPL's licensing and distribution operations, this data is also passed on to *PRS for Music* for mechanical licensing and to BPI and IFPI for anti-piracy purposes.

PPL HAS COME A LONG WAY IN ITS HISTORY. NOW THE CHALLENGES ARE GLOBAL, DIGITAL AND DELIVERING AN EVER BETTER SERVICE TO THE RECORD COMPANIES AND PERFORMERS. PPL LOOKS FORWARD TO A BRIGHT FUTURE.

To find out more: **020 7534 1000** ppluk.com



**STANDING UP
FOR MUSIC RIGHTS.**

Features

A BRAVE NEW WORLD

The actions of UK collecting societies have generated millions of pounds in global revenue – and there is still plenty of it as yet untapped. But to benefit from any new international streams, societies have to be diplomatic, persuasive and innovative in equal measure



Performance rights

By Adam Woods

THERE'S A WHIFF OF OLD-SCHOOL DIPLOMACY that hangs around the business of international performance rights collection.

Whether it is educating far-off countries in the value of copyright, or gently asserting the UK's interest where British music is being used but not paid for, these are sensitive discussions, better undertaken with a carrot than a stick – though it does not hurt to have both to hand.

One way or another, UK collecting societies appear to have found the right tack. Against the global decline in record sales and mechanical revenues, the value of international performance to the UK music business only continues to grow.

International was the star of PPL's 2009 results, pulling in £21.6m (£6.2m more than the previous year) to be distributed among British performers and record companies. The organisation believes a haul of £50m is not out of the question in years to come.

PRS for Music, too, has trumpeted rising international revenues for publishers and songwriters from overseas performance. In 2009, UK songwriting earned £166.9m from its use in the bars, hotels, TV, cinemas, websites and live concerts of 155 countries beyond these shores – an increase of 19.4% on the previous year and of more than £100m in a decade.

And still, the signs are that there is a lot more revenue out there. Many countries are yet to subscribe to the UK view on the performance rights of artists and record companies. The IFPI estimates that payments to those parties, which were worth about US\$1.46bn worldwide last year

according to Music & Copyright, could comfortably double if all diplomatic hurdles were cleared. Significantly, more than two-thirds of that total was collected in Europe.

The rights of writers and publishers tend to be more internationally recognised, but for PRS for Music there are still gains to be made, as developing nations gradually piece together their music industries and begin to examine their international revenue streams and obligations.

"There is still growth to be found in better co-operation," says PRS for Music chief executive Robert Ashcroft. "I'm talking about things like information-sharing and helping to resolve matters relating to the respect of copyright. And when we do that, it often results in shaking out a bit more revenue for British songwriters."

The increasing international haul of recent years owes less to the rising popularity of British music than it

ABOVE

A world view: UK collecting societies could double the estimated US\$1.46bn international income if they could reach global agreements

Mixing with the wrong gang How American collection societies are closing in on terrestrial radio fees

In few respects does the US voluntarily put itself in the legislative company of states such as Iran, Iraq, China or North Korea, but the attitude of its AM/FM radio industry broadcast performance rights for performers and record companies does just that.

Consistent lobbying from the country's larger broadcasters has kept the performance right at bay for decades. In the meantime, internet and cable radio have taken off and their practitioners have voluntarily struck deals with PPL and its international equivalents via online collection society SoundExchange.

"There is a problem with over-the-air radio, because the performance right is accepted nearly everywhere in the world, but not in the United States," says SoundExchange com-

munications director Laura Anderson. "Anything that puts us in a category with Iran, China and North Korea but not Britain, France and Germany is clearly not quite right."

A reforming amendment to US copyright law, the Performance Rights Act, has made it as far as Washington and proposes a scale of flat fees based on station turnover. While no-one is staking the farm on its success, advocates of the performance right are heartened by its progress.

"I think we are closer now than we have ever been," says Anderson. "Mind you, we have been fighting this for 80 years. Frank Sinatra led the fight many years ago, and if the Chairman of the Board couldn't get it done..."

Satellite, cable and internet radio, as covered by the Digital Performance Right in Sound Recordings Act of 1995, feeds royalties back to international collection societies. SoundExchange's distribution has grown to US\$537m (£344m) in seven years since its incorporation.

The terrestrial radio issue is not just an international one, having long outraged US performers, but it does have international consequences for those artists, whose overseas royalties are withheld for the lack of a reciprocal agreement.

Canada, meanwhile, finds itself in a similar situation by slightly differ-



The Performance Rights Act has made it to Washington where it enjoys Presidential support

ent means. The public performance right for performers and record companies came into force there in 1997, but it came with a hefty caveat to the effect that the first US\$1.25m of advertising revenue for any given station was sheltered from the charge and subject only to a US\$100 fee.

That means large radio groups are entitled to that protection for every station they own. A decade of consolidation and

healthy profits in radio leaves rights holders in no doubt that they could comfortably pay more.

"These sheltered revenues don't apply to the authors, composers or any other rights holders under the copyright act," says Ian MacKay, president of Re:Sound, the Canadian performance rights society. "It is unfortunately very specific to our part of the business, and it costs performers and record companies about US\$17m a year in lost royalties."

The hotly-debated C-32 copyright reform bill was tabled in June and contains a proposed amendment to the exception.

Submissions are being heard over the next few months, though MacKay does not expect an outcome until spring at the earliest.

Features

RIGHT
New territories: PPL continues to chip away at the international market, having concluded deals with Latvia, Bulgaria and Jamaica recently

does to this kind of negotiation and the inking of ever more agreements with overseas collecting societies, reciprocal and otherwise. PPL has 52 contracts in 28 countries, while PRS for Music has 91 performing rights agreements covering 83 territories.

Each new treaty brings a new stream of royalties of greater or lesser value, but each new one calls for a degree of persuasion, much detailed negotiation and a lot of technological head-scratching, as those involved synchronise their data, reporting and payment methods.

"We have been particularly effective at forming good working relationships with collecting societies with which we have signed agreements," says PPL executive director Peter Leatham, who oversees the collection of international licence fees. "Making those relationships work has been a massive part of the growth we have recorded in the past few years."

For historical reasons, it is PPL that continues to find the most clear-cut spaces for new international revenue generation. The organisation has only collected internationally for the past seven years, and the right of performers to royalties from the public performance of their works is still a new one on plenty of otherwise evolved music industries.

To this day, US terrestrial radio declines to pay a royalty to performers. A bill to introduce a payment scale – the Performance Rights Act – is currently on a slow passage through Congress and has the support of President Barack Obama, should it ever reach his desk [see box on previous page]. Interestingly, the US does return to PPL royalties for online streaming services, collected through Sound Exchange.

China, India, South Africa, Iran, Iraq, North Korea and New Zealand are the most prominent in the club of coun-

tries with no PPL agreement at all.

In fact, the tradition of paying performers fairly and completely for the use of their repertoire has its deepest roots in Europe, though PPL continues to tick off significant territories, and Latvia and Bulgaria are among those to have come aboard in the past year. A recent deal with Jamaica, meanwhile, represents a useful first step in an otherwise uncharted region of the world.

