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# **NEWS 02 DISCOUNTING HITS THE BRITS**

Yours for less than a fiver – albums from nominated acts



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Fresh from Amarillo, by way of Sheffield, Tony Christie is back



# IFPI Report reveals disquiet over digital sustainability

MUSIC WEEK'S IN-DEPTH FOCUS ON THE IFPI DIGITAL REPORT 2011

### **Digital**

By Michael Gubbins

THE DIGITAL MUSIC MARKET has grown 1,000% since 2004 with a trade value of \$4.6bn (£2.9bn), and is serviced by more than 400 legal services, according to the IFPI Digital Report 2011.

And the digital share of the market has grown to 29% of the market with 13m tracks licensed for online use.

But it was less optimistic figures that grabbed the attention at the study's London launch. While digital may have grown strongly, the report points to a 31% decline in the value of the

global recorded music industry in the last seven years.

Most worrying, there has been a steady slowing of digital growth: just 6% in 2010, compared to 12% in 2009 and 25% in 2008.

Coming days after Nokia announced Ovi Music Unlimited was closing in 27 of 33 markets and News Corp halved the Myspace global workforce, the IFPI report highlights a continuing struggle to establish sustainable digital models.

The critical importance of this struggle has been given particular emphasis in recent days by the problems at HMV, which have highlighted the challenges to high-street CD sales.

It is clear that the dual strategy of shutting down illegal downloaders while establishing legitimate

### IN DEPTH

**03** We look at the report in detail, focusing on the dual strategy of hitting the pirates and establishing legitimate alternatives

**04 & 05** Focus on some of the critical areas of concern in the establishment of a sustainable digital market

**18 & 39** Music Week looks at how two countries, France and Sweden, are faring following the introduction of anti-piracy legislation

alternatives that can deliver the revenues needed for a sustainable and diverse music industry still has a way to go.

"The key statistics of this report sum up the story of recent years," says IFPI chief executive Frances Moore. "While record companies are innvovating and licensing every viable form of music access for customers, the music industry is still haemorrhaging revenue as a result of digital piracy.

Today *Music Week* analyses the figures and talks to industry leaders about the critical issues that need to be addressed urgently.



# Engagement is key, says HMV's Fox

**HMV NEEDS TO ENGAGE MORE** with

its customers as it looks to distance itself from the negative publicity of recent weeks, according to CEO Simon Fox. In an interview with *Music Week* (see page 6), Fox says the retailer wants to move beyond 'ill-founded speculation' to adapting to a changing market.

The company announced at the start of January that it is to close 40 HMV stores and 20 Waterstone's outlets in the UK this year after poor Christmas trading, leading to speculation which drove down the share price and led one insurer last week to refuse credit insurance for supplies.

Seven leading record company executives decided to intervene, writing a "business as usual" letter to *The Times* 

Fox tells Music Week the letter shows suppliers understand the "rather sensationalised" media coverage of recent weeks

The issue of credit insurance is an important one for any retailer, companies can continue to supply goods without it but they do so at their own risk

And as retail analyst Nick Bubb of Arden Partners points out, the demise of both Woolworths and Zavvi was preceded by similar problems

But Fox explains in the MW interview that the circumstances for HMV are 'materially different' to those that led to the downfall of Woolworths, with HMV set to announce an annual profit of around £46m in the spring

As a result, he believes the company needs to reach out to customers, who may have been put off by the recent negative press coverage

"I would say an important next step is to actually try and engage more with our customers, and to give them something more positive to focus on

"There are some great new titles about, including from the likes of White Lies Adele Kesha and P Diddy not to mention wonderful breaking new artists, that we always do really well with as a brand

"Plus we have the Brits coming up – which promise to be bigger than ever before – as well as events that include the BAFTAs/Oscars and the launch of Nintendo's 3CS console'

# News

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

### The Playlist



IAMES BLAKE The Wilhelm Scream

A stunning highlight from Blake's forthcoming debut and the follow-up to Feist cover limit To Your Love, this is a disarming, brilliant track. (single, March 7)



**ED SHEERAN FEAT. JME** Radio

Asylum/Atlantic

Asylum secured Sheeran's signature with a pre-Christmas handshake. This track from his latest EP is picking up plenty of momentum, (from EP, out now)



JESSIE WARE + SAMPHA Valentine

Young Turks/XL

This Sampha-produced gem will give you goosebumps, all the more so when you discover it will be released on pink, heart-shaped vinyl, (single, February 7)



SPARK Crave

679/Warner

A hypnotic musical twist underpins this next single from the fast-rising Londoner. live dates are on the way in March. (single, March 14)



JAMES VINCENT McMORROW This Old Dark Machine

**Believe Digital** 

Irishman McMorrow is enjoying rising interest for his folky, introspective songs and will headline the ICA next month. (single, March 14)



PARADE Louder

Asylum / Atlantic

They dance, they sing and they're supporting Alexandra Burke across the UK this month. Louder is a strong start. (single, March 7)



GLASVEGAS The World Is Yours

Columbia

Soaring, swirling soundscapes underpin the distinctly Scottish vocal as Glasvegas are set to return with album number two. (single available to download now)



PETE AND THE PIRATES Come To The Bar

Stolen

With album two fast approaching, this band are really hitting their stride and this single was Zane Lowe's hottest record in the world last week. (single, March 14)



CREEP Days (Deadboy remix)

Young Turks

This remix of the NY duo's debut is whipping up a lot of attention online. And rightly so: this takes the original to new heights. (available now)



REM Uberlin

Warner Bros

The band's lacknife Lee-produced return has a renewed energy and life about it. Another big year is afoot for the evergreen trio. (single, March 7)



SIGN HERE

Sampha has signed a publishing deal with Young Turks/ Beggars Publishing

Pegasus Music has made its first signing, putting pen to paper with RoxXxan. Pegasus is sub-published by Bucks

**Drugstore** have signed a deal with Rocket Girl Records

THE WEEK

Who: Noah And

The Whale

Wednesday.

January 26

Where: Bush

Hall, London

The Whale

headline with

support from

Alice Gold and

Ben Howard, as

part of the New

To Q gigs

Why: Noah And

When:

Albums from nominated acts reduced in run-up to ceremony

# **Yours for less than a fiver:** discounting hits the Brits

Retail

By Paul Williams

LATEST ALBUMS BY MORE THAN HALF THE ACTS NOMINATED at this year's Brit Awards are now on sale among the leading music retailers for under £5.

Parlophone signing Tinie Tempah, who is vying for four gongs at the February 15 ceremony at London's O2, is one of 24 out of the 41 artists shortlisted whose most recent studio CD is available online for £4.99 or less

iTunes is also selling several of the nominees' albums for below a fiver, including Tempah's Disc-Overy and Bright Lights by Polydor's twice-nominated Ellie Goulding.

The low prices for current albums by acts who have been recognised by the Brits voting academy as the most successful artists of the past year highlights how sharply the mark-ups of some of the market's leading titles have plummeted.

Prices of £5 or less for recentlyreleased chart albums have become almost standard over the last few years, with Amazon.co.uk in particular aggressively cutting prices. In November, for example, it sold CD copies of Take That's Progress and Susan Boyle's The Gift for just £1, to kick off its Black Friday Deal Week

The offers around the Brits are particularly significant, however. The Brits is the most influential single event in the industry calendar in trying to reach a section of the public who do not regularly buy music, but this year many of the uplifts in sales by some of the nominated acts' albums

achieved with rock-bottom prices. The only one of the five albumof-the-year nominees not to be subject to aggressive discounting is Polydor act Take That's 2010 biggest seller Progress, which is available online for £8.99 at HMV, Play and

because of "the Brits effect" will be

Tesco and comes in 7p cheaper at Amazon. Take That's higher price is likely a reflection of how much in demand

the 1.8m-selling album is, but it also follows a pattern among the Brits-nominated acts that the newer their latest albums are, the more likely they will be sold at a higher price.

So Def Jam/Mercury act Rihanna's Loud which was released only a couple of months ago, is priced between £7 and £8.99 at the four online CD retailers surveyed, and £7.99 at iTunes. Similarly, Elektra/Atlantic's Bruno Mars, whose debut album Doo-Wops & Hooligans was released in the UK last Monday following his international breakthrough act nomination, is £6.99 at Amazon and Tesco and £7.99 at HMV. iTunes and Play.

The most common price for the Brits nominees is £4.99 with 18 of the 40 acts nominated who have current albums out (an album has yet to be issued by Syco's best British single nominee Matt Cardle) going at that price.

At HMV.com, several acts' albums are available even cheaper. The standard version of Def Jam/ Mercury act Justin Bieber's My World is widely on sale at £2.99. although the extended My World version is more expensive, while Mercury act Taio Cruz's Rokstarr Collection and Gorillaz's Parlophone-issued Plastic Beach join the Mumford and xx albums in being available for £3.99 at more than one main retailer

paul@musicweek.com

# **Online album retail price of leading Brits nominees**

Artist	hmv	amazon	<b>▶</b> PLAY	TESCO	រាប់គេស៊ី
MUMFORD & SONS	£4.99	£3.99	£3.99	£3.99	£7.99
PLAN B	£4.99	£4.99	£4.99	£5.47	£5.99
TINIE TEMPAH	£4.99	£7.69	£5.99	£6.97	£4.99
THE XX	£6.99	£6.28	£3.99	£3.99	£6.99
				Source: MW re	esearch

# US boom helps PPL global revenues rocket

A COMBINATION of a booming US market, deals with new territories, higher tariffs, a tax windfall and better data has seen PPL's international revenues break the £30m barrier for the first time.

The licensing company has posted international turnover of £32m for 2010, up from £21.6m in 2009, with the near-50% yearon-year growth significantly boosted by a massive uplift in revenues from the US.

In 2010 PPL became the first music licensing company to be granted qualified intermediary status by the US tax authorities meaning that PPL collections from the US organisation Sound Exchange are no longer subject to 30% tax.

revenue included a deal with GVL, which saw the German licensing company switch to a new allocation system based upon the actual use of sound recordings (previously, it had made distributions based on a performer's salary in Germany in the preceding year). PPL head of international Laurence Oxenbury says this move and an increase in tariffs in Germany brought about increased revenues.

"A lot of growth came down to better systems and better recording of where music is being played," says Oxenbury. "We have also done a lot of work to make sure we have better data so we know who played on recordings." These improved systems, he says, has provided significant natural growth in existing territories.

In the future PPL can expect more growth after signing up Bulgaria, Jamaica, Latvia and New Zealand last year, which increased their global representation to 28 countries.

This year the international team will be targeting more countries in eastern Europe and Latin America, including Argen-tina, to bring further growth.

The international department now contributes some 20% of revenues to the company and has collected £90m in the eight years it has been operating.

The relatively short time in this market leads Oxenbury and PPL executive director Peter Leathern to suggest PPL still has a long way to go before it is trapping all international revenues.

"I expect to have substantial growth for years to come," says Leathem. "We have entered a market that has been around for years, but hasn't functioned properly.'

For all A&R enquiries and demo submissions contact sstuart25@aol.com

29.01.11 Music Week 3 www.musicweek.com

Sustainability of online services in doubt, while market leaders are highlighted

# Cautious optimism as IFPI Report reveals digital's delicate ecosystem

### Digital

By Eamonn Forde

MORE THAN 400 LEGAL ONLINE SERVICES have established themselves worldwide, according to the 2011 IFPI Digital Report.

Given that the industry's core strategy has been based on a balance between creating legitimate services and hammering piracy, the number of new digital platforms is given particular prominence.

But the report - launched at the IFPI headquarters in London last week - asks questions about the sustainability of these digital businesses

On the plus side, the report cites a forecast from analyst Ovum, which claims UK ISPs could potentially increase annual revenues by £100m a year by 2013 if they launched music services.

And it points to promising examples: TDC in Denmark is held up as a shining example of what ISPs can achieve in partnership with the music industry.

The IFPI also highlights Telenor's WiMP service in Norway, the FASTWEB partnership with Dada in Italy, Eircom's recent MusicHub offering in Ireland and Telia's tie-up with Spotify in Sweden and Finland.

Outside of Europe, SK Telecom's MelON service in South Korea and AAPT's partnership with EMI in Australia were also praised.

While these models are strong drivers for high-speed broadband adoption in countries where competition is limited, their impact in more digitally mature markets is unlikely to be as pronounced.

ISPs in the UK, for example, are still not sold completely on music: Sky recently closed its Sky Songs service, while Virgin Media has yet to launch its long-mooted unlimited download service.

The introduction of stringent antipiracy laws in a number of countries is highlighted as a reason for optimism in the report.

"We continue to operate in a very challenging market," says IFPI chief executive Frances Moore. "There is no doubt about it. We continue to be crippled by piracy. But coming out of the report is an element of hope."

The report takes the case studies of Sweden and Spain to illustrate the extremes of digital's impact.

### Top 10 global digital sales 2010

Pos Artist		Track	Group	Sales (m)
1	Ke\$ha	Tik Tok	Sony	12.8
2	Lady GaGa	Bad Romance	Universal	9.7
3	Eminem feat. Rihanna	Love The Way You Lie	Universal	9.3
4	Lady GaGa feat. Beyonce	Telephone	Universal	7.4
5	Usher feat. will.i.am	OMG	Sony	6.9
6	Katy Perry feat. Snoop Dogg	California Gurls	EMI	6.7
7	Train	Hey, Soul Sister	Sony	6.6
8	Justin Bieber	Baby	Universal	6.4
9	Black Eyed Peas	I Gotta Feeling	Universal	6.1
10	Paramore	crushcrushcrush	Universal	6.1









"We continue to be crippled by piracy, but coming out of the report is an element of hope"

### **FRANCES MOORE, IFPI**

"What we are seeing in Spain is the collapse of a market due to piracy," says Moore "In Spain the Government has been loath to come forward with legislation."

Conversely, she believes Sweden demonstrates "what can be done through legislation and the availability of legal services" following the introduction of IPRED anti-piracy measures.

But the long-term effectiveness of such policies remains to be tested, as is the resolve of governments and those tasked with enforcing legislation.

Piracy levels have started to creep up again in Sweden - highlighted in the report by new figures from research company Media-Vision. Mcore says this is due to a failure to enforce the new legislation.

"You need a combination of things," she says. "You need good legislation, you need legal services and you need the determination of a government to force through that legislation and to deter infringement."

She believes more work needs to be done to convince ISPs to play a proactive role in developing music services as a way of increasing revenues and reducing subscriber churn.

Initiatives in the area are still evolving, however, and not all ideas will work.

The impact of the Carte Musique scheme in France, for example - where the government has offered to underwrite the cost of 1m €50 (£41) download vouchers for young consumers - has been "pretty modest to begin with" according to Moore, and does not necessarily present a replicable

### **NEW APPROACHES**

How labels adapt to market conditions will be key, says Moore. She highlights Universal and Sony's recent on-air/on-sale moves in the UK as a strong example of this in

The IFPI numbers are almost exclusively drawn from dewnload sales figures, but it suggests cloudbased streaming and subscription services will have a significant impact this year.

Unlike the BPI's numbers for the past few years, the IFPI does not break digital revenue down by category. So there is no clear analysis of how ad-funded, streaming and subscription services fit into the overall picture, despite much being made in the report of the new opportunities such services offer.

IFPI's director of market research Gabi Lopes says, "Subscription is still a market that is developing but we are expecting the share of subscription revenues to continue to grow this year."

How much it will grow is unclear as the IFPI does not have a solid revenue breakdown for 2010 to work from This, however, is something that could be reported later in the year as the IFPI is still awaiting figures to be fed in

from local offices.

Ultimately, the report brings into focus how delicate the digital ecosystem is, as it requires careful and serendipitous alignment of sc many factors - quality of services, technological infrastructure, licensing models, the concurrent state of the physical market and the legal backdrop.

And while the digital year may have got off to a shaky start, with hig digital brands withdrawing from the market or teetering on the brink, Moore remains cautiously optimistic.

"As an industry, we remain extremely challenged," she concludes, "But we believe 2011 could be a pivotal year as we are seeing governments start to wake up. If those governments do what they need to - which is impose a rule of law on the internet - then everything could look up for the industry.

eamonn.forde@me.com

For more in-depth coverage of the IFPI Digital Report 2011

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Further in-depth analysis

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On-air/on-sale idea embraced. but concerns remain

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**INVESTORS TO TARGET** MUSIC FESTIVALS

UK's live sector to benefit further from VCT's investments

#### **PUBLISHING NEWS IMAGEM PUSHES 'PURE' PUBLISHING**

Acquisition of Holland-based company part of indie's approach

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679's new signing gets a leg-up from Mike Skinner

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Focusing on the huge strides being made in the French digital sector

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Music Week pays tribute to industry veteran Ellis Rich OBE

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New album Now's The Time is set to place Tony Christie at centre stage

#### THE SWEDE TASTE **OF SUCCESS**

The fight against piracy and technological innovation has given the Swedish industry a boost

# News

## **Editorial** Paul Williams



# Two statistics from the IFPI's Digital Music Report cannot be ignored

THE IFPI DIGITAL MUSIC REPORT is not short on big numbers but two sizeable figures jump out to demonstrate that, as rapidly as this market has grown over the past half decade, it has not been quick enough.

Global digital revenues have risen by more than 1,000% since 2004, increasing last year to an undoubtedly impressive \$4.6bn (£2.9bn).

However, the same report also reveals an estimated \$5bn (£3.1bn) was invested by record companies in talent during 2010. In other words, more gets spent by labels on artists annually than the turnover of the entire digital music market. That cannot be sustainable.

So it is little wonder that even though several billions of dollars still gets used for A&R, the investment in signing and developing acts is taking such a hit. Fewer new artists are showing up in the annual best sellers lists every year, while it is so bad in that piracy hotbed of Spain

that not a single new domestic act was among the country's 50 biggest albums of 2010.

This pressure on investment is also affecting the kind of acts that will get signed because, with less money to spend, labels will more likely go for safer bets. To those engaging in online music piracy who think they are giving the corporate nasties a good kicking, all they are really doing is fostering a musical environment that is far harder for leftfield acts to get beyond a certain level of success, with the space filled by yet another reality TV show contestant.

To put things into further context, several days before the IFPI report came out last week Apple published figures for the first quarter of its fiscal year in which it revealed it had made a £6bn (£3.7bn) profit, a sum bigger than the revenues of a digital music market in which it is still by far the number one player.

Reading the IFPI report, though, you might not be that aware of Apple's domination, as the report has clearly set out with an agenda to emphasise this is not a one-player market but now has hundreds of legal services. To make this point the logos of 28 such services are featured on its front page, although weirdly iTunes is not one of them. You can talk up as much as you like all the other services, but leaving out iTunes does not reflect the reality of a sector in which it still overshadows everything else and does something of a disservice to the Apple retailer, which is largely responsible for digital music's significant growth.

As the report notes, there are now more than 400 licensed digital music services worldwide, with the UK alone boasting more than 60 players, yet we are still in the situation where there is a runaway market leader and the rest are a long distance behind. Do we really need this many UK players and, more significantly, are they the right ones? The US, a music market three times as big as the UK and with a more mature digital music business, can apparently get by with around 20.

Rather than this numbers game of the industry continually going on about how many legal services there are what we really need now is fewer, more effective players that can create real competition in the market and attract the countless music fans that do not currently buy any music digitally.

Given that even in the US, the world's number-one digital music market, only 16.5% of internet users presently buy music digitally, many who might buy are clearly not finding what they want in the existing range of legal services, even though there are so many of them.

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

### **MUSICWEEK.COM** READERS' POLL

### LAST TIME WE ASKED:

Is the move by Sony, Universal and the indies to release tracks when they go to radio the correct decision?

YES 85% NO 15%

### THIS WEEK WE ASK:

After the growth of digital music halved in 2010, can we expect the digital market to flatten out this year?

To vote, visit www.musicweek.com



# IFPI in depth

The 2011 IFPI Digital Report has plenty of promising examples of online innovation and success – but poses questions about the sustainability of digital businesses. MW looks at key areas of concern for the music industry

### INDIES - SIZE MATTERS IN THE DIGITAL MODEL

"IF YOU ARE UNIVERSAL, you can restructure," Universal Music Group International COO Max Hole said at the launch of the IFPI report. "If you are an indie all you can do is to close down. They used to be half of the market [in Japan] and that's declined dramatically."

It was a stark warning that cut to the heart of the digital challenge. The major labels have scale on their side and in a world of innovation and change, size matters.

But the digital outlook for indies is not as unequivocally bleak as sometimes painted.

Beggars Group chairman Martin Mills suggests elsewhere on these pages that indie labels can in fact be the beneficiary of the digital strategies of the majors, whose shrinking A&R budgets should leave more quality acts for the independents.

Mills also believes the smaller size of indies – their supposed Achilles heel – can be turned to their advantage, speeding up the decision-making process and keeping costs low.

"I think the climate is tough for indies as well [as majors] but the economics for independents seems better than the economics for majors," Mills says. "Generally speaking, indies are more prudent in terms of how much they spend.

In terms of digital album sales - a key driver for the industry - indies often outperform the majors, a fact Mills puts down to their focus on album acts.



"The majors are, largely speaking, a pop business," he explains. "That is about getting tracks played on the radio and having hits and that tends to be more track sales."

There are, however, big obstacles for the indies. They are certainly not immune to piracy, as the demise and subsequent sale of Sanctuary or V2 demonstrated.

But their big challenge in the digital economy is bargaining power.

While independent labels account for around 20% of all global music sales – a share comparable to any of the majors – this potential collective muscle has rarely been fully exercised.

In the past, the indies have had something of a rough ride negotiating deals. Myspace Music, for example, launched in the US with little in the way of indie repertoire because of disagreements over terms.

Now, though, the indies – licensed through Merlin - are confi-

dent they are getting parity with the majors on commercial deals.

Merlin CEO Charles Caldas, who negotiates independent music rights for companies such as Rough Trade and Beggars Group, has struck deals with Rdio, Spotify and – eventually – Myspace, and says there is a better understanding of the value of indie repertoire after what has been a "long and difficult battle".

Caldas says the combined indie market is significant. If services do not include a strong indie repertoire they will not be attractive to consumers and are destined to fail.

He believes new services are beginning to wake up to this reality, and the success of download and subscription models such as iTunes and Spotify (pictured), which have deals in place with indies, reinforces the point.

"The traction they have is because they give people what they want and there is a realisation that that is the key to successful services," he adds.

Caldas says as indies become more commercially successful in the market then it becomes harder for online services to ignore them.

"What is the point of having a new service if you are only offering 80% of the music?" asks Caldas. "When you create a legal service, why make it inferior to illegal sites because the services that offer a comprehensive range are illegal."

### A&R - SOUTH KOREA STANDS AT THE FOREFRONT O

**SOUTH KOREA** offers inspiration to the music industry when it comes to A&R.

The country is, in many ways, a highlight of the IFPI Digital Music Report – one of the few countries in the world to have a grip on digital piracy and with a recorded music market that grew by 10% in the first half of 2010.

But Universal International COO Max Hole believes it could also set an example in A&R, not so much in the acts signed but in the investment cycle.

"We stopped investing in A&R in South Korea about seven years ago but we started to invest again18 months ago," he says, explaining the move is indicative of "a bright future for Korean music".

South Korea with its hightech economy and the world's highest broadband speeds has long been in the vanguard of digital change.

But Hole says the country's music success is built on balancing solid anti-piracy measures with the development of new acts – keeping out the pirates and keeping up A&R investment.

Hole says the A&R budget is the "sacred cow" for Universal, the "engine room" for the entire music industry. New artists mean new music for radio and TV, new live acts and new merchandising opportunities. But, Hole is concerned that piracy is keeping down revenues.

There is a real danger that investment in new acts will drop off unless revenues pick up. "If sales are not there then you don't have the money to invest in A&R," he says.

This means fewer new acts coming through but also less risky choic es, with labels spending their stretched budgets on safe bets.

"I am pretty certain that the majors are signing less than they used to, as well as spending less on their signings, because of the economics," says Beggars Group chairman Martin Mills, whose own compa-

## LICENSING - THE DRIVE TOWARDS A COLLECTIVE SOLUTION

THE EXISTENCE of
400 legitimate online
music services
worldwide has not
stopped the steady
decline in the overall
music market.

A big part of the problem has been that the creation of ambitious platforms has run ahead of the means to deliver benefits to the industry. Finding an efficient and effective model of digital royalty collection is fast moving to the top of the business agenda.

In the UK, MMF director Jon Webster (inset) says the release of the Hargreaves report in January and the Digital Economy Act should play a major role in reform, forcing government to put pressure on rights holders to make licensing more transparent.

Webster wants to see the current dispersed system of rights collection streamlined into a single collective body making it easier and more immediate for consumers to use.

"Digital revenue went up 6% last year – that's next to nothing. If you look at the way television production music has flourished in the five years since the introduction of a blanket licence, it is clear that online has to follow," he explains, adding that an organisation such as the PPL would be ideal to administer online collection.

"The last 10 years have seen us go from collective licensing to dispersed rights, which makes it harder for smaller companies to collect money. The simplest solution is if services are licensed by a one-stop shop – it's what will work best for consumers and what works best for small businesses – allowing innovation and creativity to flourish."

However, EMI EVP global business development Mark Piibie remains unconvinced that collective licensing is the right approach for record companies

"There are already so many different [royalty collection] models available, it makes it hard for these companies to come together and crystallise into something that can become a collective licensing body.

"I don't know what the solution is, but whatever digital royalty collection model we end up using, it has to provide value for both the consumer and the artist, otherwise the industry will stop functioning effectively."

As online services continue to grow, there will be far more nuanced royalty services which will continue to appear, he suggests.

The trick will be to get these new licensing platforms to work together – to join the dots.

"An organisation such as Merlin is the ideal example of where the industry needs to be heading," one senior executive tells *Music Week.* "It has a tremendous licensing record for small record companies."

While there is still work to be done on a unified approach to online royal-ty collection, there is wide agreement that an answer will have to be found within the next 18 months.

### **News** in brief

- Four **Kate Bush** albums are expected to be reissued this year after the singer won back control of them from EMI, but there is no confirmation yet about any new material coming from her in 2011. The Dreaming, Hounds Of Love, The Sensual World and The Red Shoes, which EMI originally released between 1982 and 1993, are all lined up to be reissued with former EMI and PolyGram executive David Munns now acting as a consultant to the singer.
- More than 5m tracks by The Beatles have been downloaded since they were made available on Tunes on November 16. On top of this, more than 1m albums have been downloaded, according to iTunes operator Apple. The most popular track in the US is Here Comes The Sun, while Abbey Road is the most popular album. Meanwhile **Apple** saw its revenues rise 71% to \$26.74bn (£16.76bn) year-on-year in the final quarter of 2010, with net profits of \$6bn (£3.8bn). iPhone sales rose 86% (from the same period 2009) to
- dropped 7% to 19.45m units.

  Shadow Culture Secretary Ivan
  Lewis has issued a scathing assessment of the Government's custody
  of the music and creative sector and
  its lack of progress with delivering a
  workable Digital Economy Act. In a
  speech to the Oxford Media
  Convention, Lewis criticised Culture
  Secretary Jeremy Hunt and his DCMS

team for showing a "lack of leader-

ship" with the creative industries.

16.24m units and generated \$10bn

(£6.27bn) in revenues, iPod sales.



 Donovan will receive a lifetime achievement award at the Radio 2 Folk Awards on Monday, February 7.

• MTV UK is to launch a new flagship music channel on Sky next month. MTV Music will be available on channel 350 and comes as MTV moves up Sky's Electronic Programme Guide (EPG). It is a move which MTV hopes will help reinforce its brand – as well as allowing viewers to have easier access to its channels.

UK management company Three Six Zero has agreed a deal with Jay-Z's Roc Nation, which will see Three Six Zero working with Roc Nation acts in the UK and vice versa

● Essential Music and Marketing has switched its distribution arrangements, moving all releases from the company's labels from Cinram to Gem Logistics. The move from Cinram – and its back-end partner Alternative Distribution Alliance (ADA) – represents the second change in distribution in two years for Essential, which moved out of Pinnacle just prior to that distributor going into administration at the end of 2008.

# ANTI-PIRACY LAWS - NO LONGER THE HOLY GRAIL

**THE MUSIC INDUSTRY** has invested a huge amount of time, energy and hope on anti-piracy legislation.

The IFPI report points to laws to curb illegal downloaders as a necessary precursor to the establishment of a thriving digital economy.

But the slow progress of the UK's Digital Economy Act acts as a warning of over-reliance on government.

Ofcom has struggled to deliver a code to underpin the DEA and is months overdue, while the legitimacy of the Act is now the subject of a judicial review.

Few now expect notification letters to be sent to infringers before the end of this year – if at all.

And even if it does get up and running, the Act will put a massive financial strain on record labels. One senior executive, who lobbied for the legislation, now says, "I don't think the DEA is going to solve our problems."

There are also warning signs that the Government is losing patience with the industry. Culture Secretary Jeremy Hunt (pictured right) last week spoke about busi-

ness models that could not be preserved in "aspic".

The Hargreaves review of copyright has also got many execs worrying that the Government's frantic rush to encourage the growth of tech companies operating in the digital sector could see it take a massive gamble on the creative industries by relaxing copyright laws.

The failure of Sky Songs and Virgin's problems in coming to market have also not impressed ministers. "There is a point after 10 years where we can't point to a good track record and successful engagement with the digital economy," adds the executive.

Against this backdrop it seems unwise for the industry to continue to see legislation as the Holy Grail that will deliver it digital growth.

Instead, one source with knowledge of Conservative thinking says the industry needs to change tack. It can no longer pressure the Government to fix legislation to battle piracy while licensing of new services continues to be so difficult – and expensive

"Companies like Sky are continually going to Government and saying, 'We have tried to set up a new service, but we can't get agreements.' And that is because there is no blanket licensing," he says.

"This is pissing off ministers. If (Culture Minister) Ed Vaizey hears record labels are stopping the online business that is not good."

Merlin CEO Charles Caldas argues that after some services have dealt with the four majors the cost to them is so high "they lose all nuance and ability to get other people in on the same terms". Quite simply there is not enough cash left over for the rest.

Caldas believes this is not sustainable in the long term and Government pressure could be brought to bear: "Maybe if the eco system is out of balance, then there is a need for someone to step in and give it a slap around."

The political insider also suggests a much more radical solution that Government advisors have been toying with.

In its efforts to ensure the growth of online services, licensing becomes

the prime
objective
and the
source suggests the
Conservatives
could force rights
holders into offering up blanket
licences to new services.

"That is one option and it could mean PPL or someone like them would be required to licence it," Caldas says, adding that the vehicle for this legislation could be the Communications Act, currently under review by Hunt.

PPL executive director Peter Leathem says his company is happy to do what rights owners want. "If there was more collective licensing we'd have to look at how PPL plays a role," he adds.

The political source says that if the industry is serious about online growth it now needs to look beyond the mantra of piracy killing music and get into a dialogue with Government about easier licensing while a voluntary option is still on the table.

# F THE DIGITAL CHANGE

ny has kept up the same level of signings.

"That probably does make them more keen on bankers and less keen on taking risks. The risks are being taken in the independent sector."

Already there is evidence that labels are spending less on A&R. The A&R Registry reported that only 23 A&R executives were hired in 2010 in the US, compared to 58 in 2009 and 80 in 2007.

And in Spain – one of the countries worst hit by piracy, with music sales down by 22% in 2010 – not one new Spanish artist featured in the country's top 50 selling album of 2009 or 2010, a clear sign of failing A&R

A solution to this shortfall will have to come from within: Paul Bedford, investment director at venture capitalist firm Ingenious Media, explained professional investors are highly unlikely to get involved with recorded music as it is far too risky compared to live events.

slack – Mills says they can actually benefit from majors' reluctance to take a risk on new acts – as will fanfunded schemes and even live promoters. But ultimately the onus rests on the majors, which account for some 80% of all music sales.

It will not be easy. But, as South Korea shows, it is not impossible either.

# THE VITAL STATISTICS

440+ licensed music services worldwide – up from 60 in 2004

6% growth of global digital music revenues in 2010 – to \$4.6bn

**31%** decline in value of global recorded music industry, 2004–10

f 12% fall in the revenues of the global top 50 tours last year

14% of UK internet users aged 16-54 who purchase music online

f 17.5% of all album sales in the UK were digital sales last year

1 in 4 internet users in Europe who visit unlicensed sites each month

77% fall in combined sales of debut albums featuring in global 50 in

last seven years. Non-debut albums - 28%

£100m – UK ISPs' additional revenues annually from music

services by 2013 (Ovum forecast)

# News

### **News** in brief

• Warner Music Group has reportedly hired Goldman Sachs to seek buyers for all or part of its business, while it continues to explore the possibility of buying EMI. A sell-off could involve anything from the entire company, to its publishing arm Warner/Chappell or a number of its labels. This would go against the recent trend for consolidation among the major labels. However, it would ease the path of Warner to buy all, or parts, of EMI, should the UK major go up for sale.

• Album sales in the US fell to 4,849,000 units two weeks ago, the second-lowest level in the last 20 years, just beating the the record low plumbed last September by 0.35% Cake's Showroom Of Compassion album debuted at number one on sales of just 44,333, the lowest sale for a number one album since SoundScan started counting in 1991



BMG Rights
 Management North
 America has signed a worldwide
 exclusive agreement with Yusuf Islam,

which finds the publisher looking after all of the artist's current and back catalogue.

 A Parisian court has found Warner Music Group CEO and chairman Edgar Bronfman Jr and former Vivendi executive lean-Marie Messier guilty of criminal charges relating to their stewardship of Vivendi between 2000 and 2002 Messier received a three-year suspended prison sentence and a £150,000 (£127,000) fine for charges which included misleading investors while chief executive of the French media corporation. Bronfman a former Vivendi vice-chairman, was given a 15-month suspended sentence and fined €5m (£4.2m) for conveying false or misleading infor mation about the company and manipulating stock prices. Both men

are to appeal the decision Secondary ticketing was discussed in the Houses of Parliament last Friday, when a Labour MP brought a Private Member's Bill for its second reading. Sharon Hodgson's Sale of Tickets (Sporting and Cultural Events) Bill aims to tackle the "problem" of ticket touting for live events by allowing organisers to prevent their tickets being resold by unauthorised retailers for a price greater than 10% above the ticket's face value. It would also require the Government to work with the entertainment and ticketing industries to establish a fairer re-sale system, putting fans looking to buy tickets in touch with fans who need to sell on tickets they cannot use. Cloud music service mSpot has

launched in beta in Europe. It allows

users to store up to 2GB (approxi-

mately 1,600 songs) of music from

their own collection in the cloud to be

accessed from web-enabled devices

Simon Fox talks to Music Week about reports concerning the retailer's future

# **HMV** chief sets the record straight

### Ouickfire

By Charlotte Otter

**FOLLOWING LAST WEEK'S** media reports concerning the future of the music retailer, CEO Simon Fox sets the record straight with *Music Week* outlining what the next steps are for the national chain and his gratitude to the seven label executives for their public declaration of support for the company in a letter to *The Times* last Thursday (see below).

# Did you know the record companies were planning to send a letter of support to *The Times*? And were you consulted about it?

As we've been saying, and know very well from our regular day-to-day contact, we have excellent relations with our suppliers across all the sectors we operate in and we've had no difficulty obtaining stock from them. The letter from our partners at the music labels clearly underlined this, recognising as it did the major role that HMV plays at the heart of the industry, both as a core channel to market for their releases and also as an important platform for new talent and products.

We'd already been receiving lots of messages of individual support, but we hugely appreciate the unprompted and co-ordinated nature of their actions. It goes without saying that we really value everyone rallying round in this way.

The letter says that it would like to "clarify that nothing has changed". Does this relate to last week's stories about credit insurance or wider industry concerns?

As I understood it, the letter essen-

As I understood it, the letter essentially conveys a strong "business as

usual" message. I think it also shows that suppliers understand that much of the rather sensationalised media coverage that's been whipped up in recent days is based on ill-founded speculation and that the best way to respond is by showing support and making their position very clear.

#### It has been reported that KPMG is to give HMV advice on its debt. How exactly will they be working with you and how does the process work?

We have hired KPMG on a very narrow brief to assist with our ongoing and positive discussions with our banks. They are specialists in this area and we obviously wanted to take the best advice possible.

What will end up happening if insurers continue not to back the suppliers to HMV? And how long can the company continue to operate like this for?

This is ultimately a matter for suppli-

ers, but as we've seen from the letter, we know where they stand on this, and as far we're able to tell from press reports, it's also incorrect to suggest that all credit insurers have been reviewing their levels of cover.

It's also important to remember that this is a quiet time of year with relatively few big-profile releases and that our stock position is a healthy one – given the ongoing support being pledged by our partners there's absolutely no reason to believe this will change. That's why I feel comparisons with previous retail situations are so disingenuous – the circumstances are materially different.

# What assurances are you giving to your suppliers about the future of HMV?

I think suppliers understand that, contrary to some of the reporting, we are a fundamentally healthy business that will deliver a profit at year-end and has a healthy cashflow and stock position.

#### What is your next step?

I would say an important next step is to try and engage more with our customers and to give them something more positive to focus than some the headlines they may have seen. There are some great new titles about from the likes of White Lies, Adele, Kesha and Diddy, not to mention some wonderful new artists that we always do really well with as a brand. Plus we have the Brits coming up, as well as the Baftas, the Oscars and the launch of Nintendo's 3DS console by way of exciting our film and games buyers.

Next month's HMV Next Big Thing new music festival, which has signed up the likes of Jessie J, James Blake and Clare Maguire, is well on its way to being a sellout, and we'll have some new festivals to announce soon, while we've recently added The Ritz in Manchester to our roster of venues that already include the HMV Apollo, HMV Forum and Heaven.

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### **Sealed with a kiss? writing to The Times**

Beggars Group chairman Martin Mills got on the phone to Universal UK chairman and CEO David Joseph at about 7.30 last Wednesday morning.

The pair had one agenda: HMV – and more specifically the media kicking the music retail group had been on the end of and what the record industry could do about it.

They decided on writing a letter of support to *The Times* (see left) and for the rest of the day the executives rousted the chiefs of every other major and a handful of

indies out of meetings to help in penning it.

Although the letter only runs to 13 lines, it took most of the rest of the day to compose, with the Universal press team co-coordinating the effort. "It didn't need to be long to say the entire record industry is behind HMV," adds Mills.

The final draft was finished off by around 5pm – just in time for the paper's letters page deadline "I think it was a pretty impressive day," says Mills. "Everyone was very receptive."

# Decca moves to concentrate on core classical

THE HISTORIC DECCA BLUE AND RED LABEL is to be taken under the wing of Universal UK in a move reflecting Universal Music International COO Max Hole's call for a renewed international focus on core classical repertoire.

Officially rebranded Decca Classics, the label, which concentrates on traditional classical artists such as Cecilia Bartoli, will now be fully controlled by Universal Music UK, where it will sit alongside sister label Decca (Black).

Recent years have seen Universal Music UK rejuvenate the classical music market by delivering classical crossover signings, such as Jamie Cullum and Katherine Jenkins, to a receptive mass market.

Now it is putting a renewed focus on traditional classical artists to sit alongside the mainstream acts, with a clutch of new signings and more investment in existing

Following the move, Decca Records Group president Dickon Stainer will oversee Verve and Decca – home to such genres as crossover jazz to bluegrass – and Decca Classics.

Former Decca executive and Onyx Classics founder Paul Moseley has been hired as Decca Classics' new managing director with a brief to drive forward a reinvigorated A&R policy and oversee the newly formed Decca Classics UK marketing and PR team.

The marketing division will be led by head of Decca Classics UK Mike Bartlett, alongside media manager Louise Ringrose. Further appointments are in the pipeline.

"This is a massive change and focus on core classical music," Stainer says. "By bringing the Red and Blue company into the UK, together with Decca Black under my control, creating a new marketing team and, from an A&R perspective, becoming more aggressive and daring about the way we go about signing and identifying the strongest new classical talent in the world, our aim is to become the greatest core classical label in the world again."

Moseley has wasted no time holstering the Decca Classics roster, having inked deals in recent weeks with Polish soprano Alexsandra Kurzak, American cellist Alisa Weilerstein, German countertenor Andreas Scholl and Maltese tenor Joseph Calleja. Moseley is also in the process of finalising deals with three other artists, including a British performer.

"Decca Classics is known for heing a singer's label and very strong opera label, so we will certainly be upholding that focus while also looking to strengthen our roster of young pianists and sign some British artists," says Moseley.



BANGING THE DRUM FOR MUSIC AND MUSICIANS AROUND THE WORLD



# **News** media

ON THE WEB

www.musicweek.com

- Beady Eye make Radio 2 impact
- · XFM New Music Award returns
- Planet Rock revamps image



<b>-</b> 1.1.	1	Autha Walanakad	01
This Wk	Last	Artist Title Label	Play
1		RIHANNA FEAT. DRAKE What's My Name? I Def Jam	
2	2	JESSIE J Do It Like A Dude / Island	583
3	4	JLS FEAT. TINIE TEMPAH Eyes Wide Shut / Epic	566
4	10	BRUNO MARS Grenade / Elektra/Atlantic	548
5	1	BLACK EYED PEAS The Time (Dirty Bit) / Interscope	539
6	5	KATY B FEAT. MS DYNAMITE Lights On / Columbia/Rinse	49
7	11	WRETCH 32 FEAT. L Traktor / MoS/Levels Recordings	458
8	7	TINIE TEMPAH FEAT. KELLY ROWLAND Invincible / Parlophone	45
9	6	FAR EAST MOVEMENT FEAT. CATARACS & DEV Like A G6 / Interscope/Cherrytree	39
10	9	RIHANNA Only Girl (In The World) / Def Jam	39
11	12	CEE LO GREEN It's OK / Warner Brothers	360
12	8	WILLOW SMITH Whip My Hair / Columbia/Roc Nation	350
13	29	MARTIN SOLVEIG FEAT. DRAGONETTE Hello / 3 Beat Blue/AATW	32
14	20	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher / 4th & Broadway	325
15		KATY PERRY Firework / Virgin	28
16	33	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home / Interscope	28
17	16	KE\$HA We R Who We R / Columbia	27
18	NEW	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E Tonight (I'm Lovin' You) / Interscope	25
19	14	MIKE POSNER Cooler Than Me / J	25
20	28	SKEPTA VS N-DUBZ So Alive / 3 Beat Blue/AATW	24
21	19	JODIE CONNOR FEAT. WILEY Now Or Never / Fascination	24
22	18	NERO Me & You / MTA	239
23	31	CHIPMUNK FEAT. CHRIS BROWN Champion / Jive	23
24	NEV	ADELE Rolling In The Deep / XL	23
25	22	BRUNO MARS Just The Way You Are (Amazing) / Elektra/Atlantic	23
26	15	MATT CARDLE When We Collide / Syco	23
27	17	NICOLE SCHERZINGER Poison / Interscope	22
28	36	PITBULL FEAT. T-PAIN Hey Baby (Drop It To The Floor) / J	22
29	27	ELLIE GOULDING Your Song / Polydor	21
30	NEV	LOICK ESSIEN & N-DUBZ Stuttering / RCA	21
31	23	ALEXIS JORDAN Happiness / StarRoc/RocNation/Columbia	20
32	NEV	TINCHY STRYDER Let It Rain / Island	20
33	26	CEE LO GREEN Forget You / Warner Brothers	20
34	NEW	FAR EAST MOVEMENT Rocketeer / Interscope	19
35	40	AGGRO SANTOS FEAT. KIMBERLEY WALSH Like U Like / Future/Mercury	18
36	24	OLLY MURS Thinking Of Me / Epic/Syco	18
37	30	JLS Love You More / Epic	18
38	NEW	YASMIN On My Own I Mos	18
39	25	CHERYL COLE The Flood / Polydor	17
40	NEW	CHASE & STATUS FEAT. LIAM BAILEY Blind Faith / Vertigo	177

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

On-air/on-sale idea embraced, but concerns remain

# Industry to 'reset gauges of success' with release move

Radio

By Ben Cardew

#### **PLUGGERS AND RADIO EXECUTIVES**

are picking over the implications of the recent decision by the majority of labels to co-ordinate radio and release dates, a shift they believe will shake up the entire pre-release promotional schedule.