"We haven't been doing it completely in order of territory size, but our first priority has been to make sure we are covering off agreements with the likes of Japan, the US, Germany and France. And then, within that, we try to use our expertise as a company that effectively specialises in matching repertoire with usage."

PPL and PRS for Music are commendably diplomatic about the reasons why some countries have been quicker than others in signing up to an international performance royalty regime that reflects their use of international music.

"Certainly, in the early days, there was a little bit of concern and reluctance where there hadn't necessarily been a history of paying money out to UK record companies and performers, and the money we were looking for was already being paid to others," says Leatham.

"If you come along to a particular country where, say, 20% of their output is UK music, that is going to involve quite a lot of money coming over to us. But our relationships are good, and you do need people to want to work with you and for you. You can't just go in there and try and beat everybody up."

For one thing, says Leatham, if every country in the world simultaneously declared its intention to return UK performance payments, a logistical log-jam would result.

"We are managing absolutely enormous volumes of

data," he says. "The amount of time it takes to set a relationship up varies enormously by territory. There will be somewhere we will have received payments before they have signed, and there are others where it will involve a lot more work."

Others, however, are a little more blunt about the hold-ups that persist in certain territories around the world.

"It's a struggle, for a number of reasons," says Lauri Rechart, former director of licensing and litigation to the IFPI, now a legal consultant to the organisation. "On the one hand, it's the same story all over the world: people don't want to pay up. Also, we have a history which we need to break down; we need to treat broadcasters and other users of music as business-to-business customers, and there is still a long way to go with that."

Still, three of the world's largest four economies all leave something to be desired in their approach to performance royalties, with the US perhaps the most frustrating culprit.

China does not pay performance royalties of any kind, while Germany, Europe's largest music market, pays a royalty but a small one, having not revised its public performance rates in decades.

"If you take Germany's public performance collections and compare them to the amount we collect from other good European territories – UK, Netherlands, France – we should be looking at an increase of €20m, €30m, €40m a year," says Rechart.

There is movement, however. China is the focus of much respectful lobbying, while this year the German PPL equivalent GVL has revised the method by which its collections are distributed, moving from a system that formerly allocated according to performers' German salaries to one based on actual usage.

That development took around two years of negotia-



RE:SOUND - "WE OWE IT TO OUR RIGHTS HOLDERS..."

Q&A with Re:Sound President, Ian J. Mackay

You joined as President in 2009 – how is it going?

It's been a very busy year, but an enjoyable one. I believe very strongly in what our organisation does, and being the best that we can be. It's invigorating to work alongside a passionate staff that is clearly driven by an understanding of how vital performance rights income is to music creators. We have a strong team, and we're making lots of change for the better.

What was your background before Re:Sound?

I was an artist lawyer, and then a senior executive at Sony Music, on the business and legal side.

What were some of the specific achievements of 2010 at Re:Sound?

We began the transformation of the organisation to become more entrepreneurial and proactive. One of the most visible outward manifestations of the transformation was changing the name and branding of the company to Re:Sound Music Licensing Company (from Neighbouring Rights Collective of Canada [NRCC]).

Another noteworthy event in 2010 was our Dance and Fitness hearing before the Copyright Board. At the hearing, we presented detailed economic analysis and choice modelling surveys to establish the true value of recorded music to fitness venues. Rates in Canada have been set in the past without any of this type of evidence, and we believe it is important for organisations like ours to be at

ADVERTORIAL



the forefront of demonstrating the real value of music to business. It's hard to imagine a fitness club or a nightclub without music. It's absurd. Everyone knows that. But actually quantifying the value of the music in that environment is what we're trying to do.

We're looking at every way we can do things more efficiently – whether in collection or distribution of monies. We've brought a new rigour to the organisation that we will continue to build on over the next years.

What are some of the things in the pipeline for 2011?

2011 will definitely be another transformational year. We have a hearing before the Federal Court of Appeal on our commercial television tariff proposal. We're expecting the certification of two new major public performance tariffs (live events and dance and fitness). We will be implementing a new, fully integrated ERP system that will streamline

operations and enable all of Re:Sound's departments to work seamlessly together. We'll also be making some great strides in further automating the distribution process, particularly on the performer side, and adding Nielsen BDS data into the distribution process.

What are Re:Sound's biggest challenges & opportunities going forward?

As a not-for-profit organisation we have a responsibility to our members to seek out opportunities that will increase revenues in the most cost-efficient manner possible. To that end, we have begun working with industry trade-association groups to help disseminate information on licensing requirements and the value of music to music users. We've also started exploring joint initiatives with our author's society. We need to be as efficient as possible, as do they. We owe it to our rights holders.

We're also actively engaged in the discussions on the proposed new copyright legislation (Bill C-32). Copyright reform has been a long time coming in Canada, and we need to get it right. We need to ensure that creators can still make a living from their work.

More about Re:Sound

Re:Sound Music Licensing Company is the Canadian not-for-profit music licensing company dedicated to obtaining fair compensation for artists and record companies for their performance rights. On behalf of its members, representing thousands of artists and record companies, Re:Sound licenses recorded music for public performance, broadcast and new media. All of the money collected by Re:Sound is distributed to our members, less only our actual costs. Created in 1997 (as NRCC), our member organisations are ACTRA RACS, ARTISTI, MROC, AVLA and SOPROQ.

Web: www.resound.ca
Email: info@resound.ca





tion on the part of PPL and others, and illustrates the sometimes slow pace of change in such situations.

Certainly, the biggest contributors to PPL's international coffers are not necessarily those with the biggest music markets. The Netherlands' SENA organisation returned £8.6m to the UK last year. It was followed by Sweden (£1.8m), Spain (£1.7m) and Denmark (£1.5m).

Adding another layer of subtlety to negotiations is the fact that the UK – with the US and Sweden – is one of only three net exporters of music worldwide, which means other countries usually owe British collection societies more than they can expect to get back through a reciprocal treaty.

That is why the process requires a broad educational approach, says PRS's Ashcroft. He sits on the advisory body of the newly-opened China Music Industry Park, a production centre in Shanghai that constitutes one of the first steps in the formation of a state-sanctioned music business.

China may never export a great deal of music to the UK – though PRS for Music has presented royalties, with

fanfare, for use of recordings in British Chinese restaurants and other such establishments. But if it can be shown the value of reciprocal deals with other Asia-Pacific nations such as Japan and South Korea, Ashcroft believes the wheels may begin to turn.

"My view is that if you can help them structure their music industry so that they can make money out of it, we will get our share, but in the meantime, they have no incentive," says Ashcroft.

Exactly how much of the global performance rights market remains grey is a question no-one can quite answer, though others admit they have pondered it themselves.

"That's one of the first things I asked when I came in here," says Ashcroft. "The use of British music is ubiquitous, so why is international not worth five times as much as our domestic market?"