While there has been widespread support for the decision by Universal, Sony and the indies to release records to retail as soon as they go to radio, many of those in the radio industry now wonder how this will affect their playlists.

One of the wider implications of the move is the knock-on effect on the sales chart. Holding a single back from sale can build excitement, usually resulting in a high initial chart placing. As such, if some labels are following on-air/on-sale and some are not – and EMI and Warner are yet to commit – the validity of the chart in assessing an act's popularity is called into question.

The terms of reference for judging a hit will need to be reassessed: is it a song that peaks at number five and then drops out of the chart thanks to a long pre-release window or a track that slowly builds to a peak of 20 over several months?

Radio 1 head of music George Ergatoudis says high chart positions will still be important for many acts – such as commercial pop outfits – but believes the media as a whole will have to change its attitude towards the sales rundown.

"We are going to have to reset our own gauges of success," he says. "And we are going to have to reexamine the way that certain types of records progress or not."

Ergatoudis says Radio

1 has long done this, looking at factors such as online feedback and its own market research when assessing records, while Radio 2 and 6 Music head of music Jeff Smith says chart positions are useful "but ultimately

only another piece of data".

Radio 2 and 6 Music's playlist policy already makes allo-wances for tracks that are released at the same time as they go to radio: tracks are typically added to the playlist three weeks ahead of digital release for Radio 2 and four at 6 Music. But where there is no release date or a

"We are going to re-examine the way that certain types of records progress"

GEORGE ERGATOUDIS, RADIO 1

track has already been released, songs will be considered for the nearest playlist to when the label has made them available.

Nevertheless, as Hesso Media MD Chris Hession explains, pluggers will have to adapt their working methods to on-air/on-sale as it becomes more prevalent.

Currently, a long window between playlist and release allows pluggers to work to a "critical mass" at securing spot plays five to six weeks upfront of the release. followed by playlist rotation and ultimately artist promotion around the week of release.

PLAYLIST

"This forms a sort of crescendo of activity for the week that the record charts, maximising its initial chart entry point," Hession adds. "If there is no longer the chance to warm a record up at radio first, obviously the initial chart position will be diluted and will be become more reliant on TV or online activity."

Hession is positive about the move, but says stations will have to work through the issues it raises with pluggers and labels. He suggests the three parties could work towards an "impact date" relative to release, so promo people know the best time to approach stations for playlist consideration.

Radio stations have, for the large part, welcomed the move but worries do remain. Radiopromotions MD Steve Betts, for example, believes some stations may become wary of new artists as they focus on the sure-fire indicator of early sales.

"If a record is serviced to radio on its day of release, it will be all too easy to wait until the midweeks arrive the next day, before deciding whether to play the record," he says. "If it isn't in the chart, I fear that it will get passed over.

"It would be nice to think that new artists will be given a chance to build and move up the charts slowly with airplay support, but as competition is very fierce at radio for playlists, will this really happen? It could well be a case of 'It's not in the chart so we won't play it' before we have even got off the mark."

But one commercial radio source says this is wide of the mark. "Chartsensitive radio programmers will just have to re-calibrate the way they see charts," he says. "And as not all releases will be on sale when they go to radio, radio and the media in general will have to be aware of which tracks are day-and-date and which aren't."

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### Deep impact? The industry reacts

As radio adjusts to on-air/on-sale, the wider media is also considering the implications.

If, as the thinking goes, music fans are tempted to illegally download by hearing songs on the radio that they cannot buy, might the same logic not apply to people reading magazines, which often review records many weeks in advance of release?

The consensus among journalists is that it will not. NME reviews editor Emily Mackay says on-air/on-sale is a good thing for music fans and will have "very little impact on the way we review things".

"We generally only review singles

that are already available to hear or right on the cusp of release anyway," she explains. "In terms of albums, having promos in advance is essential not only to let us live with the record for a while, but also to give us the chance to run 'first-listen' features, which help us to build anticipation and interest in the run-up to a new release."

One senior PR agrees. "Singles aren't that important [for review] and albums are still going to get minimum lead times of six to eight weeks," he says. "The ones who suffer the most with these changes are the long leads so they'll have to adapt quicker and possibly move their deadlines."

Charts: colour code

Highest new entry
 Highest climber

Audience increase
Audience increase +50%

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

# Airplay analysis Alan Jones

# Grenade destroys radio rivals

Matt Cardle's second reign atop the radio airplay chart comes to a spectacular end this week, as When We Collide tumbles to number 14. This paves the way for Bruno Mars to take pole position with his second solo single, Grenade. Jumping 5-1, Grenade added 618 plays and 8.97m listeners week-on-week, with a final total of 2,386 plays earning it an audience of 53.20m - 10.23% higher than the 48.27m listeners snared by Rihanna feat. Drake's What's My Name, which is runnerup on the list for the second week

Grenade's biggest supporters last week were Hits Radio (94 plays) and six stations in the Capital Radio network, each of which aired the track 61 times. The biggest contribution to its audience, however, came from BBC Radio 1, where the track was aired 20 times, contributing 27.90% of its overall audience. Radio 2 played Grenade only twice.

Although Mars' debut solo hit Just The Way You Are (Amazing) has garnered more airplay than any other song in the last six



months, it never topped the weekly radio airplay chart Dipping 4-8 on the current list, it has spent 17 consecutive weeks in the Top 10, including three weeks at number two.

Racking up huge increases in plays (up from 487 to 1.287) and audience (16.38m to 36.80m), Eyes Wide Shut rockets 69-10 for JLS, even as their previous single, Love You More, rallies 7-6 on its 11th week in the Top 10. Eves Wide Shut - which also features Tinie Tempah - is the fastestgrowing hit on the current list, and was much favoured by the Capital Radio franchises, which provided eight of its nine biggest play tallies. Forty stations aired Eyes Wide Shut more frequently than Radio 1. but the BBC station contributed a top tally of 22.98% of its audience via 10 plays. Radio 2 aired it just four times but generated 16.39% of its audience.

After topping the TV airplay chart for seven straight weeks, Black Eyed Peas' This Time (Dirty Bit) dips to number five, allowing What's My Name by Rihanna feat. Drake to become the first new number one of 2011

#### nieisen **UK radio airplay chart** Top 50 Total Aud %w RRIINO MARS RIHANNA FEAT. DRAKE What's My Name? Def Jam 10 ADELE Rolling In The Deep xt 1360 48.63 45.C4 6.81 CEE IO GREEN Forget You Warner Brothers 2281 7.13 42.52 1.14 KATY PERRY Firework Virgin ·C.3 2662 42.47 2.84 JLS Love You More Epic 2848 41 47 -3.85 57 MIKE POSNER (ooler Than Me 4.47 BRUNO MARS Just The Way You Are (Amazing) Elektra/Atlantic 20 1.8 2378 14.37 38.01 OLLY MURS Thinking Of Me Epic/Syco 2581 -7.32 3.C3 36.84 JLS FEAT. TINIE TEMPAH Eyes Wide Shut Epic 10 1287 164 27 36.8 124.6€ PINK Raise Your Glass laface 11 26 2281 0.93 34.28 3.11 12 RIHANNA Only Girl (In The World) Def Jam 2071 .9 44 33.61 4.57 21 TAKE THAT The Flood Polycon 13 2325 MATT CARDLE When We Collide TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher 4th & Bicaciway 1237 23.21 75.11 31.38 JESSIE J Do It Like A Dude Island 899 32.4 31.14 15.81 CEE LO GREEN It's OK Warner Brother 1313 -0.3 30.93 1774 FAR EAST MOVEMENT FEAT. CATARACS & DEV Like A G6 Interscope/Cherrytiee 18 1065 .c 87 0.66 30.13 KATY B FEAT. MS DYNAMITE Lights On Columbia/Rinse 19 11 8 1361 ELLIE GOULDING Your Song Polycor 1684 19 9 KE\$HA We R Who We R columbia 1010 ELIZA DOOLITTLE Skinny Genes Ferlephone 475 -8.83 47.2€ 27.36 BRITNEY SPEARS Hold It Against Me Jive 974 81.04 25.6 38.68 24 **NELLY** Just A Dream Island 1250 2.54 25.03 -10.58 23 TINIE TEMPAH FEAT. KELLY ROWLAND Invincible Fatiophione 25 1043 25.67 THE SATURDAYS FEAT. FLO-RIDA Higher fascination 26 1448 27 WRETCH 32 FEAT. L Traktor Mos/Levels Recordings NEW 1 215 24.08 C MARTIN SOLVEIG FEAT. DRAGONETTE Hello : Beat Blue/AATW 28 NEW 1 347 23.64 C DAVID GUETTA FEAT. RIHANNA Who's That Chick? Fcsfttva/Virgin 29 900 4.66 KATY PERRY FEAT. SNOOP DOGG (alifornia Gurls Virgin 1148 14.34 17.69 31 30 MATISYAHU One Day 100% 56 5.09 **RUMER** Am | Forgiven Atlantic 283 76.88 21.5€ 14.55 26 2 LABRINTH Let The Sun Shine Svcc 868 5.34 9.€ 21.12 IADY GAGA Aleiandro Interscore 835 13.74 20.85 13.69 35 BRUCE SPRINGSTEEN Ain?T Good Enough For You (clumbia RE 200 20.79 C 36 CHASE & STATUS FEAT. LIAM BAILEY Blind Faith Vertigo NEW 258 20.62 C 37 MCFLY FEAT. TAIO CRUZ Shine A Light (Sland/Super 28 1327 6.48 20.55 12.89 ALEXIS JORDAN Happiness StarRo:/RocNation/Columbia 38 1186 C 34 19 93 6.83 32 13 **27** TAIO CRUZ Dynamite 4th & Bicecway 1056 2.72 4 C 4 THE WANTED All Time Low Ceffen 2.35 41 NERO Me & You MTA USHER More Laface 29 1063 -12.8 16.04 31 19.21 THE WANTED Lose My Mind Geffen 43 1670 11.26 19.09 40.1€ 43 **EDEI** Loved Alma 138 6.15 19.06 8.05 SUGARLAND Stuck Like Glue Decce 45 NEW C4 18.13 C 46 47 JAY SEAN FEAT. NICKI MINAJ 2012 (It Ain't The End) Island PLAN B She Said 6791A IMELDA MAY VS BLUE JAY GONZALEZ Inside Out Decca 48 TRAVIE MCCOY FEAT. BRUNO MARS Billionaire Decaydance/Fueled By Rainen 49 41 618 13.32 16.74 7.87 50 JAMES BLUNT So Far Gone Atlantic/Custare 51.3 3.01 16.69 40.35

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Pre-i	release Top 20	
This week	Artist Title Label	Total audience (m)
1	RUMER Am   Forgiver / Atlantic	21.56
2	BRUCE SPRINGSTEEN Ain't Good Enough For You / columbia	20.79
3	CHASE & STATUS FEAT. LIAM BAILEY Blind Faith / vertigo	20.62
4	SUGARLAND Stuck Like Glue / Desca	18.13
5	IMELDA MAY VS BLUE JAY GONZALEZ Inside Out / Decca	17.48
6	SHERYL CROW Peaceful Feeling / A&M.	16.24
7	CHIPMUNK FEAT. CHRIS BROWN Champion / Jive	14.29
8	BRYAN FERRY Alphaville / Wirgin	13.78
9	THE VACCINES Post Break Up Sex / communication	13.19
10	THE WOMBATS Jump Into The Fog / 14th Floor	12.7
11	SARA BAREILLES King Of Anything / columbia	12.66
12	NEON TREES Animal / Mercury	12.08
13	TINCHY STRYDER Let It Rain / Nanc	12.05
14	ERIC PRYDZ Niton (The Reason) / Data/Mos	10.94
15	BEADY EYE The Roller / Beady Eye	10.75
16	ELTON JOHN & LEON RUSSELL When Love Is Dying I Mercuny	10.69
17	YASMIN On My Own / Mos	10.02
18	TWO DOOR CINEMA CLUB What You Know / tbc	9.76
19	TINCHY STRYDER Gangsta / 4th & Brozeway	9.69
20	PEARL AND THE PUPPETS Because   Do / Manc	9.05

# Campaign focus



The new album from Gruff Rhys will be the first full release to come out via PIAS's Global Project Management division, formed last year to offer support services to bands and indie labels.

PIAS is hoping to galvanise an audience the singer has attracted from a number of his different musical projects. such as Super Furry Animals, Neon Neon and previous solo work.

To that end, the label is putting an emphasis on direct sales through Top Spin, while Rhys will be teaming up with Crowd Surge for live tickets sales.

The wheels began turning on the project this month, with the

unveiling of an art installation in Rhys' Cardiff hometown. In keeping with the album's theme, it took the shape of a miniature hotel created from shampoo bottles and other hotel products collected over years of touring.

Introductory single Shark Ridden Waters was made available via the relaunched website gruffrhys.com and will be followed on February 7 by the release of the first full single Sensations In The Dark, currently enjoying play at 6 Music and Radio 2.

The album, entitled Hotel Shampoo, is released by Ovni/ Turnstile on February 14 and will be followed by a full UK tour.

# Media 2010 airplay

# The Gurl done good

### Analysis

By Alan Jones

KATY PERRY HAD RADIO PROGRAMMERS in her thrall throughout 2010, securing five of the year's hundred most-heard songs including the biggest airplay hit of all, California Gurls.

Although one of Perry's slowest hits to break, entering the chart at number 119 and taking eight weeks to reach the top spot, California Gurls – on which she is aided and abetted by Snopp Dogg – racked up 16 weeks in the Top 10, five of them at number one.

California Gurls achieved an astronomical audience of 1.39bn – 9.37% more than any other songfrom 69,592 plays on the Nielsen Music panel during 2010. The song was the first of three major sales and airplay hits from Perry's Teenage Dream album, with the title track at number 35 for the year and Firework at 69. Meanwhile, two assists from Perry helped 3OH3!'s Starstrukk to number 43 and Timbaland's If We Ever Meet Again to 44.

A total of 233 plays on Radio 1 and 117 on Radio 2 provided the largest shares of California Gurls' audience - 13.46% and 11.68%, respectively, but 95.8 Capital FM aired it significantly more times than any other stations - 1,666, with The Hits second best (1,233) and BRMB (1,064) third.

Lady GaGa, 2009's top newcomer, was similarly ubiquitous during 2010, racking up two of the year's top five singles for the second year in a row, with Alejandro at number two and Bad Romance at four. With GaGa also



<b>op 100</b> by corporate group
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COMPANY	2010	2009
UNIVERSAL	36%	42%
SONY	30%	30%
EMI	13%	10%
WARNER	18%	9%
INDIES	3%	8%
		Source: Nielsen Musi

featuring in the year's top 1,000 radio airplay hits with Telephone (feat. Beyoncé) at 12, Poker Face at 93, Just Dance at 119, Paparazzi at 142 and LoveGame at 948, she amassed an overall audience in excess of 4.38hn from more than 250,000 plays to become the top artist of the year, ahead of Rihanna (3.84hn), Katy Perry (2.85hn) and 2009 champs Take That (2.79hn).

Alejandro was one of only two

songs to top 70,000 plays in the year, its tally of 71,864 spins being beaten only by Alicia Keys' Empire State Of Mind (Part II), which racked up 74,231, while attracting an audience of more than 1.25bn. Kevs' success was all the more impressive since Empire State Of Mind (Part II) was actually a 2009 release and managed to overcome radio resistance despite, as its title suggests, being a retread of Empire State Of Mind on which she was a featured guest of Jay-Z. The original Empire State Of Mind was the 80th biggest airplay hit of 2009 and fared almost as well in 2010. ranking 86th.

Last year saw 21 songs top the radio airplay chart, with the best tally of five weeks at number one for Scouting For Girls' This Ain't A Love Song, Katy Perry's California Gurls, Cee-Lo Green's Forget You and Take That's The Flood.

Perhaps the biggest gulf between popularity at retail and radio was experienced by the cast of Glee. They placed 31 songs among the year's 1,000 biggest sellers but only one of them appeared in the Top 1,000 on radio Don't Stop Believin'. It was number 270 for the year with its audience of 164m and total of 2,589 plays dwarfed by the original recording of the song by Journey which - a mere 28 years after it was a resounding flop - racked up 40,760 plays and garnered an audience of 568m. It was the most popular of a slew of back catalogue tracks in the Top 1,000, with Natalie Imbruglia's Torn - a 1997 hit which has been a hardy perennial ever since - at number 168 with 13,905 plays generating

# TV airplay Top 30 of 2010 This Artist Title / Label

This	Artist Title / Label	plays
1	TINIE TEMPAH Pass Out Parlophone	
2	B.O.B. FEAT. HAYLEY WILLIAMS Airplanes Rebel Rock Ent	9057
3	RIHANNA Rude Boy Def Jam	8630
4	JLS One Shot Epic	8341
5	USHER FEAT. WILL.I.AM OMG Laface	8117
6	LADY GAGA Bad Romance Interscope	7885
7	TAIO CRUZ Dynamite uth & Broadway	7320
8	IYAZ Replay Reprise	7210
9	JASON DERULO In My Head Warner Brothers	7122
10	ROLL DEEP Good Times Relentless/Mirgin	7005
11	TINIE TEMPAH/ERIC TURNER Written In The Stars Parlochone	6949
12	FLO RIDA FEAT. DAVID GUETTA Club Can't Handle Me Atlantic	6934
13	CEE-LO GREEN Forget You Warner Brothers	6895
14		6643
	TRAVIE MCCOY Billionaire Decaydance/Fueled By Ramen	6639
16	LADY GAGA FEAT. BEYONCÉ Telephone Interscope	6565
17	PLAN B Shie Said 679/Atlantic	6493
18	TINIE TEMPAH Frisky Parlophone	6469
19	D GUETTA/C WILLIS/FERGIE/LMFAO Gettin' Over You virgin	
20		
21	TIMBALAND FT. KATY PERRY If We Ever Meet Again Polydor	
22	KELLY ROWLAND FEAT. DAVID GUETTA (ommander Island	
23	B.O.B. FEAT. BRUNO MARS Nothin' On You Rebel Rock Ent	5979
24	RIHANNA Only Girl (In The World) Deflam	5966
25	ALEXANDRA BURKE Broken Heels syco	5942
26	KELIS Acapella Interscope	5926
27	JASON DERULO Ridin' Solo Warner Brothers	5915
28	KATY PERRY California Gurls Virgin	5828
29	PROFESSOR GREEN/ED DREWETT   Need You Tonight Virgin	5816
30	BRUNO MARS Just The Way You Are (Amazing) Allentic	5754







B.O.B. and Rihanna

Scurce: Mielsen Muni

an audience of 243m and Rufus & Chaka Khan's 26-year-old Ain't Nobody at number 179 (15,756 plays, 224m listeners).

Although only the 178th most popular song on the panel as a whole, with 3,756 plays earning it an audience of 224m, This Pretty Face by **Amy Macdonald** was Radio 2's top tune, with 158 plays. Macdonald was also the station's overall top artist, with 395 plays.

Radio 1 similarly overlooked a slew of more popular songs to elect **Tinie Tempah**'s Pass Out as its top title, airing it 438 times in the year – an impressive 103 times more than runner-up One by Swedish House Mafia. Taking into account

his entire canon. Tinie also notched up more plays on the station - 1.138 - in the year than any other.

Pass Out was also the runaway winner on the TV airplay panel, its promotional clip being aired 9.882 times, compared to the 9,057 plays Airplanes earned to take second place for **B.o.B feat. Hayley Williams**. Pass Out spent four weeks at number one and its biggest supporters were MTV Base (1176 plays), Flava (978) and Q TV (861). It never climbed higher than number nine on the radio airplay chart, though its persistence (it was in the Top 100 for 45 weeks) saw it finish 16th for the year.