"Part of that is because the publisher's share goes to a sub-publisher in a lot of territories, so there is a technical element to it. But I do take the view that we are probably



"If you can help China structure its music industry so that they can make money out of it, we will get our share..." **ROBERT ASHCROFT, PRS**

not altogether getting our fair share everywhere yet for the use of our works."

One thing that can be said for nations such as Brazil and India, where PPL and PRS collections are fairly low but potential remains huge, is that they offer enormously tantalising revenues for the future, if not the present.

"Brazil is growing very nicely and it has a good copyright regime," says Ashcroft. "India is changing the law in a couple of weeks' time in favour of the respect of copyright, and we will be very interested to see how that pans out," says Ashcroft.

At home, there remains the possibility of new revenue arising from the consultation on PRS for Music's live rate, which has been extended and will conclude at the end of this month.

"We are talking to the industry, we all understand what it has happening and we are all looking at how the issues affect the various parties," says Ashcroft.

Rechartd commends the work of PPL on behalf of IFPI members, though not all news has been good, given last year's Copyright Tribunal ruling that the organisation would have to refund £18.1m in public performance fees to customers in the hospitality trade.

By some calculations, the defeat caused PPL to slip behind GVL as the world's largest collector of performance royalties. The ongoing boom in international, therefore, is all the more welcome.

LEFT
Potential payers: if Germany paid similar public-performance rates to the likes of France, UK artists could benefit by up to €40m a year, while China – as yet – pays nothing

SOUNDEXCHANGE - PAYING CREATORS TO KEEP CREATING

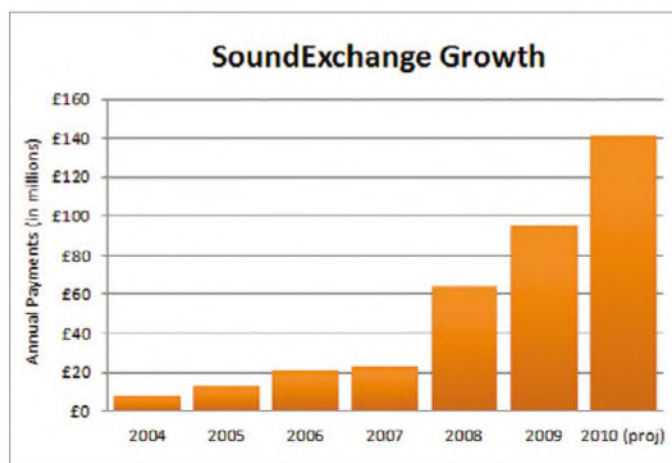
As mobile technologies and streaming services become ubiquitous, music is taking a new place in our everyday lives. No longer are we sitting at home with a collection of records – we're streaming the latest hits via internet radio at the bank, on the bus, on the beach.

We're not only listening to our own country's top hits, we're sharing music from other countries and other cultures through platforms never before imagined. Music lovers are consuming more music than ever before, but they are purchasing much less.

The traditional music industry depended on sale of a physical product to compensate recording artists and copyright holders of master recordings. Only songwriters and publishers were paid for performances, or usage. So if we're moving toward music as a service rather than a product, how do the creators of that content get compensated?

In the United States, the answer is SoundExchange. As a non-profit performance rights organisation, we help to make this new world of non-interactive streaming music (including internet radio, satellite radio, and cable TV music channels) sustainable. Specifically, we administer the US government's blanket license, a system that allows services to innovate while ensuring recording artists and master rights holders are compensated for providing the critical fuel of those cool new services.

The right of US artists and master rights holders to collect performance royalties was only realised in the late 1990s, and SoundExchange is still very young (just nine years old). We're still fighting for some of the rights the rest of the world already



ADVERTORIAL

recognises, like fair payment for over-the-air radio, which in the US pays songwriters and publishers, but not recording artists or master rights holders. Even without that significant revenue stream, though, SoundExchange has emerged as a major player in performance rights worldwide.

SoundExchange's first distribution in 2003 represented five years' worth of royalties (collected 1996-2001) and amounted to US\$6.3m (£4m). In 2010, we passed the half-billion (£321m) mark in distributions to recording artists and copyright holders. Of our lifetime distributions, half of the total has been paid out in the last 12 months. That growth curve represents an exciting new frontier for recording artists and record labels.

The United States is one of the few net exporters of music worldwide and we are committed to our international partnerships. Relationships with organisations like PPL, SENA, and AIE, allow us to exchange royalties earned in one country and owed to artists or master rights holders in another.

That kind of free exchange, of compensation as well as creative content, has strengthened the music community the world over.

Together, we can realise the dream of a new economy: a global soundtrack of music accessed anywhere, and a world of content creators paid to keep creating.

Want to know more? Visit www.soundexchange.com, email our team via info@soundexchange.com, or call +001 (202) 640 5858.

Or stop by MIDEM stand R36.18 and talk to our Vice President, New Media & External Affairs Bryan Calhoun (email: bcalhoun@soundexchange.com)

MAJORS VS INDIES: FOR WHAT IT'S WORTH

Recent spats between independent labels and eMusic and Amazon over perceived value of their catalogues has thrown up an intriguing question: just how much do digital services value the indies?

PICTURED RIGHT
Giving up the gun: labels including Domino and Beggars Group - home to Vampire Weekend - have pulled their catalogues from eMusic over the download service's perceived lesser valuation of indies over majors

Retail

WHAT IS THE VALUE of recorded music? It is one of the all-important questions currently taxing the industry as it looks to foster innovative and popular new services going forward. It will come as no surprise to learn that there is still no solid answer.

In fact, if there is an answer emerging, it is that recorded music has many values, depending on who is paying for it and what they are getting in return. Start at a value of zero for illegal filesharers who get their music for free, or the more complex value for users of ad-supported streaming services such as we7 and Spotify, who pay nothing but accept advertising as part of that.

Then you can work through the variable tiers of pricing for à la carte downloads, through the £5 or £10-a-month paid by users of premium subscription services, and end in the premium bundles offered to the keenest fans.

The Beatles globally sold 13,000 digital 'boxed-sets' in their first week on sale at £125 a pop last month. Meanwhile, this writer happily plonked down £100 for the limited-edition reissue of Primal Scream's *Screamadelica*, even though it will not be delivered until next March. Recorded music value is in the eyes (and ears) of the beholder.