# **Radio airplay** Top 75 of 2010







.0	7 75 01 2010		
This	Artist Title / Label	o ays	aud (m)
1	KATY PERRY California Gurls wigin		1390.691
2	LADY GAGA Alejandro Interscope	65115	1271.546
3	ALICIA KEYS Empire State Of Mind (Part II) WRCA	74231	1253.834
4	LADY GAGA Bad Romance Interscope	71364	1216.778
5	SCOUTING FOR GIRLS This Ain't A Love Song Epic	65704	1215.223
6	PLAN B She Said 679/Atlantic	71421	1114.906
7	OWL CITY Fireflies sland	58815	1099.785
8	CEE-LO GREEN Forget You warner Brothers	45399	1014.142
9	MINOGUE, KYLIE All The Lovers Parophone	56192	1001.603
10	BUBLE, MICHAEL Haven't Met You Yet Reanisehua	53495	871.658
11	THE BLACK EYED PEAS   Gotta Feeling Interscope	58843	870.681
12	LADY GAGA FEAT. BEYONCÉ Telephone Intersupe	47345	842.233
13	ALICIA KEYS Try Sleeping With A Broken Heart JIRCA	55646	823.27
14	BRUNO MARS Just The Way You Are Feld 2	45945	816.391
15	TAIO CRUZ Dynamite 4th & Broadway	40767	810.921
16	TEMPAH, TINIE Pass Out Parlophone	25321	808.476
17	B.O.B. FT. HAYLEY WILLIAMS Airplanes 2001 Rock	37292	803.899
18	RORENCE/THE MACHINE You've Got The Love sland	49743	803.648
19	JASON DERULO In My Head Warne: B others	42093	790.906
20	EMINEM/RIHANNA Love The Way You Lie intercope	31730	777.734
21	THE WANTED All Time Low Geffen	47301	776.233
22	RIHANNA Rude Boy beflam	41217	771.819
23	ENRIQUE IGLESIAS   Like It Polydor	53638	771.034
24	USHER FEAT. WILL.I.AM OMG LaFace	33335	756.784
25	CHERYL COLE Fight For This Love Polycor	50654	749.316

26	KINGS OF LEON Sex On Fire Fand Me Down	52928	749.226
27	TAKE THAT The Flood № ydo:	31893	740.475
28	PIXIE LOTT Cry Me Out Mexury	50387	729.056
29	OLIY MURS Please Don't Let Me Go ExidSyco	49047	727.263
30	ALEXANDRA, BURKE All Night Long 500	55336	721.475
31	JLS One Shot Exic	43504	717.884
32	RIHANNA Te Amo Def Jam	44627	716.636
33	ROBBIE WILLIAMS You Know Me vigin	52518	705.598
34	B.O.B. FEAT. B MARS Nothin' On You Rebel Rock	36677	701.139
35	KATY PERRY KATY Teanage Dream wigin	37992	693.553
36	THE SCRIPT For The First Time XA	40925	686.782
37	THE BLACK EYED PEAS Meet Me Halfway Tydor	55870	685.274
38	CHERYL COLE Parachute Polydo	47700	678.435
39	TRAVIE MCCCOY Billionaire Decaydance/Fue'ed By Ramen	31275	678.061
40	KE\$HA Tik Tok (מחשרום)	35589	559.196
	ELLIE GOULDING Starry Eyed Po ydo	31409	660.005
42	YOLANDA BE COOL & DCUP We No Speak ANW	23140	653.511
43	30H!3 FEAT. KATY PERRY Starstrukk Amentic	24931	639.999
44	TIMBALAND/K PERRY If We Ever Meet Again Poyoco	37997	638.899
	FLO-RIDA/D GUETTA Club Can't Handle Me Alantic	29761	633.404
	<b>EXAMPLE</b> Kickstarts Mos	24397	527.644
	KINGS OF LEON Use Somebody Fland Mc Down	42812	524.444
	EUZA DOOUTILE Pack Up Parophone	32103	623.741
	ALEXANDRA BURKE Bad Boys sycc	45295	620.395
50	JASON DERULO Ridin' Solo Warner Bree	29795	618.136

51	IYAZ Replay Reprise	27291	605.469
52	RIHANNA Cnly Girl (In The World) cet tem	30469	592.008
53	WESTLIFE What About Now FCA	44718	584.476
54	JLS Love You More Epic	29276	582.889
55	JOURNEY Don't Stop Believin' (clumbic	40750	568.894
56	T'TEMPAH/E TURNER Written In The Stars Faricohiers	18583	568.392
57	TRAIN Hey Soul Sister (orumbia	38611	561.614
58	ROBBIE WILLIAMS & GARY BARLOW Shame wen	26995	552.171
59	SCISSOR SISTERS Fire With Fire Polydor	25861	551.367
60	ALEXANDRA BURKE Broken Heels 540	36202	525.134
61	TAIO CRUZ Break Your Heart 4th & Broadway	35912	524.173
62	RIHANNA Russian Roulette Def Jam	34879	513.825
63	BRANDON FLOWERS, BRANDON Crossfire Mercury	15915	507.557
64	SATURDAYS, THE Ego Fastination/Ceffen	28469	502.542
65	FYFE DANGERFIELD She's Always A Woman Polycon	36845	501.268
66	ALICIA KEYS Doesn't Mean Anything RCA	36383	493 07
67	MIKE POSNER (ooler Than Me KA	23445	491.421
68	ROLL DEEP Good Times Refer tess/Virgin	17494	485.314
69	KATY PERRY Firework wigin	24598	484.727
70	LABRINTH Let The Sun Shine Syco	18774	483.513
71	D GUETIA/C WILLIS/FERGIE/LMFAO Gettin' 🗤gn	15227	474514
72	ROBBIE WILLIAMS Morning Sun Virgin	29690	474.443
73	CHIPMUNK Until You Were Gone Ive	21189	470.646
74	CHERYL COLE Promise Thiis Polydor	24511	469.548
75	MICHAEL BUBLE Hollywood Repriseliuz	17247	468.677

Source Mielsen Muni



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# **News live**

# Live music festivals targeted by VCTs

### Investment

By Gordon Masson

**INSTITUTIONAL INVESTORS** are to step up their interest in music festivals after leading venture capitalists reported market-beating financial performances from live music funds.

Ingenious Media's Live Venture Capital Trust is currently the leader in its asset class. Its current price is 99p, on a 70p investment, with a forecasted a final value in the £1.16-1.22 range.

Rival VC Edge Group's first matured VCT has delivered a final profit of more than 40%, ranking it among the top 10 performing VCTs to date (see box). Investors have taken note of the successes.

"Performance Venture Capital Trust is now the largest of any type in the country"

### DAVID GLICK, EDGE MEDIA (RIGHT)

The financiers have raised more than £100m each for their entertainment funds and are confident their current market offerings will raise tens of millions more before they close in April.

Last week Ingenious Media revealed it was ploughing £1m of its investors' money into Scottish debut of the 80s Rewind Festival and is looking for further live music opportunities both in the UK and overseas in the months ahead.

Ingenious investment director Paul Bedford says the decision follows the event's success at Henleyon-Thames in the past couple of years – also funded by Ingenious.

"Rewind actually made money in its first year, which is pretty exceptional, so we know the festival works and we're also close to taking it to Holland this year, while

### VCTs and live music

Venture Capitalist Trusts take anything from three to five years to mature and few in the live music sector are yet to pay out. One of the first to do so was the Edge Performance VCT's 2006 issue which turned the investors' 60p per share stakes into 84.4p in just three years – a profit of more than 40%. Edge and Ingenious have raised funds of more than £100m each.

future territories we're looking at include Australia and South Africa," says Bedford.

However, while early returns are a bonus, Bedford's VCTs are looking at long-term business plans rather than quick hits.

"Because the VCTs are three- to five-year investments, we're happy to invest in a model which maybe doesn't turn to profit until year three. We have planned exit strategies on our investments and over the years we've built up a database of knowledge that we use to decide which festivals we get involved in."

"Our Entertainment VCTs cover everything from theatrical productions and exhibitions to TV shows and sports events, but it just so happens that the shining examples in



our portfolio are music festivals," says Bedford, citing Ingenious's stakes in the Creamfields, Field Day and Underage festivals.

Edge Media is also looking to expand its live remit, having enjoyed headline-grabbing results from investments in numerous tours and events.

"Edge was the first to launch a live events fund and with more than £80m our Edge Performance Venture Capital Trust is now the largest of any type in the country," says Edge founder David Glick.

"Our funds outperform our competitors and the live music component plays a significant role in that," he adds.

Building on the £100m-plus already raised across Edge's various funds, the company last week launched the Edge Encore VCT, which is designed for more adventurous investors prepared to take risks for potentially bigger returns.

Glick states that the executives attracted to work with Edge are the reason its funds punch above their weight, but he outlines the criteria used to select investment targets.

"We have a five-step checklist that we look at," he concludes "1: Quality of management; 2: Quality of management; 3: Quality of management; 4: The business plan; 5: The cash requirement."

eordon@musicweek.com

Promoter hails success of concert's photo ID system

# Goldsmith's charity ticket tout offensive pays off

A SIMPLE SCHEME TO PREVENT

**TOUTS** from reselling tickets for a charity gig at vastly inflated prices has been heralded a success and could now provide a template for other shows internationally.

Promoter Harvey Goldsmith (pictured) implemented a strict photo ID system to keep tickets in the hands of fans for the Concert For Killing Cancer fundraiser in London on January 13.

Featuring acts including The Who, Deborah Harry, Jeff Beck, Bryan Adams and Richard Ashcroft, tickets for the charity concert held at the HMV Hammersmith Apollo were in high demand, but a scheme requiring buyers to show photo ID matching the name on the ticket proved successful.

"It all ran very smoothly," says Goldsmith, a vociferous critic of the multi-billion-pound secondary ticketing market. "We know that about 20 tickets for Killing Cancer went to touts, which is very low, and on the night 16 people were refused entry to the venue, while four somehow managed to find their way in. Out of 3,600 people, that's a pretty good result."

Tickets for the Killing Cancer benefit gig were sold via HMV Tickets and TixMe.



### Photo ID gig numbers

TICKETS SOLD	3,600	
TICKETS PURCHASED BY TOUTS	20	
ENTRY TO VENUE REFUSED	16	
Source: Harvey Goldsmith		

HMV Tickets manager Jason Thomas says. "Touts still turned up, but from our observations on the night they seemed pretty put out and appeared only to be asking to buy tickets rather than actually selling any, which suggests they couldn't get hold of any through their usual channels.

"Fans, on the other hand, seemed genuinely pleased to be involved in such a process aimed at stamping out touting – and the higher ticket prices that result from

this - and were happy to show patience queuing to get in on the night as a price worth paying

"Clearly we have a system that's been tested a few times now and we know works, so hopefully it's a direction the broader live community – not to mention the likes of sporting and other events – can more firmly head towards in future so that touting can be prevented on a more consistent basis."

Society of Ticket Agents and Retailers secretary Jonathan Brown applauds Goldsmith's move, but has doubts over whether such a scheme would work for every event

"It works very well, but the practicality of extending it to anything other than one-off events could be difficult," says Brown. "The mechanics of printing names on tickets could prove expensive and would rule out things like giving a ticket as a gift Also the checking of ID at entry poses access control issues and adds time and cost."

But Goldsmith counters, "All we had to do for the Killing Cancer show was have an extra four people working that night. It was really easy and although I'm not claiming it's a total answer, it was easier for fans to get tickets and a lot fairer and that's the way I want to do things."

gordon@music.com

# Ticket resale price chart

pas	event	ave price (£)	pas
1	BARRY MANILOW	169	1
2	ROD STEWART	140	2
3	ELTON JOHN	124	3
4	TAKE THAT	123	4
5	ERIC CLAPTON	120	5
6	TOTO	119	6
7	PINK MARTINI	114	7
8	RUSH	106	8
9	ANGELS AND AIRWA	<b>VES</b> 104	9
10	ROGER WATERS	100	10
11	JAMES LAST	99	11
12	JAMIROQUAI	90	12
13	ROXY MUSIC	88	13
14	RIHANNA	87	14
15	FOO FIGHTERS	86	15
16	BON JOVI	86	16
17	NE-YO	83	17
18	DRAKE	82	18
19	ROGER HODGSON	80	19
20	THE MIDNIGHT BEAS	ST 78	20

viagogo

### **Hitwise** Secondary ticketing chart

pas	prev	event
1		RIHANNA
2	1	TAKE THAT
3	2	ANDRE RIEU
4	8	GLEE LIVE
5	4	JLS
6	NEW	BRUNO MARS
7	14	LATITUDE FESTIVAL
8	9	KINGS OF LEON
9	6	JUSTIN BIEBER
10	15	V FESTIVAL
11	13	USHER
12	NEW	THE SCRIPT
13	19	TINIE TEMPAH
14	NEW	PJ HARVEY
15	NEW	WESTLIFE
16	NEW	BLINK 182
17	NEW	FAITHLESS
18	12	FOO FIGHTERS
19	10	BEADY EYE
20	11	KATY PERRY

### **Tixdaq** Ticket sales quantity chart

pas	prev	event	dates
1		USHER	10
2	2	RIHANNA	9
3	3	JUSTIN BIEBER	10
4	4	X FACTOR FINALISTS	9
5	7	KATY PERRY	10
6	NEW	BEADY EYE	5
7	13	BLINK 182	7
8	15	THE WANTED	7
9	NEW	DAVID GUETTA	5
10	6	JLS	7
11	8	KINGS OF LEON	6
12	12	NE-YO	3
13	17	MY CHEMICAL ROMANCE	4
14	NEW	JAMES BLUNT	6
15	11	THE SCRIPT	6
16	18	IRON MAIDEN	5
17	NEW	ALEXANDRA BURKE	5
18	14	WESTLIFE	6
19	19	ERIC CLAPTON	6
20	NEW	TINIE TEMPAH	5

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# **News** publishing

Acquisition of Netherlands-based company is part of Imagem's focused approach to sector

# Imagem pushes a 'pure' publishing policy

Strategy

By Charlotte Otter

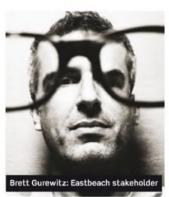
**THE FUTURE OF INDEPENDENT PUB- LISHING** remains rooted in "pure" publishing and not diversifying into recorded music rights, according to the head of the sector's main player.

Keeping to the core business is the strategy being undertaken by one of the sector's market leaders, Imagem Music Publishing, which today announces a double deal, acquiring the Dutch-based Eastbeach BV and signing on to administer Epitaph's publishing arm FIG Music.

UK managing director Tim Smith believes this route is the right strategy for the current market. Unlike main rivals BMG Rights Management, which has its eyes on recorded rights and has already declared its interest in EMI, Smith says his company enjoys life in indie publishing and has no desire to cross over into the recorded music business.



Speaking exclusively to *Music Week*, Smith sees his organisation retaining its position as the world's largest independent publisher. "This is what we are first and foremost and we are keen to stay that way – at least for now," he stresses. "We are not going to make money from selling records, and although we would look at owning master rights when possible, we don't have the expertise or manpower to start going down the



record company route. That's not to say it will categorically never happen, just not in the near future."

Smith says that while he sees a number of similarities in the rapid rise of BMG, and the growth of Imagem since its formation in 2007, Imagem's drive over the past 18 months has been focused on integrating the different divisions of the company and attracting and signing new talent.

"BMG on the other hand still has a way to go in this regard," he claims, suggesting his fierce rivals have plenty to do to integrate all the newly acquired catalogues and publishing companies. "They are now the ones waving the chequebook. But, whereas it is clear BMG have designs to become a major like they used to be and in many ways they are almost there – we don't want to follow them down that route," he adds.

Smith claims his company would not even be tempted into a bidding war if EMI - as predicted by many commentators - was broken up and sold for parts. "Although we would be foolish if we didn't look at anything and everything when it comes on the market, when it comes to EMI, any decision we take would have to be something which fits into our business plan," says Smith.

A more likely scenario, he believes, would see Imagem waiting for other players which buy into EMI to dispose of conflicting catalogue or business as required by competition authorities. This is how Imagem came to buy the Rondor and Zomba UK catalogues from Universal when the major was looking to purchase BMG Music Publishing in 2006.

Smith says Friday's acquisition of Eastbeach BV, run by Epitaph Records founder and Bad Religion guitarist Brett Gurewitz, and administration of FIG Music will help reinforce its dominant position in the publishing sector.

"Where I feel that we are at an advantage to our competitors is that we have three clear strands to our business – pop. classical and musicals. If we are able to focus on each of these areas and increase those parts of the company any way we can then I feel we are going in the right direction," he says. This position, he adds, will find the company looking increasingly to its catalogue over the coming months as it explores new ways of exploiting its roster.

charlotte@musicweek.com

# Diversify or die, says Downtown boss

**DOWNTOWN MUSIC PUBLISHING** president Justin Kalifowitz (inset) says more diversification among music publishers will be the only way they can survive the changes taking place in the industry.

His plea comes as the New Yorkbased company launches Songtrust, the first automated royalty collection service aimed at aspiring artists, in the US.

The venture, which is inspired by Kobalt's online portal, finds the company representing publishing for up-and-coming acts with all collection and administration of tracks carried out online. The system will launch in the UK by the summer.

The initiative marks a major diversification for Downtown. Kalifowitz believes this openness to new opportunities will be key for his company and other publishers in the current market of consolidation.

"One year ago, Downtown had four major competitors, [Stage Three, Chrysalis, Cherry Lane and Adage IV]. Now none of them exist anymore. For independent publishers, both in the UK and the US, if they want to avoid being taken over or going under, they have to differentiate themselves from the competition – otherwise they will disappear.

"Publishers need to wake up to the importance of the digital marketplace and start creating ways of innovating themselves – especially given that the traditional revenue stream of mechanical royalty collection is increasingly losing relevance," he continues.

Kalifowitz says publishing is currently geared towards a handful of acts who achieve mainstream success and he is keen for this model to change.

"The main advice given to an aspiring artist with regards to publishing has been to tell them to join a performing rights organisation and have them collect royalties on their behalf. However, that doesn't help to break down any of the mystery surrounding publishing and doesn't help an act push their work into the limelight," he explains.

Songtrust has been established to address precisely this issue, digitally registering copyrights with appropriate agencies, tracking how and where songs are being used and automatically collecting royalties and pushing works for use in sync.

Themselves from the competition — otherwise they will disappear"

"Music publishing is a fantastic sector of the industry but right now if you look at where we are at digitally, there is still a long way for the sector to go and a number of improvements which can be made.

JUSTIN

KALIFOWITZ,

DOWNTOWN

"Too much emphasis is still being made on doing things manually, from signing contracts to royalty collection and payment. Songtrust is a way of answering this problem – but more innovation needs to happen if the industry is to go forward."



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# **News diary**

# ON THE WEB THIS WEEK

# R2 HEAD OF MUSIC BACKS ON-AIR/ON-SALE

Steve Lee: "The question is whether other media will embrace a completely opposite cultural shift in how music launches are done. The UK is quite a unique market in that way. The UK consumer has been led by the nose on what to buy for generations premised on a saturation point. Denmark destroyed their market years ago – albums not TV-advertised were deemed not worthy of a look. Will the UK consumer buy something of their own free will without the cache of it being deemed successful? It will be interesting."

Alan Rowett: "I'm fully behind this. Throughout the Nineties and most of the Noughties, the highest chart position was based on the first week after weeks of radio hype and it ruined the excitement of the chart. Now it looks we are heading back to the original days of the chart when songs were allowed to build and programmers went with a gut instinct, not the plot built by a plugger. The buying public are now back in charge."

# 679 hopes to watch Spark fly

# BREAKOUT

**679/WARNER BROS** has called on the talents of Mike Skinner to help launch Spark, one of its priority acts for 2011.

Skinner – aka The Streets – has apparently been a fan since hearing Spark's debut single Revolving, released on Neon Gold last year, which he went on to remix. He has now stepped in to direct the video for Spark's 679/Warner Bros debut Crave, which will be released on March 14.

"Mike has been a big fan of Spark since early on and was keen to get involved in the project," says Spark's manager, Jessica Kay of XIX Entertainment. "It's a great endorsement at this early stage of Spark's career."

Spark signed to 679 last summer following an independent release on the Pure Groove label, entitled Shout Out The Moon.

Since then, label and management have focused their efforts on developing Spark's live presence, including key supports with Marina & the Diamonds, Diana Vickers, Janelle Monae and Black Cards, the



latest music project from Pete Wentz.

Meanwhile, early press support has come from *NME*, *The Guardian* and *The Independent*, which labelled her "an inspired hybrid between Debbie Harry and Kate Bush".

New single Crave is off to a

strong start at Radio 1, with specialist support from Greg James, Nick Grimshaw, Kissy Sell Out. Rob da Bank and Fearne Cotton, and she will join the line-up of talent at HMV's Next Big Thing festival in February

Kay says the focus will be on the

UK across spring and summer, launching into Europe and US later this year.

Simon Fuller's XIX Entertainment was formed by the music exect following the sale of 19 Entertainment last year.