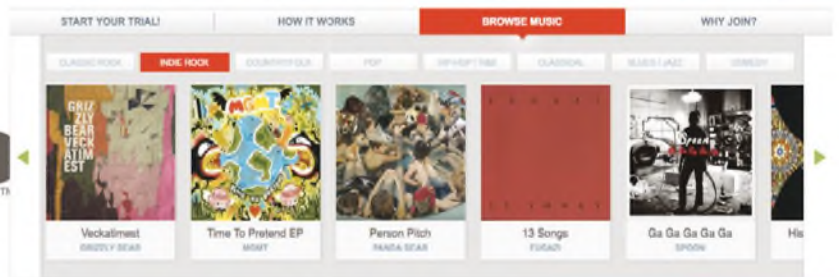
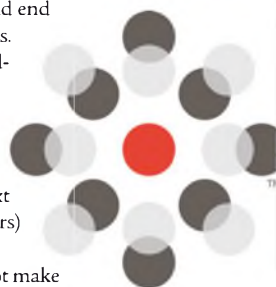
It is also clear that most music fans simply do not make a value distinction between major-label and indie music, preferring instead to make their buying decisions based on their connection with individual artists. Outside the hardcore filesharing community, people do not decide to pay more or less for an artist's music because they are signed to a major or a boutique independent.

How about within the industry? The chart success of artists such as Vampire Weekend, The Prodigy and The xx means that independent labels - particularly the larger ones - have a firm sense of the value of their music and the rights that go with it. Not in terms of fans, but in terms of their digital service partners. A couple of recent flare-ups show why this is important.

First, there was US indie Asthmatic Kitty standing up to criticise Amazon's decision to sell digital copies of Sufjan Stevens' album *The Age Of Adz* at a big discount, in much the same way that it did for Arcade Fire's *The Suburbs*. The label told fans it felt its artists' work should be "worth more than a cost of a latte" and cited \$8 as the ideal price for a digital album, so as not to devalue it.

Amazon does exactly the same discounts on major-label albums, too, so this was not an "indies versus majors" spat. But the fact that Asthmatic Kitty felt strongly enough about the value of its music to publicly speak out about the potential devaluation from Amazon's Daily Deals showed that the value question has been playing on its mind.

The debate can be seen far more clearly, though, in the current row between eMusic and some



of its most longstanding independent partners. When Beggars Group, Merge and Domino decided to pull their catalogues from the service last month, it was accompanied by statements of sorrow on both sides. That comes as no surprise: eMusic has been a strong partner for indie labels since it launched, with a strong focus on editorial and a membership primed to seek out new and interesting music.

The casual observer could have been forgiven for thinking that this was a majors against indies thing: eMusic recently signed its third major label - Universal - while persuading existing partners Warner and Sony to start adding new albums to the service alongside their back catalogues. As eMusic looks to broaden its audience, the indies saw their market share on eMusic set to decline further and threw their toys out of the pram, right?

Not quite. This dispute was all about perceived value of music, even if both sides dispute the exact details. The independents claim that eMusic's move to assign pricing tiers to songs on its service - \$0.49, \$0.69 and \$0.89 in the US, with UK pricing yet to be confirmed - was accompanied by pressure for them to file their catalogues in the lowest tier, leaving the higher prices for major-label artists. eMusic denies that this is the case, but the root cause of the dispute is the independent labels feeling their music is being valued lower than that of the major labels. And these are labels known for their willingness to partner with new services and startups, rather than for their licensing intransigence. The toys/pram accusation does not hold water.

Indie labels have an ever-stronger sense of the value of their music in the digital domain and this will be noticed by more services than eMusic. Trade body Merlin has already kicked up high-profile fusses when Myspace Music and Rdio launched their streaming music services without signing key independents - armed with stats on independent market share in the US and lists of popular bands missing from these services at launch.

It is not unknown for music startups to approach independent labels first when looking for licensing deals - not because they have a particular commitment to indie music, but because they feel they will be able to license their music more affordably, get their service off the ground and then bring in the majors at a later date. Music Ally understands that these startups are increasingly being given short shrift when they come calling at the independents.

Weighing up the value of recorded music is an industry-wide challenge, whatever the size or character of your label. Supporting the services that do a good job of convincing people that music itself has a value is the key task, while squabbling about indies versus majors is decidedly secondary to that.

However, the message coming through is clear: the major labels are certainly not the only entities to have strong ideas about the value of their digital catalogues, nor are they the only ones prepared to take a firm stand against services which they see as devaluing that music, either in the eyes of consumers, or the wider industry.

The success of artists such as Vampire Weekend means independent labels have a firm sense of the value of their music - and the rights that go with it

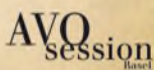
BELOW
Loaded: anticipation surrounding releases such as the £100 reissue of Primal Scream's *Screamadelica* suggests value is in the eye of the beholder



ILMOC 23

THE LAND THAT TIME FORGOT

Supported every step of the way by:



THREE DAYS OF EXPLORATION IN THE MYSTERIOUS WORLD OF LIVE MUSIC.
INTERNATIONAL LIVE MUSIC CONFERENCE 11-13 MARCH 2011
ROYAL GARDEN HOTEL, 2-24 KENSINGTON HIGH STREET, LONDON
WWW.ILMC.COM

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

- **Anna Calvi** Anna Calvi (Domino)
- **The Decemberists** The King Is Dead (Rough Trade)
- **Elysium III** (Island)
- **Pearl Jam** Live On Ten Legs (Island)
- **White Lies** Ritual (Fiction)

January 24 & beyond

Singles

- **Chase & Status feat. Liam Bailey** Blind Faith (Mercury) (24/h)
- **Devlin feat. Labrinth** Let It Go (Island) (24/h)
- **Fenech-Soler** Demons (B Unique) (24/h)
- **Hercules & Love Affair** My House (Moshi Moshi) (24/h)
- **Keri Hilson** Pretty Girl Rock (Interscope) (24/h)
- **Jamiroquai** Lifeline (Mercury) (24/h)
- **The Joy Formidable** The Big Roar (Atlantic) (24/h)
- **Pete Lawrie** Fell Into The River (Island) (24/h)
- **Pearl And The Puppets** Because I Do EP (Island) (24/h)
- **Tinchy Stryder feat. Melanie Fiona** Let It Rain (4th & Broadway) (24/h)
- **The Wombats** Jump Into The (14th Floor) (24/h)

Albums

- **Adele** 21 (XL) (24/h)



- **James Blake** James Blake (Atlas/A&M) (7/2)
- **Bright Eyes** The People's Key (Polydor) (14/2)
- **Eva Cassidy** Simply Eva (Blix Street) (31/h)

- **Chase & Status** No More Idols (Mercury) (31/h)
- **Cloud Nothings** Cloud Nothings (Wichita) (24/h)



- **Cold War Kids** Mine Is Yours (Downtown/Cooperative V2) (24/h)
- Cold War Kids have announced a short UK tour next February to support the release of this, their third album. Dates will commence in Manchester on February 20, wrapping up at Koko in London on four nights later. Mine Is Yours is the follow-up to 2008's Loyalty To Loyalty and was produced by Jacquire King (Kings Of Leon, Tom Waits, Modest Mouse) over a three-month period in Nashville and LA.
- **Diddy & Dirty Money** Last Train To Paris (Bad Boy/Polydor) (24/h)
 - **Esbén And The Witch** Violet Cries (Matador) (31/h)

While Brighton trio Esben And The Witch might

be signed to Matador, their spookily beautiful racket will remind older music fans of another of the Beggars' labels, namely 4AD and its roots in Bauhaus and Dead Can Dance. Which is not to say that Esben are mere goth copyists. True, their mixture of ghostly vocals, thundering drums, great walls of guitars and drama wouldn't sound totally out of place in The Batcave club or Eighties Leeds. But there is something very current in their subtle use of electronic textures, with Chorea, for example, employing skittering drum machines to great effect, and Eumenides using what sounds like waves of synths to disorient the listener. Fans of The Horrors, too, will lap it up, while 2011 will have been a wasted year if no one gives them a film to soundtrack. A great debut."

www.musicweek.com/reviews

- **Marianne Faithfull** Horses And High Heels (Dramatico) (7/3)
- The 23rd album from Marianne Faithfull, Horses And High Heels was recorded in New Orleans with a core of local musicians and the album features eight cover versions and four originals. Included are Faithfull's interpretations of Greg Dulli & Mark Lanegan's The Stations, RB Morris's That's How Every Empire Falls, Jackie Lomax's No Reason and Love Song, written by Lesley Duncan and made famous by Elton John.



- **Far East Movement** Free Wired (Polydor) (28/2)
- **Frankie & The Heartstrings** Hunger (Wichita) (21/2)
- **Funeral Party** The Golden Age Of Knowhere (live) (24/h)
- **Bob Geldof** How To Compose Popular Songs That Sell (Mercury) (7/2)
- **Hercules & Love Affair** Blue Songs (Moshi Moshi) (31/h)

Hercules & Love Affair's self-titled debut garnered considerable critical and commercial acclaim, named as breakthrough album of the year in the *New York Times* and featuring in Pitchfork's top 10 albums of 2008. Three years on, Moshi Moshi will release the band's new album, which was recorded in Vienna with respected techno veteran Patrick Pulsinger. Hercules' mainstay Kim Ann Foxman returns on vocals and is joined in starring roles by Venezuelan singer Aerea Negrot, fan-turned-collaborator Shaun Wright and Kele Okereke (Bloc Party). New material was premiered at London's Debut as part of the recent Frieze Art Fair, followed by a show at Iceland Airwaves festival.

- **Keri Hilson** No Boys Allowed (Interscope) (31/h)

- **Iron And Wine** Kiss Each Other Clean (4AD) (24/h)
- **Wanda Jackson** The Party Ain't Over (Nonesuch) (24/h)
- **The Japanese Popstars** Control Your Allegiance (Virgin) (7/3)
- **The Joy Formidable** tbc (Atlantic) (14/2)
- **Camilla Kerslake** Moments (Future) (7/3)
- **Adam Keshner** Challenging Nature (Disque Primeur) (7/3)
- **Lykke Li** Wounded Rhymes (LI Recordings) (28/2)
- **Lia Ices** Grown Unknown (Jagjaguwar) (14/2)
- **The Low Anthem** Smart Flesh (Bella Union) (21/2)
- **Clare Maguire** The Last Dance (Polydor) (28/2)
- **Bruno Mars** tbc (Atlantic) (31/h)
- **Jessica Lea Mayfield** Tell Me (Nonesuch) (7/2)
- **George Michael** Faith: Remastered (Epic) (31/h)
- **Neon Trees** Habits (Mercury) (21/2)
- **Noah & The Whale** tbc (Mercury) (7/3)



- **PJ Harvey** Let England Shake (Island) (14/2)
 - **Mike Posner** 31 Minutes To Takeoff (I) (28/2)
 - **Primal Scream** Screemadelica - Remastered (Sony) (7/3)
 - **Aggro Santos** Aggrosantos.com (Future) (24/h)
 - **Gil Scott-Heron & Jamie xx** We're New Here (Young Turks) (21/2)
- Jamie xx recorded this reworking of Gil Scott-Heron's comeback album I'm New Here on the

tour bus while touring the US with The xx over the past few months. XL starts the ball rolling with the single, NY Is Killing Me, which is available to download from the official album website www.werewhere.com. We're New Here is available to pre-order in various formats including a pink vinyl boxed set.

- **Sea Of Bees** Song For The Ravens (Heavenly) (7/2)
- **Jay Sean** Freeze Time (Cash Money/Island) (21/2)
- **The Streets** Computers And Blues (679/Atlantic) (7/2)
- **T.I** No Mercy (Atlantic/Grand Hustle) (24/h)



- **Teddy Thompson** Bella (Blue Thumb/ICI) (31/h)
- **The Wombats** This Modern Glitch (14th Floor) (7/2)
- **Yuck** Yuck (Mercury) (21/2)

Even their nearest and dearest would be hard-pressed to say that Yuck are doing anything particularly new with their grungy blend of loud guitars and mumbled vocals. In fact, if you can imagine a youthful Dinosaur Jr with less pained vocals, you're pretty much there. Within these boundaries, however, lurks some great songwriting, which exudes a casual, can't-really-be-bothered charm. The album is less one-paced than you might imagine, too, with Shook Down sounding like an acne-d Teenage Fanclub, all acoustic strumming and West Coast harmonies, and Suicide Policeman summoning up a hitherto-unnoticed tender quality. Yuck are likely to crop up a few times in the coming tips for 2011 polls; this album shows they have the songs to back that up."

www.musicweek.com/reviews

SINGLE OF THE WEEK

Willow Whip My Hair (Roc Nation/Sony)



A big priority for Sony in 2011, Willow Smith is the latest signing to Jay Z's Roc Nation label

which gets the ball rolling on her global assault with this faultless slice of upbeat, sassy pop. At just nine years old, Will Smith's daughter Willow possesses the confidence and swagger of performers twice her age, with a dynamic Rihanna-esque vocal and accomplished stage presence. The single has been A-listed at Radio 1 and Smith last week landed a spot in the MTV tips for 2011. The song is produced by rising talent Jukebox and a mash-up version of the track, recently performed by Yasmin at Radio 1, last month, is currently generating blog heat.

ALBUM OF THE WEEK

The Priests Noel (Epic)

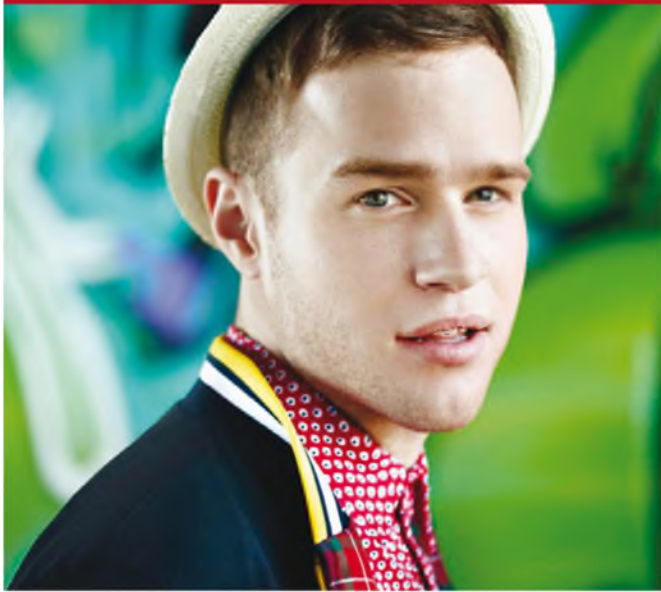


Third album by The Priests and the trio have delivered a set that ticks all the right boxes to

deliver a another season of commercial success. The Mike Hedges-produced album follows a traditional route, boasting familiar Christmas classics including Silent Night, Sussex Carol, Ding Dong Merrily On High and O Come All Ye Faithful, all tastefully recorded. It arrives on the back of a busy few months which included a live performance in London's Hyde Park, where they shared a stage with the Pope and performed to a crowd of 80,000 people. The Priests' self-titled debut was released in 2008 and became the fastest-selling UK debut for a classical act.