Stuart Clarke

# **Dooley's** Diary



Fighting talk at the IFPI's Digital Report launch WE LIKE A GOOD ANALOGY here at Music Week and Universal's Max Hole came up with a cracker at the launch of the IFPI Digital report last Thursday. "A friend told me that the music business is like the first 20 minutes of Saving Private Ryan on the beach, with everybody being mown down and dying," he said, to general amazement. The point, he went on to explain, is that the music industry has taken the flack for other entertainment industries in the battle against piracy and sustained multiple casualties in doing it. Which actually makes a lot of sense, now we think about it... Meanwhile, having spent a significant part of last week happily scouring IFPI's Digital Music Report (between industrial sized servings of gin and tonic), Dooley couldn't fail to notice the lack of Apple's iTunes logo on the front cover – despite the company being the largest digital music provider in town. A small oversight per-

haps?...

Barbara

Charone has
reported back
from a very cold
but enjoyable
New York

Christmas with

her client Rufus

**Wainwright**, which included dropping in to see Stephen Sondheim at his NY home before Wainwright –

without BC this time - ended up at Jack Nicholson's for New Year. Back in Blighty, one of BC's first big proiects for 2011 is a new Paul Simon album, his first with Concord via Decca since leaving Warner. Dooley has had a sneak listen and can reveal it is an amazing set with a number of the tracks, including one highlight Love And Hard Times, taking him back to his early days when he was armed only with a guitar. One day later, Warner took over the Bureau members bar in London to air the forthcoming album from another of BC's charges, REM. While there, we unearthed some secret information about the forthcoming Warner Music Brits after party, which will take place in a decadent, gothic location a short boat trip from The O2.... Overnight internet sensation Ed Sheeran briefly veered into the national media spotlight earlier this month after his album, No. 5 Collab-orations Project, rock

eted to number two in the iTunes chart. "So what?" We hear you huff. Well, the flamehaired singer was an apparent unknown talent, rising from the

ashes of the unsigned world to conquer the commercial music markets with a ruddy good record (although further investigation by Dooley revealed young Sheeran had a previous flirt with the spotlight after briefly signing to Island a couple of years ago). Luckily **the good people at Asylum** snapped up the singer/songwriter and snaffled him down to the pub to sign a contract

over pints of ale and a bag of pork scratchings. Pictured (I-r): Ben Cook (Asylum Records), Ed Sheeran, Stuart Camp (Rocket Management) and Ed Howard

(Asylum)... Mumford & Sons were one of the global hits of last year, racing up the charts with their unique folk rock fusion. But not everyone was always so sold on their charms. One radio executive told Dooley last week that when his station first started to play the band's music, he was summoned by his boss, who asked him to explain the presence of banjos at daytime in no uncertain terms. Luckily, the exec persisted and the band went on to glory... *Mcjo* editor Phil Alexander was in fine form when he met up with Dooley last week to talk over his magazine's new grunge issue. Frankly, if there's anyone in the music business with better anecdotes, then we've yet to meet him. Among the gems was the tale

of how he finally persuaded Mudhoney to take their drummer Dan Peters seriously after some 20 years in the band, letting him play his drum solos unmolested. Peters, famously, once drummed for Nirvana, appearing on Sliver, which means – we think – that one word

from the affable *Mcjo* ed is worth more than a stint in a legendary rock band. Who would have known?... The boys at **Notting Hill Music** 

Publishing got down to business last week, snapping up hot young producer and rapper. Fugative (real name Harry Byart). Despite being aged just 16, Byart has already had a string of singles released through Ministry of Sound and the freshfaced teen managed to take a few minutes to grab a firm handshake with Notting Hill head of A&R John Saunderson and pose for a picture... Just a stone's throw away from Music Week Towers, the first 2011 outing of what is being billed as The Ultimate Music Quiz is taking place from 7.30pm on February 1 at Doggetts pub by Blackfriars Bridge. Patrick Humphries will guide you through a nine-round special. Email Patrick.humphries@virgin.net for entry details



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# **Features**

# LES RYTHMES DIGI

France's digital sector has made huge strides recently, with anti-piracy measures such as HADOPI, pro-co Carte Musique and even Moozar's compensation site. Plus a wealth of services are pushing the country for

top left), David Guetta, Air and Phoenix's music resonates around the world

### International

By Ben Osborne

FRANCE IS THE COUNTRY OF HONOUR at Midem this year, but away from the celebrations its music community is battling hard to reverse falling sales with innovative new digital offerings and consumer incentives.

France is the fifth-largest music market in the world, with the fifth-biggest digital economy and third-biggest performance rights market, according to the most recent IFPI statistics. But over the last decade a familiar pattern of digital downloads and piracy has been eating into its music industry at an alarming rate.

In response, France became the first European country to enact a "graduated response" law. The legislation requiring ISPs to tackle P2P piracy was named HADOPI after the body co-ordinating its implementation. The law aiming to punish those who persistently violate copyright via a "three strikes and you're out" policy was finally applied in September 2010 and, since its introduction, an average of 25,000 initial warning letters have been sent out every day.

A survey compiled by research organisation BVA in October 2010 revealed that 53% of respondents that admitted to previously having illegally downloaded music said they had cut back or entirely halted the nefarious activity. Yet the reaction among French music executives to the law, which the industry lobbied hard to have enacted, has been mixed.

EMI Music France international development director Thibaut Casanova is a believer in HADOPI. "It makes people think again about what they are doing on the net and how they use it," he says. "People need to understand the value of artists' work and the price of their creativity. It goes along with creating a strong musical offering."

"France has been affected by illegal downloads for nearly 10 years," says Naive head of international and digital Thomas Lorain. But he is cautious about drawing early conclusions as to the effect of HADOPI. "The application of the law only began in the fall. It is a three-warning strategy - on the third warning the internet access of the illegal user is cut. The second warnings will start in a few weeks, so it's still too early to tell how efficient it is.'

Jarring Effects label manager Loic Kervarrec is more critical. "It's a big joke and will prevent nothing," he says. "People are already getting around the controls and it gives kids the feeling they're delinquent. It's increasing the gap between potential young customers and labels so it's not a very funny joke."

Another initiative known as Carte Musique has been introduced alongside the legislation and has been backed by major national advertising campaign funded by the French music industry and

Under the scheme, 15- to 25-year-olds

can purchase a €25 card enabling them to buy €50 of music on legal online music services such as iTunes. Deezer, Orange, FNAC.com and Amazon. A sign-up of 10,000 users has already been reported by France's Minister of Culture & Communication Frédéric

Although most commentators agree it is too early to judge the effects of these initiatives, recent figures from French industry body Syndicat National de l'Edition Phonographique (SNEP) reveal digital sales are experiencing impressive growth.

Overall statistics for the first three quarters of 2010 show a predictable year-on-year decline in physical sales, with the total market depreciating by 2% and physical album sales falling by 5.5%, well below the

Meanwhile, digital sales have gone some way to offset this decline. Digital album sales increased by 42% and overall singles sales increased by 16%, a rise wholly attributable to digital formats. This is an increase of 29% (up €4.4m in sales revenue) and digital now represents 90% of single sales.

The digital market is still dominated by download sales, but revenues from subscriptions and streaming increased by 22%; representing more than a quarter of digital revenues and pointing to new developments in the market. French repertoire sales also increased, compared to international repertoire sales which declined.

Kervarrec warns against seeing the digital market as simply a replacement for the physical market. "It's obvious that digital music is the future," he says, "so of course it's expanding. But the digital marketplace will never reach the pinnacle of the physical marketplace. New revenues will come from advertisements or partnerships - it won't come from sales."

An exception Kervarrec makes is streaming, which he acknowledges is a developing market via free and paid-for offerings.

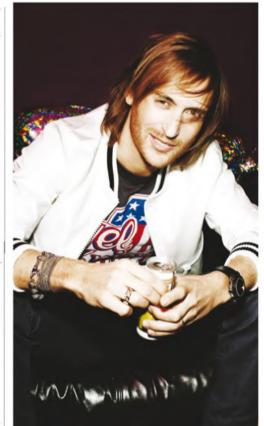
In France the streaming market experienced a year-on-year increase of 22% in the first three months of 2010, giving it more than a quarter of the digital market.

There are a lot of digital music services which developed in France over the last five years - Fnac.com

> Virginmega, Qobuz and Starzik..." says Lorian. "However the biggest growth comes from Deezer, a streaming and conditional download subscription service. They signed an agreement with Orange and since the launch of their co-branded service it has exploded."

Deezer is a browser-based music offering that makes money from advertising and subscriptions through a free and premium paidfor service. It claims its annual ad revenue from its free tier has already reached €10m. Unlike Spotify, which requires users to download software, Deezer's operation means users can easily access it from any com-

> puter. It has 12m users in France, and claims to be signing up 1,000 subscribers a month. According to Nielsen







# Charlotte

Gainsbourg's IRM album was among France's top interexports last year

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# **TALES**

nsumer initiatives in the form of orward in ever-innovative wavs









research Deezer is now used by 13% of France's active internet users. Hardly suprising, then, that it is already imacting on label marketing strategies.

"Alongside community management, web promo and online marketing, streaming is now part of our strategy. It can be used as media promotion on some releases, and needs careful release timing on some others," says Lorian.

Moozar, another French innovation, is playing a more direct role in reconciling fans and artists. It offers fans who have illegally obtained tracks the chance to compensate the artists. The compensation amount is fixed at a minimum of €1 per track. Moozar claims that 60% of fans want to compensate artists and support their creativity.

Moozar also helps fans monetise their support for an artist by putting banners on their own website or blog linking back to Moozar. Every time someone clicks through to make a compensation, the fan receives 20% of the payment, with the remaining 80% going to the artist.

Digital revenues are not the only new streams being explored by record labels and diversification continues to be a buzzword amongst French labels.

"I don't think that there is a new business model proper in the French music market," says Stephane Elfassi, co-owner of indie label Record Makers. "But a lot of labels are trying to survive by being live agents at the same time as releasing music."

"We have developed Eye Candy, a production company linked to Record Makers. It's dedicated to making documentaries, adverts, videos. TV series/ animations, and applications. The Record Makers one has been a huge success with almost 80.000 downloads."

Meanwhile, Jarring Effects is updating its offering to the specialist dubplate community. "We've launched the IFX Dubstore website to sell digital dubplates to soundsystem DJs as WAV files," says Kervarrec. "The original project was to release vinyl every month, but it is too risky today. But we have many dub/steppa producers so now we'll be able to release one new track every week all over the world. It's totally new and we've had very good feedback.'

French exports have been significant in 2010.

Figures from the French Export Office show David Guetta achieved more than 2m album sales. Phoenix topped 750.000 units. while Charlotte Gainsbourg Gotan Project reached 150,000 and 130,000 albums sales respec-

> ket. David Guetta's Getting Over You and Memories both exported more than 1.3m units while Stromae and Phoenix sold in excess of 800,000 singles apiece internationally.

"We always develop an international strat-

egy for our artists," says EMI's Casanova. "There has been a long tradition of international development expertise at EMI Music France. Moreover, French media are more supportive of international careers and international expertise has improved a lot in France. International development is now integrated in most artists' career.'

Alongside its recorded music market, the French music industry has an equally vibrant live music culture with its performance rights markets netting almost €64m a year. Live Nation recently acquired Ticketnet, France's second-largest ticket retailer, as a part of its expansion into France. Ticketnet sells 6.6m tickets annually to more than 40,000 events in France.

"The good news is there's still a lot of interest for new music in France and it is a very eclectic market with room for a lot of genres," says Lorian. "Local production is still very healthy and French acts are going international. Digital is taking off and 2011 will be a key year. Physical distribution will follow the path of other markets, but the digital market is making distribution more international. Half of our digital turnover is overseas and, while physical export has been reducing, digital growth is balancing it"

ben.osborne2@btopenworld.com



# CD1D unifying the French independents

French independent label federation CD1D was launched in 2004 to strengthen the collective arm of the domestic indie label community

Its growing membership has seen CD1D become a significant force in the French market, not just when it comes to lobbying but also shifting units. Its, not-forprofit online music distribution platform for both physical and digital sees 85% of its sales revenue distributed among artists and labels.

Loic Kervarrec, whose Jarring Effects label was a founder member of CD1D, explains the aims of the organisation and highlights its achievements.

"Jarring Effects was one of the seven founder labels, alongside Irfan, Vicious Circle, Crash Disques, 6am, Facto Records and Aillissam. It was a struggle to

create it - we had no money at all and it took time to develop, but the energy was really positive.

price of artists' creativity"

THIBAUT CASANOVA, EMI MUSIC FRANCE



MUSIQUE EN LIGNE - WWW.CD1D.COM

"The initial aim was to give common tools to labels. For example, banking costs for internet payments are very high, so CD1D created a common payment platform for all labels to reduce those costs. This has now also become an online shop.

"Today, we have 100 labels and a €400.000 turnover.

"CD1D is also an indie label voice on politics, art councils,

subsidies and collecting societies. We don't expect the same lobbying power as major companies, but at least we exist and try

to carry weight. It already benefits from a growing recognition from the civil sector French ministries, members of French Parliament and collectives.

"CD1D's future

projects will develop partnerships on regional and European scales, with training schools and university modules, interactive multimedia terminals and mutualised services and networks.

"In 2011-2013, CD1D will contribute, through various means, to the public rethinking their relationship to culture and musical content - and the people who created it."

FAR LEFT (clockwise from left] HADOPI, Carte Musique and Deezer have all made their piracy in France

# RICH AND HONOURED

WELL DONE ELLIS – AND AN OBE!



# **Features**

# RICH REWARD



### Tribute

By Charlotte Otter

TO DESCRIBE THE CAREER OF ELLIS RICH as illustrious would be no exaggeration. From his first music industry job in the postroom of Feldman's Music to his current role as Independent Music Group CEO, the veteran publishing executive has long been an integral cog in the wheel of significant music industry organisations such as PPL and MCPS.

Rich's many achievements and the vast knowledge he has accrued during his lengthy tenure in the industry's higher echelons was recently recognised when he was awarded an OBE in the New Year's Honours List for invaluable services to the music industry.

His honour is one of the first of such to be bestowed on the publishing community and, speaking to *Music Week* about the accolade, Rich seems modestly bemused by the high praise given to him.

"When it comes to other people within the industry – Bob Geldof for what he did with Live Aid for example, or Simon Cowell for the money he helped to raise for victims of the Haiti earthquake – I feel like I pale into insignificance. It's difficult to know what you really need to do to earn one, but it's a massive privilege all the same," he says.

But, Rich notes, what is most important is that despite his somewhat unconventional manner, the award recognises and accepts him for who he is. "It's almost as if they are saying, 'It's OK. We don't care that you have a pony tail or that you're behaviour is a bit strange or that you swear – what you have done is all OK.' And that is a very flattering thing. This is the biggest thing that has ever happened to me, apart from the birth of my children, and I am the first in my family to get an honour – it really means a lot."

MPA chairman and Peermusic managing director Nigel Elderton says he is thrilled his old friend was recognised in the New Year's Honours List. "This is richly deserved - no pun intended - and moreover "When it comes to people such as Bob Geldof or Simon Cowell | feel like | pale into insignificance... it's difficult to know what you need to do to earn an OBE, but it's a massive privilege all the same"

### **ELLIS RICH**

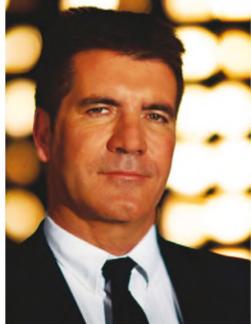
this is an important acknowledgement of the largely unsung contribution that music publishers make to the industry. I believe this may also be the first of its kind."

Rich's OBE came shortly after he stepped down as chairman of PRS for Music in December after six years in the role. The move has given him the opportunity to fully focus his energies on his day job at IMG, although looking back at his achievements during the last 40 years, Rich is aware he has led a charmed life. "I know it sounds like a bit of a cliché

# **Features**

### CLOCKWISE

Rich gave a young Simon Cowell his industry break by employing the future Syco boss as his assistant; Ellis with PPL chairman and CEO Fran Nevrkla and the Minogue sisters; with Smokey Robinson





but I don't consider myself to have ever had a proper job," he says. "Everything I have done I have just really enjoyed. I've been really lucky and had some fantastic times.

This comment is typical of Rich's modesty, especially when one takes into account his history and rise through the industry's ranks. At Feldman's he soon broke out of the postroom and found himself arranging and transcribing sheet music and orchestral scores - he was the first to set down in stone the music arrangements for Queen's catalogue - before being appointed to international manager in 1972.

The company was then acquired by EMI Music Publishing and Rich continued in his role at the organisation, helping to sign acts including Blondie to the publisher's roster and hiring a young Simon Cowell as his assistant - the music mogul's first industry job.

One of Rich's favourite anecdotes from this period is his legendary run-in with Bob Dylan.

> 'Which arsehole wrote this? It's called Quinn The Eskimo, not The Mighty Quinn.' I apologised and the record label was asked to change the title"





the front of the tape, sent it out and thought no more of it. Then one day Bob walks in and asks, 'Which arsehole wrote this? It's called the Quinn The Eskimo, not the Mighty Quinn.' So I apologised, and the record company was asked to change the title to The Mighty Quinn with Quinn The Eskimo in brackets. However that wasn't good enough for Dylan either so the record company had to change it a third time to Ouinn The Eskimo with The Mighty Quinn in brackets. Even now you can still get copies of the single with all three titles on it."

In 1981, after 18 years at Feldman's and EMI Music Publishing, he left the organisation to strike out on his own. "It just got to the point when I realised there was no real career path at the company and I left under really nice terms, which I was really pleased about," says Rich.

This goodwill was partly due to the way Rich handled his business with EMI soon after he left. He was in the process of acquiring the publishing of a song called Dancing The Night Away at the time but, "The in-house law-yers at EMI were a bit slow so the contract for the track hadn't been signed off by the time I left. So I rang the guy and said, Tve got you a deal with EMI, however I am leaving. Don't worry though, everything's fine. He then turned round and

opening up an office in a disused toilets in a car park off Berwick Street, Soho "Simon's father Eric was a friend of Donald Gosling who owned National Car Parks and recommended it to us," he says. "So we went along and it was horrible, it smelt, it still had the tops of the soil pipes where the toilets used to be, so we balanced the secretary's desk over them -

but the location was fantastic.'

and agreed to

write with

Despite getting off to a promising start and enjoying several hits, Rich and Cowell parted ways with Rich heading off to Supreme Songs. "It all came about after I helped to discover Mel & Kim after hearing Mel sing at the Valbonne nightclub," he says. "Steve Rowland and I approached her and she said she has a sister working in the Lesney Toy Factory in

Hackney, so we met Kim and took them both to Pete Waterman who really loved them



RIGHT Rich's days

as co-head of

Supreme Songs

introduced Mel &





# Congratulations!!

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# **Features**



"I can't honestly remember having one day when I dreaded going to work – it has always been extremely enjoyable"

ELLIS RICH

them, record them and produce them. We then took them to Supreme Records and they loved it too and it just snowballed from there."

In 1987, as became general manager of Supreme Songs Rich soon enjoyed a worldwide hit when Ofra Haza had a UK top 20 single with I'm Nin' Alu. Hits with acts including Hithouse and Stefan Davis followed but in 1989, three years after joining the organisation, Rich acquired sole ownership of Supreme and went on to create The Independent Music Group (IMG).

The past 21 years has seen the company grow to become a worldwide consortium of independent music publishers representing more than 60,000 copyrights (see box overleaf).

In his years as a publisher Rich has witnessed many dramatic changes within the industry, but for him the one thing that has revolutionised the way the music industry works is downloads. "Things are affecting us now that you could not have even begun to predict when I started out. There is now an immediacy in the music business that was never there before. Labels, publishers, societies – everyone has

had to change the way they behave to account for this," he notes.

"Societies need information a lot quicker than they used to and if that information isn't on their database then it means that payments don't go out to members as early as it could be which then impacts on everything else."

It is a subject which is close to Rich's heart, having been an active PRS member since 1993 when he was appointed as a director, before going to become PRS for Music chairman in 2005, Rich worked tirelessly to help to change the public face of the organisation. "I sat down recently to make a list of all I get up to on a day-to-day business as part of my position - which I could then pass onto my successor," he notes. "Once I had written everything down, I couldn't believe it there were more than 80 things - I thought there would only be about nine or 10. It came as quite a shock." However Rich stresses that far from seeming like a chore - his role "was more fun than anything else... I can't honestly remember having one day when I dreaded going to work - it has always been extremely enjoyable"

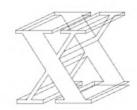
*for MUSIC* 

From personally proposing a reduction in the PRS membership fee - a move which saw the organisation's membership intake exceed more than 1,000 new applicants for the first time in its history in March 2010 - to promoting the diversity of both the society's membership and staff, it is clear that Rich's time as chair-

Congratulation Ellis on this well deserved honour.

It's great being represented by a living legend. Cheers!

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### **Back to publishing Rich refocuses on IMG's future**

Free from his PRS for Music duties, Ellis has an eye on a number of key acquisitions as he focuses his energies on building a strong future for his International Music Group

IMG has appointed Paul Woolf and David Ravden to its board as the company looks to expand its reach through a series of acquisitions over the coming year, extending its reach more firmly into the sync market.

Ravden, a founding partner of law firm Martin Greene Ravden, has acted as Handmade Films CEO for the past four years while Woolf has worked as an entertainment solicitor for clients including Madness and Tears For Fears.