Charts analysis

Analysis Alan Jones



Murs spurs the X Factor 'losers'

NO CHANGE AT THE TOP of the album chart this week, with **Take That's** Progress racking up a further 176,881 sales to spend a third straight week in pole position, while raising its 20-day sales tally to 903,826. Now number two for the year, the album is certain to replace Lady Gaga's The Fame (983,968 sales) at the top of the 2010 rankings and secure its millionth sale in the next few days – but it cannot match the group's last album The Circus, which reached seven figures in just 19 days, making it the second-fastest million-seller ever, behind the breakneck 11-day record set by Oasis' Be Here Now in 1997. With Progress continuing at number one, Take That have now spent 24 weeks at the album chart summit, putting them "just" 150 weeks behind the all-time chart champs The Beatles.

With the 2010 season of The X Factor just eight days from crowning a new champion, 2009 runner-up **Oly Murs'** self-titled debut album enters at number two, on first-week sales of 108,212. That is 174.61% higher than the 39,405 sales registered by 2009 winner Joe McElderry's Wide Awake, when it debuted at number three in October, and already exceeds the latter title's six-week tally of 74,141 sales. Also showing 2010's final four that failing

to win the competition is not necessarily a bad thing, 2008 runners-up JLS rack up second-week sales of 75,165 for their second album Outta This World as it slips 2-3.

Her debut album Rockferry racked up first-week sales of 183,974 in March 2008, and has since gone on to sell 2,150,422 copies, making it the 22nd biggest seller of the 21st century but **Duffy's** second album Endlessly sold only 51,107 copies last week, and debuts at number nine. The album's slow start is doubtless a reflection of the similarly sluggish trade in introductory single Well, Well, Well, which dips three places from its debut position of 41 this week, despite being available physically.

Released two years after their debut album Uncle B and a year after follow-up Against All Odds, **N-Dubz's** third album Love Live Life has an opening week somewhere between the two, while bringing up the group's millionth album sale. Debating at number seven (52,043 sales), it instantly beats the debut/peak of Uncle B (number 11 on first-week sales of 35,639) but trails Against All Odds (number six, 62,340 sales). Uncle B has since topped its career sales to 543,472, while Against All Odds has sold 417,790 copies. Love Live Life's release coincided with that of its

Sales statistics

Vs last week	Singles	Artist albums
Sales	2,934,813	3,200,162
prev week	3,025,758	2,857,913
% change	-3.0%	+12.0%

Vs last week	Compilations	Total albums
Sales	924,968	4,125,130
prev week	878,492	3,736,405
% change	+5.3%	+10.4%

Year to date	Singles	Artist albums
Sales	132,014,644	77,464,320
vs prev year	122,734,510	79,107,823
% change	+7.6%	-2.1%

Year to date	Compilations	Total albums
Sales	18,506,702	95,971,022
vs prev year	19,607,907	98,715,730
% change	-5.6%	-2.8%

Compiled from sales data by Music Week

third single Girls, which debuts at number 23 (16,417 sales), following We Dance On (number six) and Best Behaviour (number 10).

Black Eyed Peas have never had a number one album but their last three albums have all sold well over 1m copies, so great things were expected of sixth album The Beginning. But even as the set's introductory single and group's 13th Top 10 single The Time (Dirty Bit) jumps 11-6 (40,736 sales), the album debuts quietly, at 17 (34,006 sales).

It is barely a year since the cast of **Glee** made their album chart debut but they rack up their seventh chart album, with Glee: The Music – The Christmas Album arriving at number 37 (13,453 sales), taking their overall album sales to 967,204.

Elsewhere in the album chart, the release of Bright Lights – a new edition of **Ellie Goulding's** debut album Lights that adds several new tracks, including the current single Your Song – propel the former number one 128-24 (23,629 sales); and Justin Bieber's X Factor appearance lifts his My World album 32-23 (25,304 sales).

Debating at number 55 (8,238 sales), **The Choirgirl Isabel** is the debut album of Isabel Suckling. A classical crossover release, it earns the York schoolgirl – 12 years, eight months and 17 days old – the distinction of becoming the second youngest female solo artist to make the chart. The late Lena Zavaroni remains the youngest, having made her album chart debut in 1974 at the age of 10 years, four months and 18 days. Suckling pushes Charlotte Church (12 years, nine months on her 1998 debut) into third place, while other juvenile females to chart albums are Faryl Smith (13), Marie Osmond (14) and Helen Shapiro (14).

For the second week in a row, the number one album overall is the compilation **Now That's What I Call Music!** 77. The album suffered a 32.1% dip week-on-week to 226,685

ARTIST ALBUMS



Universal	41.6%
Sony	30.8%
Warner	14.1%
EMI	10.6%
Others	2.9%

SINGLES



Universal	46.4%
Sony	25.2%
EMI	14.0%
Warner	8.2%
Others	6.2%

sales but still outsold the rest of the Top 10 compilations added together.

Adverse weather doubtless made a significant impact on overall album sales, which improved 10.4% week-on-week to 4,125,130 – a 2010 high – but 19.57% below same-week 2009 sales of 5,129,139.

Although most singles sales are in the form of downloads and take place at home, singles sales caught a cold, slipping 3.01% week-on-week to 2,934,813. The **X Factor** Finalists 2010's Heroes continues to lead the chart but with a lacklustre second-week sale of 70,597 – the lowest for a number one single for 11 weeks. Ellie

Goulding's Your Song is also stationary at two, on sales of 63,753.

X Factor guest Nicole Scherzinger's Poison debuts at number three (67,425 sales), while performances of Nights In White Stain by Matt Cardle and Creep by Wagner provided potent pushes for the original recordings of the songs by The Moody Blues and Radiohead. The Moody Blues' song, a number 19 hit in 1969, a number nine hit in 1972 and a number 14 hit in 1979, makes its fourth foray into the chart, re-entering at number 51 (6,281 sales), while Radiohead's Creep – number seven in 1993 and number 37 in 2008 – returns at number 39 (8,270 sales).

Meanwhile, **Rihanna** achieves the rare feat of having three singles in the Top 10 at the same time. Her recent number one Only Girl (In The World) dips 5-7 (38,575 sales), while follow-up What's My Name (feat. Drake) advances 10-8 (34,518 Sales) and Who's That Chick, credited to David Guetta feat. Rihanna, debuts at number nine (33,410 sales). The first two singles are from Rihanna's new album Loud!, which climbs 5-4 (66,128 sales). Who's That Chick is a new track from One More Love – the latest two-disc edition of Guetta's One Love album, which has sold 333,781 copies since its September 2009 release, and re-enters the Top 200 this week at number 75 (5,861 sales, most of them One More Love).

There are Top 40 debuts for Coldplay's Christmas Lights (number 18, 19,660 sales); Dutch dance act Afrojack feat. Eva Simons' Take Over Control (24, 16,334 sales); Alexa Goddard's Turn My Swag On (26, 13,640 sales); The Wanted's Lose My Mind (29, 12,427 sales) – and the return of two **festive favourites**: Mariah Carey's All I Want For Christmas Is You and Fairytale Of New York by The Pogues feat. Kirsty MacColl. Carey jumps 48-22 (16,696 sales), while The Pogues climb 51-27 (13,600 sales). It is the fourth December in a row that Carey's single has made the Top 40 and the sixth in a row for the Pogues/MacColl classic.

International charts coverage Alan Jones

The Gift wraps up the global charts for Boyle

THE GIFT KEEPS ON GIVING for Susan Boyle, with any fears that it might slip quietly away apparently confounded by its latest, very impressive chart statistics. Although falling 1-3 in the US, where it is replaced at the summit by Kanye West's new album, The Gift racked up third-week sales of 263,000, and is tipped to return to number one a week hence. It also dips in the

Netherlands (9-11), Hungary (26-27), France (29-40) and Japan (46-71) but holds steady in New Zealand (1-1), Flanders (3-3) and Spain (96-96), while improving in Australia (4-2), Canada (5-2), Ireland (7-5), Sweden (14-12), Norway (30-17), Switzerland (26-19), Greece (40-35), the Czech Republic (43-35), Finland (42-39), Austria (45-40) and Wallonia (67-47). It completes its portfolio by debuting

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 TAKE THAT The Progress	£8.93	£8.99	£8.99	£8.93
2 OLY MURS Oly Murs	£6.99	£8.99	£8.95	£6.99
3 JLS JLS	£7.95	£8.99	£8.99	£7.95
4 RIHANNA Loud	£8.93	£8.99	£8.99	£8.95
5 SUSAN BOYLE The Gift	£8.93	£8.99	£8.99	£8.99

Source: Music Week

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	(Produce)
1	1	3	TAKE THAT	Progress	Polydor 2748474 (ARV)	★
2	New		OLLY MURS	Ollly Murs	Epic/Syco 88697765022 (ARV)	HIGHEST NEW ENTRY
3	2	2	JLS	Outta This World	Epic 88697742862 (ARV)	
4	5	3	RIHANNA	Loud	Def Jam 2752365 (ARV)	
5	4	4	SUSAN BOYLE	The Gift	Syco 88697720772 (ARV)	
6	7	5	BON JOVI	Greatest Hits	Mercury 2752339 (ARV)	★
7	New		N-DUBZ	Love Live Life	A&M/Island 2758314 (ARV)	
8	10	59	MICHAEL BUBLE	Crazy Love	143/Reprise 9362496277 (CIN)	★
9	New		DUFFY	Endlessly	A&M 2753146 (ARV)	
10	15	3	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA	Moonlight Serenade	Decca 5331178 (ARV)	
11	3	2	WESTLIFE	Gravity	Syco 88697724482 (ARV)	
12	19	3	PINK	Greatest Hits... So Far!!!	LaFace 88697807232 (ARV)	SALES INCREASE
13	18	7	KINGS OF LEON	Come Around Sundown	Hand Me Down 8869782411 (ARV)	SALES INCREASE
14	11	14	KATY PERRY	Teenage Dream	Virgin (DVD) 3084 (E)	SALES INCREASE
15	12	5	CHERYL COLE	Messy Little Raindrops	Polydor 2752287 (ARV)	
16	15	18	ROBBIE WILLIAMS	In And Out Of Consciousness - Greatest Hits 1990-2010	Virgin (DVD) 3082 (E)	★ SALES INCREASE
17	New		BLACK EYED PEAS	The Beginning	Interscope 2754899 (ARV)	
18	20	6	THE WANTED	The Wanted	Geffen 274607 (ARV)	SALES INCREASE
19	18	12	THE SCRIPT	Science & Faith	Phonogenic 88697754492 (ARV)	SALES INCREASE
20	25	5	RUMER	Seasons Of My Soul	Atlantic 5249825752 (CIN)	SALES INCREASE
21	13	2	RUSSELL WATSON	La Voce	Epic 88697773392 (ARV)	
22	24	4	JAMES BLUNT	Some Kind Of Trouble	Atlantic/Custard 7567889301 (CIN)	SALES INCREASE
23	32	44	JUSTIN BIEBER	My World	Def Jam 2752523 (ARV)	★
24	Re-entry		ELLIE GOULDING	Lights	Polydor 2732799 (ARV)	HIGHEST CLIMBER
25	19	5	ROD STEWART	Fly Me To The Moon - Vol V	J 88697766092 (ARV)	SALES INCREASE
26	17	3	RUSSELL WATSON	The Platinum Collection	Decca 4804484 (ARV)	
27	31	34	PLAN B	The Defamation Of Strickland Banks	679/Atlantic 5186584712 (CIN)	★ SALES INCREASE
28	22	6	BARBRA STREISAND	The Ultimate Collection	Columbia/Legacy 88697790432 (ARV)	SALES INCREASE
29	38	3	ANNIE LENNOX	A Christmas Cornucopia	Island 2753309 (ARV)	HIGHEST CLIMBER
30	28	19	THE BEATLES	1962-1966 Red: Remastered	Apple/Parlophone CDPCSP717 (E)	★
31	27	19	TINIE TEMPAH	Disc-Overy	Parlophone 9065332 (E)	★
32	29	7	THE BEATLES	1967-1970 Blue: Remastered	Apple/Parlophone BLUE670 (E)	★
33	23	3	BRUCE SPRINGSTEEN	The Promise	Columbia 88697761772 (ARV)	
34	26	6	THE SOLDIERS	Letters Home	Rhino 5249826222 (CIN)	
35	New		BRUCE SPRINGSTEEN	The Collection - 1973-84	Sony 88697747172 (ARV)	
36	21	2	DANIEL O'DONNELL	O' Holy Night - The Christmas Album	DMG TV DMGT040 (SDU)	
37	New		GLEE CAST	Glee - The Music - The Christmas Album	Epic 88697785572 (ARV)	
38	33	13	ADELE	19 XL CD33 (PIAS)	2★	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	(Produce)
39	14	2	MY CHEMICAL ROMANCE	Danger Days: The True Lives Of The Fabulous Killjoys	143/Reprise 9362495995 (CIN)	
40	35	4	CEE LO GREEN	The Lady Killer	Warner Brothers 7567889289 (CIN)	
41	42	64	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV)	2★ SALES INCREASE
42	16	2	KANYE WEST	My Beautiful Dark Twisted Fantasy	Roc-a-fella/Def Jam 2752733 (ARV)	
43	30	2	JOSH GROBAN	Illuminations	143/Reprise 9362496496 (CIN)	
44	50	12	PHIL COLLINS	Going Back	Atlantic 7567890599 (CIN)	SALES INCREASE
45	46	61	MUMFORD & SONS	Sigh No More	Gentlemen Of The Road/Island 2722538 (ARV)	2★ SALES INCREASE
46	41	24	EMINEM	Recovery	Interscope 2739452 (ARV)	SALES INCREASE
47	44	99	LADY GAGA	The Fame	Interscope 1791397 (ARV)	4★ SALES INCREASE
48	39	5	ELAINE PAIGE	Elaine Paige & Friends	Rhino 5249828742 (CIN)	
49	36	4	THE CHELSEA PENSIONERS	Men In Scarlet	Rhino 5249818892 (CIN)	
50	37	5	NEIL DIAMOND	Dreams	Columbia 88697798392 (ARV)	
51	43	3	MCFLY	Above The Noise	Island/Super 2756203 (ARV)	
52	47	132	TAKE THAT	Never Forget - The Ultimate Collection	RCA 82876748522 (ARV)	3★ SALES INCREASE
53	New		NELLY FURTADO	The Best Of Nelly Furtado	Geffen 2755381 (ARV)	
54	45	2	BETTE MIDLER	Memories Of You	Rhino 256467186 (CIN)	
55	New		THE CHOIRGIRL ISABEL	The Choirgirl Isabel	Decca 2747075 (ARV)	
56	48	49	JLS	Outta This World	Epic 88697564572 (ARV)	4★
57	Re-entry		30 SECONDS TO MARS	This Is War	Virgin CDVU5299 (E)	
58	52	16	THE SATURDAYS	Headlines	Fascination/Geffen 2746350 (ARV)	
59	53	21	KYLIE MINOQUE	Aphrodite	Parlophone 6429032 (E)	
60	49	29	SUSAN BOYLE	I Dreamed A Dream	Syco 88697554542 (ARV)	7★
61	60	21	ELIZA DOOLITTLE	Eliza Doolittle	Parlophone 6039540 (E)	SALES INCREASE
62	54	115	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV)	5★ SALES INCREASE
63	34	2	NICKI MINAJ	Pink Friday	Cash Money/Island 2754184 (ARV)	
64	55	12	ROBERT PLANT	Band Of Joy	Decca 2748331 (ARV)	SALES INCREASE
65	51	4	RAY DAVIES	See My Friends	UMTV 2752342 (ARV)	
66	75	56	BIFFY CLYRO	Only Revolutions	14th Floor 5186561452 (CIN)	★ HIGHEST CLIMBER
67	56	5	THE OVERTONES	Good Ol' Fashioned Love	WME/Rhino 5249825442 (CIN)	SALES INCREASE
68	61	79	PAOLO NUTINI	Sunny Side Up	Atlantic 2564690137 (CIN)	4★ SALES INCREASE
69	New		ALED JONES	Aled's Christmas Gift	DMG TV DMGT041 (SDU)	
70	68	6	TAYLOR SWIFT	Speak Now	Mercury 2749394 (ARV)	SALES INCREASE
71	40	3	SHAYNE WARD	Obsession	Syco 88697658952 (ARV)	
72	New		PAUL WELLER	Live At The Royal Albert Hall 2010	Island 2753312 (ARV)	
73	62	5	DEVLIN	Bud, Sweet & Beers	4th & Broadway 274390 (ARV)	SALES INCREASE
74	Re-entry		BRANDON FLOWERS	Flamingo	Vertigo 2745005 (ARV)	
75	Re-entry		DAVID GUETTA	One Love	Positive/Nirgin 6054700 (E)	★