IMG chief executive officer Ellis Rich says the pair's experience and contacts will help the company move forward – with them both working in an advisory capacity for the organisation. He reveals the company has its eye on purchasing a number of catalogues both in the UK and the US during the next few months and that both Ravden and Woolf will be essential in brokering deals.

"I have known and worked with both men for a long time and know that they

are both extremely experienced in acquisitions," he explains. "And now that I am no longer PRS for Music chairman it means that I can dedicate myself more fully to IMG, helping to grow the company and move it forward – in whatever means I can."

This, says Rich, will see IMG concentrate on acquiring catalogues and songs from the Fifties, Sixties and Seventies, which he notes are less likely to fall out of favour. "With older music, you have to worry less about promotion – and they tend to do better in sync. I'd far rather have a steady but medium income stream over the long term and that is what I think these catalogues deliver."

Since founding IMG in 1989 – originally as The International Music Network – Rich has grown the company into a global organisation representing more than 60,000 copyrights – including works by Brian Wilson, Cheryl Lynn and Paul Anka.

"I'm glad I have been able to hold my publishing head up and that, after 23 years, I am still in business," says Rich. "A lot of this goes back to EMI. Thanks to them I travelled the world on their dollar and made a lot of great contacts. "I'm glad I have been able to hold my publishing head up and that, after 23 years, I am still in business... thanks to EMI I travelled the world on their dollar and made a lot of contacts"

**ELLIS RICH** 

"I think it is far different starting a publishing company now, as you would have to rely on new acts and chart hits and that's tough – it's a really hard fight for an independent to get in. The only chance you have now is to get in there really early and sign up an act or a catalogue before anyone else does, but it's still important to have a strong catalogue base on which you can build your business around."



MOBO sends its congratulations

to Ellis Rich on his

"richly" deserved honour

together with its thanks

for all the support and guidance
he has given us over the years









On behalf of 75,000 composers, songwriters and music publishers, thank you Ellis.

# **Features**







"Just because I have an OBE now does not mean I am going to take a step back from everything... there's still a lot more to come and I'm looking forward to it""

man has been a fruitful one. But having spent the maximum time allowed in the position, he handed over the reins to his successor, Guy Fletcher at the start of the year.

"Now I am no longer chairman I have a lot more time on my hands," says Rich. "I miss the role but it means I can now fully concentrate on running IMG and take the company forward. I like being busy and am constantly looking towards the future – just because I have an OBE now does not mean I'm going to take a step back from everything. There's still a lot more to come and I'm looking forward to it."

Indeed, his contribution to the industry in which he has spent more than 40 years can be neatly summed up by fellow publisher and Music Sales managing director Chris Butler, who describes Rich as a tireless advocate for the music publishing world. Butler says, "He has done an enormous amount of unheralded work behind the scenes and to be given the OBE is a fitting honour for him personally as well as huge boost to the profile of the music publishing industry."

charlotte@musicweek.com

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for achievements
in the music industry
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(l-r) Ellis Rich pic-

tured with Rolf

Robin Gibb

Reid Whitelaw Productions & Brookside Music Corp. and our represented companies congratulate our very good friend, and subpublisher, Ellis Rich, for his achievements in the music business, and honour of receiving the OBE from her Majesty the Queen!

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Claire Jarvis





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To Ellis in Wonderland

Congratulations on your O.B.E

from Mitch Murray, No B.E

# **Features**

### Rich pickings four titbits from Ellis Rich's 40-year career

# HE HAS JAMMED WITH PINK FLOYD'S NICK MASON

"Nick is very much into racing and I used to be the musical director of a charity ball which took place every couple of years, which included a number of really rude songs about racing drivers, set to popular tunes of the moment. So we were putting this together one year in a studio, which just so happened to be owned by Nick Mason and on one of the more recent times, he popped in and asked if we needed a drummer. I couldn't believe it — me there on the piano and him on drums — that was a wonderful moment."



#### **HE IS A POP STAR**

In 1972 Ellis went to number 21 in the UK singles chart – and charted in the US – under the title Sovereign Collection with Mozart 40 on Capitol Records.



### HE CAUSED THE CANCELLATION OF AN EPISODE OF BBC RADIO PRO-GRAMME MUSIC WHILE YOU WORK

"This is due to me mis-transposing all the parts back when I worked as a copyist/arranger at EMI. It was the first programme I had done copying for and I had to copy out all of the music parts, which I had assumed were in C but the arranger, Norman Geller, had already done it. As a result, when the orchestra started playing, the piece sounded rubbish. However I didn't realise this had happened so imagine my surprise when I sat down to listen to the programme which was due to air at 10.30 on Radio 2 and a voice said, 'For reasons beyond our control, the programme has been cancelled - here's one from three months ago.' I just sat there and thought, 'Oh no, what have I done?' It wasn't long before I found out and I've never done

### HE HAS POSED TOPLESS WITH SIMON COWELL "For our first Midem together as

E&S music we thought it would be good to announce our entry into publishing with a topless picture of both of us with a witty caption underneath. The only problem was that we had forgotten to send the actual picture and needed to send something over as soon as possible as the guide was about to go to press. Simon suggested we go to a photo booth in Bond Street Station, which was round the corner from where our office was, so we went off in the middle of rush hour. Simon went first, stripping down to the waist for three shots. before getting dressed and coming out. I went in, stripped to the waist and waited for the flash. Clearly Simon then decided it would be highly amusing to rip the curtain and shout, 'Oh my God, there's a naked man in the photo booth.' Unsurprisingly this got me quite a lot of unwanted attention especially because I had to wait for the photos to get developed."



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Music Sync of the Year
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Promotions Team of the Year
National Radio Station of the Year
Regional Radio Station of the Year
Distributor of the Year
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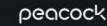


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# **Features**



### Artist profile

By Johnny Black

ON AUGUST 2, 2002, TONY CHRISTIE enjoyed a good laugh, watching Max and Paddy on Peter Kay's Phoenix Nights, belt out Christie's Seventies hit single (Is This The Way To) Amarillo for a group of thoroughly unimpressed Asian elders.

What he could not know was this brief Channel 4 sitcom sketch was about to relaunch his career, making him more successful than ever.

"Next day, the phone started ringing," remembers Christie. "All the local radio stations wanted to speak to me. Kids wanted to know what that song was. A new generation had come along who had never heard it before."

It took another three years but, in 2005, the reissued Amarillo, promoted by a Peter Kay video specially made for Children In Need, gave Christie his first ever number one single and first double-platinum album in a career which has endured for half a century.

Tony Christie was born Anthony Fitzgerald in Conisbrough, West Yorkshire, on April 25, 1943. He cannot remember a time when he could not pick out "Kids wanted to know what that Amarillo song was. A new generation had come along who had never heard it before..."

### TONY CHRISTIE

a tune on the family piano and, in the primary school choir he soon found himself moved into the front row because of his exceptional voice.

A love of Buddy Holly and The Everly Brothers led him to form singing duo The Grant Brothers with a schoolfriend. "That's how I came to play my first gig, 50 years ago, in 1961," he explains, "in the working men's club in Conisbrough."

Conisbrough, however, was not on the UK's rock'n'roll map. "The nearest place to see big acts was Sheffield; that's where I went to see The Everly Brothers." Even this outing wasn't all he hoped it might be because Don Everly had been flown back to the US after an overdose of the prescription drug Ritalin. "I only got to see Phil Everly – the one who sang the harmonies. I was seated near the wings and I saw him being pushed on the stage. He looked frightened to death."

As the beat group era took hold, Tony joined high-profile Doncaster band The Counterbeats. "Our

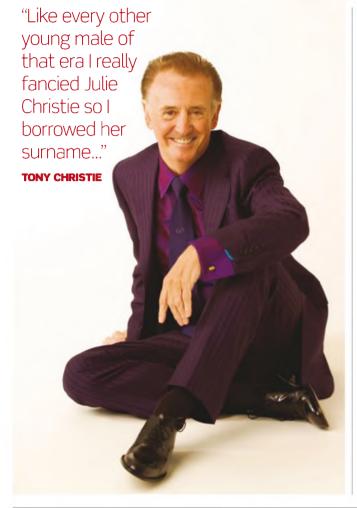
### ABOVE

The man from Amarillo: born Anthony Fitzgerald on April 25, 1943, Tony Christie has been in the music business for 50 of his 67 years

### LEFT

Renaissance man: Christie saw his star rise once again courtesy of comedian Peter Kay

# **Features**



Source: OCC Singles career 1971–2006 Released Jan 1971 9 I Did What I Did For Maria May 1971 17 Nov 1971 18 Is This The Way To Amarillo 13 37 Avenues And Alleyways Feb 1973 4 35 Drive Safely Darlin' Jan 1976 4 10 Walk Like A Panther '98 Jan 1999 (Is This The Way To) Amarillo Mar 2005 25 Avenues And Alleyways Aug 2005 3 49 Merry Xmas Everybody Dec 2005 1 (Is This The Way To) The World Cup? Jun 2006 5





manager suggested I should change my name because he wanted my name to be part of the group identity but Anthony Fitzgerald wasn't considered snappy enough."

While playing a week of gigs around Leicester, young Mr Fitzgerald went to an afternoon showing of the film Darling, starring Julie Christie. "Like every other young male of that era I really fancied Julie Christie so I borrowed her surname."

After the newly re-christened Tony Christie And The Counterbeats went their separate ways, Christie moved to London and landed himself a recording session with Shel Talmy, famed for his work with The Who and The Kinks. Christie well remembers the session. "We did a single, Life's Toc Good To Waste, for which Talmy brought in a young session guitarist – Jimmy Page – who played remarkably well for a man with a dreadful cold." Unfortunately neither the presence of Led Zepplin's future axe-god, nor Tony's powerful vocal was enough to make the record a hit.

For much of the rest of the Sixties. Tony Christie focused on live work, carving out a sizeable reputation, especially on the club scene in the north of England. The decade was almost over when he came to the notice of manager Harvey Lisberg who had made his name as the discoverer of Herman's Hermits but was now looking for a fresh challenge.

"It was that phenomenal voice," states Lisberg. "Most of what I did was groups and concerts but I saw Tony as more like Las Vegas. London Palladium, all of that. Even then, he was the best singer in England, for his interpretative powers, and his perfect clarity when he delivered a lyric."

Songwriter Graham Gouldman, later of 10cc, was also a Harvey Lisberg client and remembers catching Christie's live show around this time. "He had then, and still has, a magnificent voice. I'm pleased to say he subsequently recorded beautiful versions of at least three of my songs."

It was Lisberg who brought Christie together with a songwriting duo who would prove very important to him - Mitch Murray and Peter Callander.

Murray was the man who had helped Gerry And The Pacemakers become the first Liverpool group to reach number one with his song How Do You Do It?, and whose 1964 book *How To Write A Hit Song* famously inspired 12-year-old schoolboy Gordon Sumner, now known as Sting, to start writing songs.

"My early hits for Gerry, and for Freddie And The Dreamers, had been words and music by myself;" he

# Now's The Time for a change of direction Christie belts out a new album with big brass hooks

In his 50th year in the music business, Tony Christie is at the top of his game.

The phenomenal success of Amarillo in 2005 brought him back bigger than ever in the national consciousness but, instead of taking the easy option of following through with more of the same, he decided to dive into uncharted waters.

In 2008 he released Made In Sheffield (see box on page 37), a poignant homage to the city he loves. A stark contrast to the toetapping pop that had made him famous, it revealed previously unsuspected facets of his artistry. Against the odds, it became his most critically acclaimed album, introducing him to a whole new audience.

It should be no surprise then that new album Now's The Time finds him swimming against the tide of expectation once again.

"Much as we loved Made In Sheffield," says his son and manager Sean Fitzgerald, "we didn't want to do another one the same. So Now's The Time is very up, almost the opposite in mood to Made In Sheffield. He's belting the songs out again, with big brass hooks."

This, however, is hardly a case of a man wallowing in nostalgia. Now's The Time fairly bristles with attitude and brims over with verve



because, rather than playing safe with the album of cool covers he had first considered, Christie has chosen to explore further a leftfield liaison he formed briefly in 1999.

That was when he made his first spectacularly unexpected return to the Top 10 with Walk Like A Panther, a collaboration with experimental Sheffield electronic combo The All Seeing I.

That band's songwriter-producer Richard Barratt (aka Parrott) has returned to the fold for Now's The Time, working with his new partner Mick Ward, formerly of cult Sheffield band Clock DVA and more recently writer of hits for

Take That and Alison Moyet. "This album is Las Vegas glimpsed through bri-nylon string pants," offers Barratt. "It's off-kilter, blue-eyed British dance music that's as close to Doncaster as it is to Detroit."

Ward expands Barratt's train of thought, explaining, "Richard and I contributed the song Every Word She Said to the Made In Sheffield album and it was A-listed on Radio 2 for six weeks. It was in the Northern Soul tradition, so we decided to create a record that had a characteristically British sound from that era."

Set to be released by Acid Jazz on February 7, it is already



ACID JA77

Back in the cool gang: Christie is following up the critically-acclaimed Made In Sheffield with the altogether different Now's The Time

attracting critical acclaim, with The Guardian awarding it four stars and describing Christie's voice as "made for high-quality MOR like this", while Word raved, "We cannot recommend the resurgent Mr Christie's new album strongly enough."

Christie, understandably, declares himself delighted with these comments, and reveals, "We recorded it in a little studio that Parrott likes, down a back alley in Sheffield. He likes the sound he gets there.

"He and Mick are great songwriters, and they've written almost the whole album, apart from Get Christie which Jarvis Cocker wrote based on the Get Carter film theme."

Apart from the reviews, another encouraging sign has been the interest shown by a sync agency who, says Sean Fitzgerald, told him there were five tracks on the album they would consider putting forward for ad campaigns.

Needless to say, though, Fitzgerald and Acid Jazz have other plans for exposing the album.

"Radio 2 is the obvious home on radio," figures Acid Jazz boss Eddie Piller, "but we're already getting plays from cutting-edge broadcasters like Craig Charles on 6 Music with the Funk And Soul

Christie's agent, Neil O'Brien, adds, "I'm very pleased that Acid Jazz wants to be involved in every show on the upcoming tour because, as Eddie said to me, 'In the absence of a record store in every town these days, the next best thing is a venue where we can sell the albums."

Given that Tony Christie first stepped on a stage to sing in 1961, Piller reckons, "It's 50 years since Tony first trod the boards so a 50-date tour in quality venues is a very appropriate way to promote the album. We see Tony as an ongoing project and we plan to keep the profile high throughout the whole year."

Congratulations Tony!



Thank you for revisiting "Amarillo". Wishing you many more wonderful years.

Love, Neil.

# **Features**

ABOVE
Through the ages:
Christie during his

Amarillo

FAR RIGHT

Eye on the ball:

redone as a World Cup song in 2006

when Christie went

head to head with

Amarillo was

Crazy Frog

early Seventies

career and (right)

versions of Is This

reflects, "but after I teamed with Peter we moved more towards lyrically richer material, story songs."

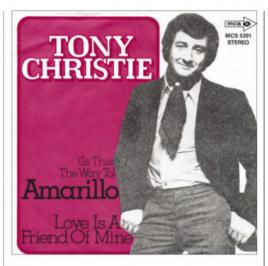
Murray and Callander's story songs were intended for Tom Jones but never got past his manager Gordon Mills. When they found themselves working with Christie, they knew his powerful voice was perfect for those songs. Their first significant hit together was Las Vegas, a Top 20 near-miss early in 1971, but their next composition I Did What I Did For Maria took Christie right up to the story of the songs.

"That also gave me my first Top Of The Pops," laughs Christie, "a very starry affair with Cliff Richard and Neil Diamond plus a couple of relative unknowns - me and Elton John."

Murray and Callander, however, were not convinced they had a strong enough follow-up for Maria until Harvey Lisberg brought them a song he had discovered in New York.

While visiting Screen Gems boss Don Kirshner in mid-1971, Lisberg asked if he had any songs that might suit Christie. "Neil Sedaka, whose songs I had always loved, was working at Screen Gems, and he came up to the office, sat down at the piano and started to play."

Sedaka himself picks up the story. "My songwriting partner Howie Greenfield and I had written this song and tried many different cities in the title, one of which was Pensacola. In the end I came up with Amarillo [in Texas] because it was smooth, a good



marriage of words and music. I had been to Amarillo many years earlier but, to be honest, it hadn't left any great impression on me so the lyric is entirely fictitions."

As soon as Sedaka launched into (Is This the Way To) Amarillo, Lisberg and his wife Carol turned to each other and beamed. This, they knew, was the one. Looking around the room, however, they noticed that no-one else was paying it much attention. "I immediately asked them to send me a demo," Lisberg remembers, "and they looked at me like, 'You want that one?' None of them, not even Neil Sedaka, seemed particularly impressed by Amarillo."

Even after returning to the UK, Lisberg had to ring New York repeatedly for two months before he finally



received Sedaka's piano and voice demo but, as soon as he played it for Murray and Callander, it clicked for them too.

What they did not find out until many years later, however, was that Sedaka's inspiration for Amarillo had been the oompah rhythm of the 1969 hit Hitchin' A Ride by Vanity Fare – a Murray-Callander composition

Amarillo became a huge hit all across Europe but, incredibly, rose no higher than number 18 in the UK. "It took us a while to understand why," explains Christie, "but we eventually worked out that the British audience mostly bought it while on holiday in Spain, which affected the chart position here."

Christie's son, Sean Fitzgerald, remembers those days fondly. "The house was always full of musicians,"







# Well done Tony

from Paul Spraggon, Chris and the team at SSB Solicitors

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he says. "There was always a curry or a stew on the stove. I'd go down late at night and the place would be full of smoke and musicians and bottles. I loved that whole vibe and always wanted to be a drummer." He would eventually get his wish, drumming for his father until taking on the reins of the family business as manager.

Christie's partnership with Murray Callander continued into a few more hits, arguably the most memorable being the powerfully cinematic Avenues And Alleyways.

"In 1977, my contract came up for renewal just as punk came in," reflects but Radio 2 wouldn't touch it..." "It Christie. wasn't renewed. All I could do was go on the road and bide my time."

Continuing success with records and live shows in Europe sustained Christie very comfortably through the Eighties and Nineties when, as he says, "It felt like I was banging my head against a brick wall in Britain."

It failed to cheer him up when news reached him at his new home in Spain that he was dead. "Some DJ on Piccadilly Radio played I Did What I Did For Maria and said, 'I wonder what happened to Tony Christie?' A listener rang in and said I was dead, so the DJ repeated this on air and the word started going round that I was dead. It came as a bit of a shock.

Then, out of the blue, in 1999, he took another phone call from England. "My sister-in-law rang and said the local Sheffield newspaper was trying to track me down because a group wanted to record with me."

The group was The All Seeing I. "They had a song Jarvis Cocker had written called Walk Like A Panther, based on a song of the same name from my debut

"The strange thing was that

from the mid-Seventies

onwards, I could never get

played on Radio 1, then

suddenly I'm all over Radio 1

**TONY CHRISTIE** 

The song was so different from anything he had

ever recorded that he was uncertain how to respond until his son urged him to do it "because it was quirky and interesting. So I flew back and did it.

Before the year was out Walk Like A Panther by The All Seeing I featuring Tony Christie hit number 10 in the chart, sending his hipness quotient rocketing. "The strange thing was that from the mid-

Seventies onwards, I could never get played on Radio 1 then suddenly I'm all over Radio 1 but Radio 2 wouldn't touch it."

Reasonably content to have enjoyed two bites of the cherry, Christie settled into a steady working regime until Peter Kay's Phoenix Nights sketch unexpectedly upset the applecart once again.

Conscious that Amarillo was now a hot property again, Christie and his son began planning how best to exploit its potential. "Sean got in touch with me," reveals solicitor Paul Spraggon of SSB. "I had been representing a band Sean was in for years without ever knowing he was Tony Christie's son." Spraggon suggested that, as Christie's early hits had been on MCA, he should approach Universal who now owned the MCA catalogue.





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Sat	23	Lincoln	Theatre Royal	Wed	18	Cheltenham	Town Hall	Thu	16	Swindon	Wyvern Theatre
Tue	26	Buxton	Opera House	Thu	19	Yeovil	Octagon Theatre	Fri	17	Basildon	Towngate Theatre
Thu	28	Harlow	The Playhouse	Sat	21	Skegness	The Tropicana	Sat	18	Derby	Assembly Rooms
Sat	30	St Albans	The Alban Arena	Sun	22	Chatham	Central Theatre	Sun	19	Blackpool	Opera House
				Thu	26	Barrow-in-F	urness The Forum	Tue	21	Pocklington	Pocklington Arts Centre
MAY				Fri	27	Basingstoke	The Anvil	Thu	23	Truro	Hall For Cornwall
Sun	1	Selsey	Bunn Leisure Empress Ballroom	Sat	28	Potters Bar	Wylloyts Centre	Sat	25	Bromsgrove	Artrix
Mon	2	Shrewsbury	Theatre Severn	Sun	29	Christchurch	Regents Centre	Sun	26	Tunbridge W	ells Assembly Hall Theatre
Fri	3	Kings Lynn	The Corn Exchange					Tue	28	Aldershot	Princess Hall
Thu	5	Lichfield	The Garrick Theatre	JUNE				Wed	29	Weston Supe	er Mare The Playhouse
Fri	6	Porthcawl	The Grand Pavilion Theatre	Thu	2	Stockport	The Plaza Theatre	Thu	30	Barnstaple	Queens Theatre
Sat	7	Bradford	St Georges Hall	Fri	3	Rochdale	Gracie Fields Theatre				
Sun	8	Rhyll	The Pavillion Theatre	Sat	4	Glenrothes	Rothes Hall	JULY			
Tue	10	Stevenage	Cordon Craig Theatre	Tue	7	Hull	City Hall	Fri	1	Cannock	Prince of Wales Centre
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## **Features**



#### MIDDLE

City slicker: Christie was awarded the freedom of Amarillo for services to the Texan city's tourist trade

#### RIGHT

Cool cat: The All Seeing I's Walk Like A Panther saw Christie rocket back into the charts in 1998 "I expected Tony to play the Royal Albert Hall with the same small band he'd toured with and walk away with £1m. Instead he wanted to put on the best show he could so he brought in a 16-piece band and probably earned 90% less"

PAUL SPRAGGON, SSB

Universal Music Enterprises UK president Brian Berg, then at UMTV, was only too pleased to take Sean's call because a Definitive Tony Christie album was already in the pipeline. "Then Peter Kay was asked to do the Comic Relief single and, because of Amarillo being so heavily featured on Phoenix Nights, that was the obvious track to go with."