Official Charts Company 2010.

- 30 Seconds To Mars 57
- Adele 38
- Beatles, The 30
- Beatles, The 32
- Bieber, Justin 23
- Biffy Clyro 66
- Black Eyed Peas 17
- Blunt, James 22
- Bon Jovi 6
- Boyle, Susan 5
- Boyle, Susan 6
- Buble, Michael 8
- Cee Lo Green 40
- Chelsea Pensioners, The 49
- Choirgirl Isabel, The 55
- Cole, Cheryl 15
- Collins, Phil 44
- Davies, Ray 65
- Devlin 73
- Diamond, Neil 50
- Doolittle, Eliza 61
- Duffy 9
- Eminem 46
- Flowers, Brandon 74
- Furtado, Nelly 53
- Glee Cast 37
- Goulding, Ellie 24
- Groban, Josh 43
- Guetta, David 75
- JLS 3
- JLS 56
- Jones, Aled 69
- Kings Of Leon 13
- Kings Of Leon 62
- Lady Gaga 47
- Lennox, Annie 29
- Flowers, Brandon 74
- Lott, Pixie 41
- McFly 51
- Midler, Bette 54
- Minaj, Nicki 63
- Minoque, Kylie 59
- Mumford & Sons 45
- Murs, Ollly 2
- My Chemical Romance 19
- Rumer 20
- N-Dubz 7
- O'Donnell, Daniel 36
- Overtones, The 67
- Paige, Elaine 48
- Perry, Katy 14
- Pink 12
- Plan B 27
- Plant, Robert 64
- Rieu, Andre, & Johann Strauss Orchestra 10
- Rihanna 4
- Rumer 20
- Saturdays, The 58
- Script, The 19
- Springsteen, Bruce 33
- Springsteen, Bruce 35
- Stewart, Rod 25
- Streisand, Barbra 28
- Swift, Taylor 70
- Take That 1
- Take That 52
- Tempah, Timie 31
- Wanted, The 18
- Ward, Shayne 71
- Watson, Russell 21
- Weller, Paul 72
- West, Kenye 42
- Westlife 11
- Williams, Robbie 16

- Key
- ★ Platinum (300,000)
- Gold (100,000)
- Silver (60,000)
- ★ 1m European sales

- BPI Awards
- Albums
- Averaged Sevenfold:
- Nightmare (silver); Cee-Lo Green: The Lady Killer (gold); Rod Stewart: Fly Me To The Moon... (gold); Green Day: Nimrod (platinum); Muse: Black Holes & Revelations (3 x platinum)



**MORE THAN
10 million MP3s
from live shows**
SOLD BY MUSIC NETWORKX

A BREAK THROUGH

IN LIVE MUSIC DISTRIBUTION

**Capture the Live Music Experience
OFFER YOUR FANS A STYLISH CONCERT SOUVENIR AT THE END OF YOUR SHOW!**



music networkx

WWW.MUSICNETWORKX.NET