Universal funded the video on behalf of Comic Relief and, quite apart from the single's success as a

charity fund-raiser, it dramatically boosted sales of the parent album. "We had expected Definitive to do good numbers, o v e r 100,000

over 750,000."

maybe," says
Berg. "But the
phenomenal success of Amarillo
meant that by the end of the year
Definitive went double platinum and sold

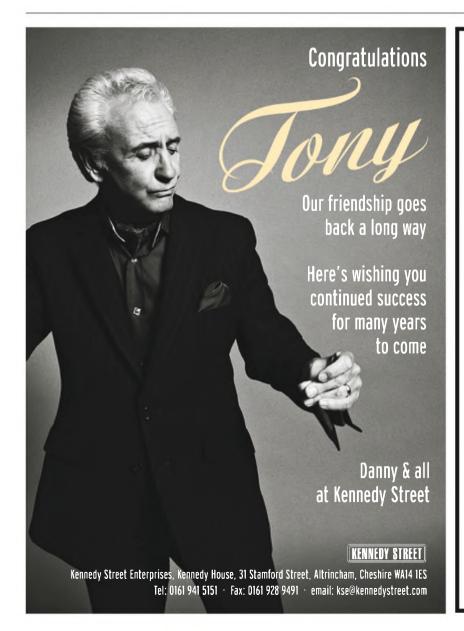
Since then, Christie's star has continued in the ascendant, with the critically-lauded Made In Sheffield album, a high-profile role in the West End musical Dreamboats And Petticoats, an award of the Freedom Of Amarillo for boosting tourism in the city and a sold-out tour which fulfilled another Christie dream by climaxing at the Royal Albert Hall.

RILLO
LIMITS
173627
"Can I tell you something that

"Can I tell you something that I think says a lot about Tony?" asks Spraggon. "I expected him to play the Royal Albert Hall show

with the same small band he'd toured with. If he'd done that he could have walked away with maybe £1m. Instead, he wanted to put on the best show he could so he brought in a 16-piece band and probably earned 90% less. Despite having been put through some terrible deals in his career, he still never puts the money ahead of his musical integrity."

If the new album does as well as early indications suggest it can, maybe its title - Now's The Time - will prove justly prophetic for Tony Christie.



After our long and happy association...

Thank you, Tony, for being you

I just wish you'd been Elvis

Mitch Murray

www.musicweek.com 29.01.11 Music Week 37

#### Made In Sheffield by Tony Christie and friends 'There is a purity about it that I love dearly'



After decades of singing what his detractors wrote off as cheesy pop, a song heard by chance on the radio set Tony Christie on an exploration of his musical roots that radically revamped how critics perceived him.

"In 2008, I was recording an album in Peter Gabriel's studio in Wiltshire," he explains, "doing weird covers, things you wouldn't expect me to do."

One night, after a session, Christie and his son Sean were driving home when the lush and romantic Cole's Corner by Sheffield-bornand-bred singer-songwriter Richard Hawley came on the radio. Christie was captivated. "I said to Sean, that's the kind of song I should be doing, that kind of production."



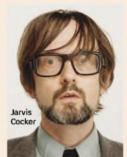
Sean was quick to point out that Hawley had actually sent him the track in 2005. "I had been so busy touring with Amarillo that I hadn't given it a proper listen." Before they had climbed out of the car, Christie was considering how to rectify that oversight.

"We were co-managing Tony with Sean at that time," says David Rowell of Autonomy Music. "When Tony registered his interest in Cole's Corner to Hawley's management, Richard expressed his interest in producing Tony and they got together. He then suggested recording a whole album in Sheffield."

The pair settled in to Sheffield's Yellow Arch Studio, a second home to Hawley. "It feels like my front room rather than the deck of the Starship Enterprise," he says. "It has a sound of its own, but it's also relaxed and relaxing."

With two major Sheffield talents working together in their home town, it was inevitable that the resulting album would be infused with the musical spirit of that city. As the project gathered momentum, as well as reworking Hawley's Cole's Corner, they crafted Christie interpretations of The Human League's synthpop classic Louise, the Arctic Monkeys' Only Ones Who Know and Pulp's Born To Cry.

"He's got a proper voice," is how Pulp's Jarvis Cocker has since described Christie. "He's almost a kind of folk hero in Sheffield.



He did all the kind of Vegas thing and we haven't really got many people like that. It's good writing songs for people who can actually sing... rather than for myself."

Hawley found himself somewhat in awe of Christie. "His voice, without a doubt, is a thing of wonder. When we were recording his vocals there were times when the hairs on the back of my neck stood on end."

Christie adds, "The more we listened to material by Sheffield songwriters, the more we were amazed. The quality just blew us away. Some of the songs on Made In Sheffield are by completely unknown writers and might otherwise never have seen the light of day."

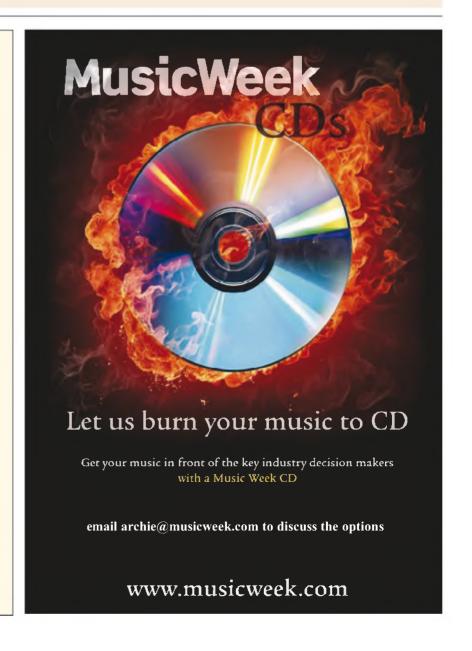
After Made In Sheffield's release in November 2008, Christie found himself showered with critical acclaim. "It didn't sell particularly well," reflects Hawley, "but it was never a cynical stab at commercial success. There is a purity about it that I love dearly. I know Tony regards it as his 'legacy' album and that'll do for me."

From Sheffield to Amarillo
I did what I did for Tony.

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are still ahead.

harvey lisberg





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## **Features**

## THE SWEDE TASTE OF **SUCCESS**

Sweden's fight against piracy has seen the country buck the global trend and increase revenue from music sales. And with its successful artists and record of technological innovation, the Swedish music industry is providing a breath of fresh air on the world stage

#### International

By Stephen Jones

ANYONE IN DOUBT THAT DIRECT ACTION against piracy and the emergence of new legal digital music services have little or no chance of impacting positively on record sales should take a closer look at the results the initiatives have had on the Swedish market.

Bucking a worldwide trend, revenue from recorded music sales in Sweden actually increased in 2009 by 11.9% - the biggest leap in music sales in Europe - and all fingers point to the legal action against the organisers of The Pirate Bay and the introduction of the IPRED law as key factors behind this upswing

Having previously billed itself as "the world's most resilient BitTorrent site", Pirate Bay's key players were found guilty of assistance to copyright infringement in April 2009. Meanwhile, the IPRED law - which enabled rights holders, via court order, to require ISPs to supply the identity of an infringer - was implemented around the same time in Sweden on April 1, 2009.

It appears no coincidence that widespread media coverage of both issues was subsequently followed by a significant increase in music sales.

Per Bussmann, managing director of Swedish marketing and PR company Triada Communication, whose clients include major labels and artists, believes that as a result of the new law people became afraid to download from Pirate Bay and the legal market was buoyed as a result. "I think the business is turning and I feel more optimistic about it," he says.

The Swedish market went on to enjoy a twofold annual increase in revenue from legal digital services to reach \$20.4m (£12.8m) in 2009 compared to \$9.3m (£5.9m) the previous year.

The 11.9% total sales revenue increase came in the shadow of it having fallen by 5-10% in each of the previous four years. Physical sales in 2009 also increased 1.4% to 14.6m units in a buoyant territory where performance rights revenues were up 19.8%

But whether this all points to a permanent revival or temporary blip remains to be seen. The IFPI's Digital Music Report 2011 quotes new figures from research company MediaVision that show a recent increase in online piracy levels in Sweden. The IFPI paper also reports that physical music sales were once again in decline in the territory during 2010 having enjoyed a small rise the previous year. Yet there is no questioning the fact that the efforts being made in the market have had a positive effect; now it seems, Swedish music industry is crying out for is more "on the ground" enforcement of its new laws.

ative resilience of the Swedish music market is not simply down to the implementation of deterrents but the success of legitimate alternatives including Sweden-based streaming service Spotify.

Research carried out by GfK in May 2010 found that 52% of music filesharers said that they had reduced their illegal activity since the law was intro-

heralded an era of new hope. "We were affected a lot by illegal downloading, more than other countries, then Pirate Bay lost and legal alternatives were coming up. That was the change. People started to see music has value and was something to pay for. "Now everything is starting to come together. The

revenues from the streaming services are reaching the whole industry, especially the majors, and everyone is thinking differently. The Scandinavian market is in the frontline regarding subscription services and it will be interesting to see if that works in the US; it seems like it is starting to happen in the UK."

third of them claimed it was a result of the legisla-

Johan Lagerlof, CEO of digital-only label X5, says

tion, 56% cited Spotify as the reason they had been

that after 10 years of uncertainty the arrival of Spotify

lured away from pirating so much material.

Spotify's success in its home country is impressive. It has more than 1m users in a country with a population of 9.1m. It is not just bigger than Myspace and YouTube, it has overtaken iTunes to become the biggest digital music retailer in Sweden according to the IFPI. And that is while iTunes' own sales con-

Spotify's mobile application, launched at the end of 2009, has been a demographic-defying success, helped by a partnership with broadband and mobile provider Telia which bundles the premium music service with many of its subscription packages. Such moves have helped Spotify attain mass-market status and further subscription-type deals are expected to roll out internationally

Sweden has a rich tradition of being at the forefront of technological development - and has the third highest broadband household penetration in the world according to OECD figures. Spotify aside, online audio distribution platform SoundCloud is also making waves. Founded by

Alexander Ljung and Eric Wahlforss, the

ABOVE Route to success Sweden's actions piracy together

with the provision of popular legal alternatives such as Spotify have yielded positive results

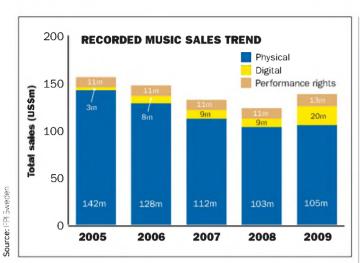
selling native album

of 2009 in Sweden



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## Features



"People went from filesharing to using Spotify. Myspace is dying and it's their own fault. Spotify is generating a lot of money...'

#### PATRIK LARSSON, HEADLOCK MANAGEMENT

#### CENTRE

Homegrown success: six Swedish artists were among the country's top 10 album sellers in

Swedish songwriter: Max Martin's compositions have spent a total of 19 weeks atop the US singles chart

songs by major artists prior to launch) and Menyou (which embeds widgets on blogs or websites, allowing for revenue tracking and payment of music across the internet) are also worth keeping an eye on.

Now into its fifth year in business, X5 is another success story. Part-funded by venture capitalists including Spotify owner Northzone Ventures, the digital-only label already handles up to 3,000 releases worldwide a year (both catalogue and new artists) and is enjoying huge success, growing more than 100% in 2009 with a turnover of £5.9m and profits of £1m.

Last year X5 placed 10 albums on the US Billboard charts and it is due to open a New York office inside the **Empire State Building** 

The most successful X5 release was 50 Greatest Pieces Of Classical Music with the London Philharmonic Orchestra, which reached the Top 10 in the classical charts

#### Top-selling albums in Sweden 2009

MELODY GARDOT My Or LARZ-KRISTERZ Hem Till Dig / son

LARS WINNERBACK Tänk Om Jag Ängrar Mig / un

G Sa Gör Jag Det Igen / Universal

GASOLIN' Masser Af Succes - Greatest Hits / sony 6

BRUCE SPRINGSTEEN Working On A Dream / sony

MALENA ERNMAN La Voix Du Nord / Foxy Recordings MICHAEL JACKSON This Is It / sony

10 U2 No Line On The Horizon / Univers













in numerous countries, including number one in the US and UK, selling more than 100,000 copies.

We are focused on repackaging music content for the digital marketplace," says Lagerlof. "Our success is down to us seeing the digital market as different from the physical one. There are no limitations.

Sweden's two-fronts assault on declining music sales and revenues, via deterrence and legitimate digital alternatives, has allowed musicians and executives to again concentrate on other areas of the business in which they have long excelled creating and selling music.

Headlock Management partner Patrik Larsson whose company works with acts including Lykke Li and Peter Bjorn & John - agrees that Spotify is giving people a chance to breathe.

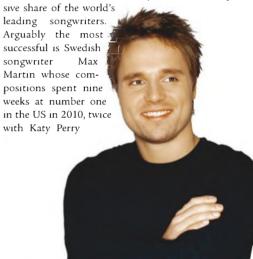
"People went from filesharing to using Spotify.

Myspace is dving... and it's their own fault. Spotify is generating a lot of money for each artist and some of the bigger companies. It is a huge part of our lives. People are willing without hesitation to pay for the premium model of Spotify every month on their smartphone," he says

Larsson, who is a former founder member of indie label Playground Music Scandinavia and sits on the boards for SOM (the Swedish equivalent of AIM) and Export Music Sweden, adds: "The strength we have in Sweden is the confidence we can create great music. We have the heritage and everyone gets the chance to study music. With the new business models arriving, we see the opportunity to take care of your own business as a

"People take the time to understand the business, and are really savvy when it comes to building websites, [working with] Soundcloud, Facebook or Twitter. It becomes something people just do and they start their own companies from day one. Lykke Li, Robyn, The Knife. The Concretes - all examples of artists holding on to their rights instead of getting signed the traditional way. And they are able to do incredible international business through partnerships.

For a population hardly bigger than that of London, the Swedes consistently turn out an impres-



#### Swede dreams Five of the best new acts coming out of Sweden

#### **DEAD BY APRIL** Universal (Europe) Contact tomas.jernberg@seratone.se



This metal band are on the verge of closing "one of the biggest recording deals in a long time made by a Swedish act with a major US label," according to manager Tomas

"Dead By April are one of the few bands coming from Sweden that have true potential to actually break internationally," he adds. "You can ask anybody about this."

The band's debut single Losing You charted at number one on the week of release in 2009 and their self-titled debut album, released by Universal in Europe and Japan. missed out on the top spot by just

Dead By April are moving towards

150,000 Facebook fans and 2.2m plays on Myspace. Since winning New Band Of The Year at the Swedish Metal Awards they have toured Scandinavia, the UK, Germany and Japan. They are also confirmed for SxSW in March. www.myspace.com/dbaswe

#### **FIRST AID KIT** Wichita Contact mark@wichita-recordings.com



This folk-pop duo comprise teenage sisters Klara and Johanna Söderberg from Enskede, near Stockholm, whose close harmonies echo the kind of country-fused Americana which would appeal to fans of Fleet Foxes and Joanna Newsom. Their sound alerted The White Stripes' Jack White who added them to his Third Man Records' Blues Series

The duo won acclaim for their stunning debut album The Big Black And The Blue and single Ghost Town, which earned them nominations in the Swedish Grammis for Best Newcomer and Best Folk Artists and they made the shortlist for the Nordic Music Prize. After a worldwide tour the sisters are now working on a new album

www.myspace.com/thisisfirstaidkit

#### ME AND MY ARMY EMI Contact emma.finnkvist@emimusic.com



This EMI Sweden-signed band is the brainchild of Swedish electro-producer Andreas Kleeup whose profile has soared since he co-wrote Robyn's With Every Heartbeat.

His highest profile project to date was remixing Lady GaGa's Alejandro and was named by NME as one of the "Top 20 Producers In Music Right Now".

Me And My Army's music echoes West Coast rock and the band has enjoyed high rotation of their eponymous debut EP on Swedish radio. It reached number five on the Swedish iTunes chart on the day of release.

The band's debut album Thank God For Sending Demons is released on February 16 in Sweden before being rolled out in Norway and then across Europe. The next single will be The Only One.

www.myspace.com/ meandmyarmyband

#### NIKI & THE DOVE Moshi Moshi

Contact adis@ten.se A new band project led by vocalist and songwriter Malin Dahlstrom ramps up the epic choruses with varying drum styles to deliver soar

ing, euphoric alternative pop.

Moshi Moshi released debut single DJ, Ease My Mind last year which gained widespread media attention including the likes of Radio 1 and NME. Major label interest is building as the band work independently on

their debut album which Sub Pop has signed for North America. A single is due in March with a tour of Norway, Sweden and the UK is to follow www.myspace.com/nikiandthedove

#### ADAM TENSTA EMA Scandinavia

Contact ba@rmhmg.com Rapper Adam Tensta has already enjoyed success in Sweden with debut album It's A Tensta Thing. Its biggest hit - My Cool - topped the Swedish singles charts in 2008 and earned him a Swedish Grammis, the country's equivalent of a Grammy, for Best Dance/Hip-hop/Soul Album.

Born Adam Taal, he grew up in Tensta, a troubled Stockholm neighbourhood. His music and lyrics, which he describes as "bloc pop", is influenced by his tough childhood experiences. Second album Scared Of The





## We were crazy enough to bring together musicians, composers, artists, producers, record companies, publishers and unions in the same room.

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Today, artists are no longer dependent on expensive equipment to record their music. This has led to music being distributed and marketeted in ways not even those with the most vivid imagination could have thought of a decade ago.

No one can foresee or predict the future of the music industry or the direction it is headed. However, what everyone can be certain of, is that the people, businesses and organisations that make up the sector will be affected.

That's why we've decided to cooperate.

The founders of Musiksverige are SAMI (Swedish Artists and Musicians Union), The Musicians Union, SYMF (Professional Musicians Association of Sweden), STIM (The Swedish Performing Rights Society), FST (Society of Swedish Composers), SMFF (Swedish Music Publishers Association), SKAP (The Swedish Society of Popular Music Composers), IFPI Swedish Group (International Federation of the Phonographic Industry) and SOM (Independent Music Producers of Sweden).



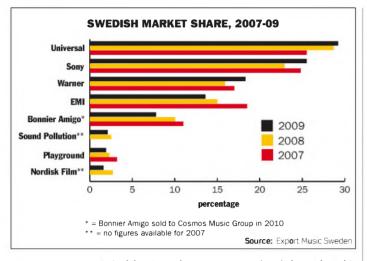
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## **Features**



#### RIGHT

The need for Swedes: Robyn, one of Sweden's hottest music exports, has twice been nominated for a Grammy and is up for the Best International Female award at the forthcoming Brite

(California Gurls, Teenage Dream) and also with Pink's Raise Your Glass (co-written with up-and-coming Swedish writer John "Shellback" Schuster). Since July 2008 Martin's songs have collectively held the US chart's pole position for 19 weeks.

Swedish-published Moroccan writer Nadir Khayat, better known as RedOne (inset), has also enjoyed massive success, especially with Lady GaGa. Now based in Los Angeles, he was lured to Sweden aged 19 by the music of Abba, Europe and Roxette. "There was so much good music coming from there," he recalls.

According to Swedish collection society STIM, income from performances abroad generated £44.6m in 2009, a rise of 51% on the previous year.

"We've seen an increase in revenues despite a declining economy," says STIM communications director Susanne Bodin. "More music is being con-

#### **So Much Better** How a reality TV show is helping music sales

Although the Swedish market data for 2010 is yet to be collated, it is predicted that the year's recorded sales figures will show another increase. And it is likely to be thanks in part to the phenomenal success of new reality TV4 show Så Mycket Bättre (which roughly translates as So Much Better), a bastard child of Celebrity Big Brother and The X Factor

The show puts recognised Swedish music artists, from the Sixties to the present day, under the same roof where they perform



each other's classic hits in their own style.

The subsequent release of these reworked songs ended up dominating the Swedish charts and the show's format is designed to be exportable to other countries.

Export Music Sweden CEO Anders Hjelmtorp says of the show, "It was an absolute success. Every song was a big iTunes hit [and] the compilation album was the biggest album of the year. It was such an immense hit that once we get the sales numbers for 2010, we are probably looking at a plus again."

sumed and Swedish music continues to be popular abroad, according to what we pay out. Music created by our members has long been in demand from many successful foreign artists."

That said, there are plenty of issues still to be addressed. Digital sales account for just 15% of total recorded music sales, which suggests that illegal downloading is still very much alive.

UK Music's equivalent body in Sweden, Music Sverige, was set up in October 2010 to represent all aspects of the Swedish music business and provide it with a strong voice in the political forum.

"We have three focus areas," says CEO Elisabet Widlund. "First, copyright, which is fundamental; the connection between the importance of music and the willingness to pay for it has been lost and we have to regain that. Second, support for music export; we want to move the support from the ministry for culture to the ministry of commerce and trade, so that the music industry is treated like all the other industries. Third, education; colleges and universities must educate musicians and producers to be better prepared by music industry."

for the music industry."

Whatever happens at home, Export Music Sweden CEO Anders Hjelmtorp, who ran Virgin Sweden for 20 years, believes his compatriots are the right people to influence the music business on a worldwide scale.

"The strength of the Swedish music industry is our music executive area," he says: "The number of Swedish people we have working at companies around the world is phenomenal. I am amazed at the competence, the potential and the skills."



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## Playlist to access the tracks listed here, visit www.musicweek.com/playlist

## **COMING IN FROM THE COLD**

With a rich history of breaking artists internationally, the world sits up and takes notice of Sweden's music. Now featured online at www.musicweek.com, in association with Music Week's Scandinavian partners, we present 10 tracks by Swedish artists on the verge of breaking beyond their borders

#### **1 ALEX SAIDAC** We Shine (SoFo Records) **Contact** Robert Olausson | robert@ soforecords.com



This highly-energetic electro/dance queen is all set to conquer the world according to her many fans and informed opinion. A European DJ tour has already kick-started a real buzz around this artist who is working on her debut album, released later this year, alongside the well-respected production team of Holter/Erixson. This is her first killer track – ready to deal a knockout blow ahead of the album.

2 THE SONNETS No Hollywood Ending (Despotz)

www.soforecords.net

Contact Carl-Marcus Gidlöf | cmg@despotz.se



The opening track from the album Western Harbour Blue, No Hollywood Ending received massive exposure after featuring in the Chrismas playlist for all Hollister Co. stores worldwide. The band has also been acclaimed by important tastemakers including *Vogue Italia* and *Dazed & Confused* magazine.

www.myspace.com/the\_sonnets

**3 SOFIA JANNOK** Ássogáttis (Caprice Records) **Contact** Ulf Björkman ulf.bjorkman@capricerecords.se

Clannok

From the far north of Sweden in Sapmi, where the polar night rules during long and taxing winters, 28-year-old Grammis-nominated Sofia Jannok has grown her atmospheric music and expanded her haunting sound to reach

the far shores of Europe, America and the Far East. Her debut album Ceaskat (White) was released in February 2007 and this title track is pulled from her follow-up Ássogáttis – By the Embers.

www.capricerecords.se www.sofiajannok.com

#### 4 BRANDUR The Illusion Of (SoFo Records)

Contact Robert Olausson | robert@ soforecords.com



Hailing from the Faroe Islands, the critically-lauded Brandur writes songs with an Eighties vibe brought to life by modern production. At 12 years old he released his first album and has since collaborated with a host of Swedish singer-songwriters

and toured with the likes of 2009 Eurovision winner Alexander Rybak. Well-known in his native Faroes and Sweden, Brandur is an act to watch.

www.soforecords.net www.myspace.com/brandurenni

#### 5 EDDA MAGNASON Snow (Caprice Records)

Contact Ulf Björkman | ulf.bjorkman@capricerecords.se



Edda Magnason – a talented young singer-songwriter and pianist – has come a long way since buying her own portable digital studio aged 15. But she returned to the piano for her self-titled debut album – from which this track is taken – a

seamless blend of jazz, pop, folk and classical. Mixing instrumental pieces with minimalist arrangements together with more traditional love songs allied to lyrical storytelling, Magnason paints a poetic and nostalgic picture that leaves a lasting impression.

www.eddamagnason.com

6 TANTRUM TO BLIND Get Get Get (unsigned)

Contact Patrik Larsson | patrik@headlockmanagement.se



Brought together in 2006 at the Stockholm
Conservatory of Music, these four teenagers seemed lost in its world of jazz and sophistication. But attached through their love of a musical genre most other students considered less intellectual, Mike, Dale Simon and Melanie grew up listening to hands like The Vandals. Blink 182, Sum 41, Rufio, Millencolin and The Offspring. Now the pieces are falling into place and the result is Tantrum To Blind, with a mission for intense sound, energetic live performances, attitude and hunger. The journey has just begun and the sky's the limit.

www.tantrumtoblind.se

**7 JACOB KARLZON** Heat (Caprice Records)

Contact Ulf Björkman | ulf.bjorkman@capricerecords.se



Considered to be one of Scandinavia's finest jazz pianists, Jacob Karlzon has been in the recorded music business since 1992 and has garnered a host of awards including Jazz In Sweden. Newcomer Of The Year and

Musician Of The Year. He wrote this song as a tribute to the people who burn with passion and dedication to their cause or art. Heat is pulled from the album of the same name, his sixth studio recording.

www.capricerecords.se www.jacobkarlzon.com

#### 8 JOHAN HEDIN & GUNNAR IDENSTAM Spring Song (Captice Records)

Contact Ulf Björkman | ulf.bjorkman@capricerecords.se



Johan Hedin, one of Sweden's most prominent nyckelharpa players, and Gunnar Idenstam, a true virtuoso organist, combine traditional arrangements with elements of Swedish folk, rock, reggae, medieval music and gospel. This tune, a hom-

age to the oncoming of spring and the soaring improvisations of the song thrush, comes from the album Låtar II - Swedish Folk Tunes

www.capricerecords.se

#### 9 ELIN RUTH SIGVARDSSON FEAT, LARS ERIKSSON

Love (Divers Avenue Music)

Contact Mikael Gustavsson | mikael@headstomp.com



Love has already become a hig radio hit in Sweden where it spent three months on the highest airplay rotation and also reached the top of the nation's singles chart. The track is taken from her fantastic, self-released fourth album Cookatoo Friends, which is available for licence in the UK and US.

www.elinsigvardsson.com

#### **10 NINA KINERT** Play The World (NinkinaRecordings) **Contact** Mikael Gustavsson | mikael@headstomp.com



Play the World is the first single from Nina Kinert's excellent fifth album Red Leader Dream. The album is best described as synthesized, atmospheric and rhythm-driven dreampop, recalling Cocteau Twins and Stevie Nicks Kinert's most potent weapons, her infectious melodies and a wondrous voice, have been given more room to breathe than ever before on record. The critically-acclaimed album is mixed by Christoffer Berg (Fever Ray, The Knife) and is available for license in the UK and US www.myspace.com/ninakinert

Music Week takes a regular look at the best of both regional and international music, and you can get your band or artists involved - on CD and/or online. To find out more, please contact Matt Bradbury on 07880 \$51791 or email matt.bradbury

@ubm.com

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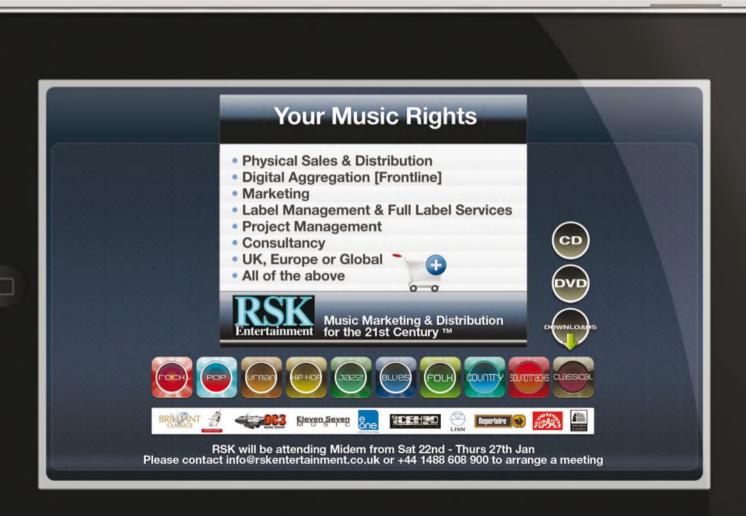
nova salesteam sells directly to all national accounts, independent and non traditional retailers via our own salesteam, and has global export distribution deals in all territories.

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## **Features**

## NEW HORIZONS

A combination of shrewd business partnerships and diversification has not only kept music distribution afloat in recent years, but also has seen some areas of the sector thrive – something virtually unthinkable after the dramatic demises of Pinnacle and EUK two years ago

#### Distribution

By Adam Woods

**ONCE UPON A TIME**, not all that long ago, a distributor would sell, and it might even market. But above all, it would distribute.

In 2011, your distributor can potentially sell, market, plug, PR, TV-advertise, digitally service, sync, fund or generally co-ordinate your release. Depending on who you are dealing with, the distributor might even pick, pack and send the product to the retailer too, but in the modern age, the chances are it will outsource that part.

The distribution sector has long made room for companies that offer sales and marketing and then bolt on to another company for warehousing and delivery. It is just that in recent years, those exceptional cases have become more or less standard.

Falling physical volumes and the perils of logistics have driven all but the largest and most dogged distributors to cut away their warehouse operations, do a deal with an Arvato or a Cinram to handle that side of things and focus on the extras.

As physical sales have declined and online has grown, all self-respecting distribution and marketing specialists have expanded into digital. That has swiftly become an expected part of any offering, but more notable are the new commercial openings the changing business has created for sales and marketing companies in this part of the chain.

With artists and management increasingly acting as their own labels; smaller record companies keen to trim away back-office functions; and digital albums representing a fifth of the market, distribution does not always mean quite what it used to.

"The buzzword now is label services, isn't it?" says Simon Carver, joint managing director at RSK Entertainment. "Every time you turn around, majorlabel groups are shouting 'label services' and effectively offering to do what independent companies have been doing for some time."

As Carver indicates, both majors and independents are alert to the market's need for partners that can drop into a project and provide those all-important label services alongside traditional distribution.

In this sector, major divisions such as EMI Label Services and Warner's Alternative Distribution Alliance jostle with independent operators including PIAS. Essential Music & Marketing, Absolute Marketing & Distribution and RSK to back projects in all manner of ways. Sometimes, they even work on the same team.

"We are all getting closer; it's all getting smaller and I think pipelines are consolidating," says Carver, who cites the forthcoming Blondie campaign, an EMI project that RSK will market for the UK. "We are at once a

"Whilst distribution is part of what we do, we are always slightly loath to describe ourselves as distributors"

ADRIAN POPE, PIAS



diverse distribution company and a consultant marketer, essentially running and marketing labels in all but name."

RSK puts its distribution through Logistics and its particular niche is working with international labels including E1 Entertainment and SPV, with a particular slant towards rock and urban music.

Unusually for distributors, RSK has long operated as a label in its own right, which means its label services are not a new addition to its stable. Quite clearly, EMI Label Services can say the same. Though a relatively new player in third-party distribution at a little more than two years old, it acts effectively as a shop front for the label group's long-established in-house teams, albeit a choosy one.

"We don't have carte blanche," says EMI Label Services continental Europe vice president Mike Roe. "We can't go out there and say, 'We will offer marketing and promotional elements to every single record that walks in the door.' It's about whether we can bring value to it, whether our teams love the record and want to be involved and whether it falls within our release schedule so we can commit the time to give it a really comprehensive service."

EMI Label Services offers straight-ahead distribution on a broader basis, handling labels such as New State, Century Media and G-Unit Records. Its more integrated artist projects are far fewer and have recently included Motörhead and I Am Kloot.

"A year ago, we were a baby business," says Roe. "Now the proof of concept is there and we have proven that we are very serious about this. We are service-focused, and when we commit, we have been delivering."

PIAS, the modern incarnation of once-prominent indie distributor Vital, has carved out a new future for itself over the past seven years as a wide-ranging sales and marketing unit operating alongside a clutch of sister labels.

It recently rebranded Integral, its quasi-label service whose clients include Enter Shikari, Young Knives, Eliza Carthy and Gruff Rhys, which will know be known as Group Project Management, or GPM.

Further services include mobile, brand partnerships and D2C, for which recent projects include an Editors boxed set. Of course, PIAS also manages physical and digital distribution – the former through DADC and the latter through its own system.

"Whilst distribution is part of what we do, we are always slightly loath to describe ourselves as distributors," says PIAS managing director, digital & business development Adrian Pope.

"We started doing digital seven years ago, started Integral five years ago and we have added service levels continually through that time. We have also made a lot of investments in our systems and practices, which is an absolute necessity when you are offering services like these."

There is no single model for a modern-style distribution-based business. Absolute Marketing and Distribution, for instance, plugs into Universal's sales force and distributes via Arvato but operates as a 'virtual marketing department', with particular expertise in sync and non-traditional channels.

"We can find different routes to market and pioneer different ways to sell music," says Absolute sales and marketing director Simon Wills. "We can do the deals with the QVCs of this world and the exclusives with Tesco – which we started doing years ago – and we don't need to worry about upsetting anybody."

A particular strength, he adds, is TV-advertised albums, which he maintains need not require such an enormous outlay as many imagine. "We can afford to TV-advertise albums that sell 20,000 copies," he says. "It's all about picking the right spots and avoiding the

#### Gem Logistics' Northamptonshire base is now home to a wealth of new acquisitions

such as Essential.

Trilogy and Nova

BELOW



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## **Features**







#### ABOVE

Acts such as the Prodigy and UNKLE work directly with Essential Music & Marketing, founded two years ago by Cooking Vinyl chairman Martin Goldschmidt and former Vital managing director Mike Chadwick

expensive ones where you are paying to be in front of a lot of people who don't necessarily want to buy the album"

Susan Rush, managing director of the Warnerowned distribution outfit ADA Global, is less bullish than some on the subject of add-on services, though not because ADA does not offer marketing, promotion, A&R, production, logistics and accounting. Her concern is that distributors can lose their focus amid too many grand claims.

"It's not about being cautious," says Rush. "I just think it's really important to pick your goals carefully, otherwise you're in danger of losing focus. You also have to look at the reason for diversifying – if you're doing it because you need to rescue your existing business, you're starting from a negative position.

"In the past, some distributors fell victim to that and took on the role of a label without necessarily being properly equipped. In the end, they carried all the risk with little upside. ADA UK is only five years old and thankfully we've succeeded primarily through our core business of distribution."

ADA's labels include Greensleeves, Merge, Rykodisc and Transgressive, among others, though Rush declines to highlight any standout performers, for understandable reasons.

"We've had our best-ever year, which feels like quite an achievement," says Rush. "What's most pleasing is that it's happened across an array of artists and labels rather than being down to one particular runaway success. That tells me we've got a solid business. We've also seen labels wanting to give us more areas of their business because they've been happy with what we're doing."

One client to head out of the ADA family in recent weeks is Essential, which has formed part of a small exodus into Gem Logistics, the DVD and videogame specialist which is increasingly making a mark on the music industry.

"We feel we need to be perceived as more of an entity in the market; up until now our market share has been absorbed into ADA's, so people don't realise what records we are releasing, and they don't see our name in the charts," says Essential managing director Mike Chadwick.

Two years into its life, having been founded by Cooking Vinyl group chairman Martin Goldschmidt and former Vital managing director Chadwick, Essential has evolved into a genuine chart player, with bands including the Prodigy, Faithless, UNKLE and The Charlatans on its books, either via their labels or as direct clients.

"Essential is in a very decent position at the moment," says Chadwick. "We have got a good team of people who really know what they are doing."

The trick, he suggests, is to offer a comprehensive range of services to a carefully selected group of

#### Back from the brink Distribution learns from its mistakes

The Pinnacle crash of 2008 combined with the death of EUK to create a year of particularly hellish trading conditions for labels and retailers alike.

EUK's demise was generally attributed to an unfortunate corporate domino effect within the Woolworths Group, but Pinnacle still stands as a valid lesson for all active companies in the distribution sector.

The company's sudden closure left more than 300 labels without distribution three weeks before Christmas, with much stock impounded and cash frozen, as well as 94 job losses at the distributor itself.

With the catastrophe still fresh in people's minds, it seems unlikely we will see anyone attempting to acquire the scope and scale of Pinnacle for quite some time and its mistakes are now held to have been fairly obvious ones.

As well as its outmoded commitment to warehousing, the distributor was generally felt to have been too slow to invest appropriately in digital, which now forms a core part of any distribution offering as a matter of course.

Within a short space of time, distributors have become adept at handling both, though neither are as straightforward as observers might imagine.

"Both have their challenges," says ADA managing director Susan Rush. "Digital can reach critical mass more easily when you have



worldwide distribution. That said, the micro attention needed can sometimes make physical feel like a walk in the park. Physical distribution is certainly more challenging internationally. You're distributing stock across multiple territories and that can be risky – one bad decision can undo all the good ones."

There is no point in hiding from the fact that bricks-and-mortar retail is nothing like the business it once was, with some distributors now reckoning to ship as many CDs to Amazon as they do to HMV. As Nova managing director Wilf Mann points out, "You can't flick through a store that isn't there anymore. Digital is coming to the fore more and more, and it is all about the loss of physical space."

RSK's Simon Carver agrees. "At the peak of retail, we used to service 1,200 independents in the UK and Ireland alone, and that was before you even got to the chains," he says. "Whereas now you are trying to maintain a contract with TNT or someone on the strength of 150 indies at best, and then the HMVs and supermarkets."

The growth of digital has extended the distributor's new remit into all sorts of online marketing areas and clearly companies who focus purely on the online space believe they are the ones who understand such matters best.

"Nowadays, you have got to have the full spectrum of online tools," says Lee Morrison, head of sales and new business at Believe Digital, the French-owned digital distributor and service provider.

"A lot of people just stick stuff on Facebook and expect people to buy it, but that doesn't happen. You need blogs, Twitter, free giveaways, emails about cheap tickets. You need to do everything in this massive drive towards getting links out there"

Believe Digital even reports back to labels on the volume of their artists' YouTube streams, because every piece of exposure now is potentially an opportunity to sell.

"YouTube is one of the major things that is really driving music at the moment," says Morrison. "We have affiliate accounts with a lot of online stores and you can put buylinks in the bottom corner of your videos. If you get a good YouTube channel and you start integrating that, you can start getting in some really good revenue."



"We are just scratching the surface at the moment...we are talking to a number of indie labels and distributors"

MATTHEW ALLEN, GEM

artists and labels. "We are definitely not interested in stockpiling labels," he says. "We are very choosy about what we take on, but more and more people are coming to us and saying, 'Can you release our record for us?"

Gem swooped for entertainment distribution rival Trilogy just over a year ago, shortly after the company went into administration, at Christmas 2009. A logistics specialist with a new £13m distribution centre in Northamptonshire, Gem is aiming to bring its strength in games and DVDs to bear further on the music business, having already picked up companies including RSK, Cadiz and Essential.

"Essential is our largest music partner and they have got some very credible bands," says Gem general manager Matthew Allen. "But we are just scratching at the surface at the moment and there are a number of other large-ish independent music labels and distribution companies that we are talking to."

Another new Gem signing is Nova Sales and Distribution, which now distributes its catalogue through the firm, while putting frontline releases through Universal Music (which in turn feeds into Bertelsmann's vast Arvato network) and digital through IODA.

"We use our partners to pick, pack, ship and invoice, but we have always sold ourselves," says Nova managing director Wilf Mann, who adds that digital now accounts for 40% of business.

"It feels like the era of the independents is opening up, because of the changes at the majors and the way things are fragmenting," he adds. "This Midem, I think we have had more interest in meetings than we have had for five years."

Previously Nova did all its business through Pinnacle, whereas now it has three partners to perform the same role in today's more complex business environment.

"This business is like spinning plates because you have to do so many things now to reach the same goal as before," he says. "But we're in our 10th year now and, I must say, things are looking pretty good."

Mann's rivals are unanimous in agreement, which makes a welcome change from the nervous sounds that emitted from the distribution sector in the wake of the Pinnacle and EUK disasters just over two years ago.

It appears that leading distributors are surviving and, in some cases, thriving, having had to evolve and-become leaner, fitter, multi-faceted organisations that are able to adapt at speed to whatever the ever-metamorphosing music business throws at them.

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If You Own or Control Exclusive Rights In Sound Recordings and/or Musical Compositions That Were Transmitted By XM Satellite Radio During the Time Period March 30, 2006 - December 6, 2010

> Your Rights May Be Affected and You May Be Entitled To A Benefit Notice of Class Action Settlement and Right to Opt Out

in the action In re XM Satellite Radio Copyright Litigation, Master Docket No. 06-cv-3733 (LAK) (S.D.N.Y.) pending in the U.S. District Court for the Southern District of New York. If you are a member of one of the Settlement Classes, it advises you of your right to either participate in or exclude yourself from

How Do I Know if I Am a Class Member? The Settlement Classes include all persons or entities who own or control (in whole or in part) exclusive rights in at least one sound recording and/or musical composition transmitted by the XM Service at least one time during the time period March 30, 2006 through December 6, 2010.

You may review or obtain the formal Settlement Notice by going to www.NotavXM.com. If you have not received the formal Settlement Notice by mail then you must register with the Settlement Administrator (The Garden City Group) in order to receive future communications, Notice and a Proof of Claim form. If you are a member of one of both Settlement Classes you must file a Proof of Claim in order to share in the settlement proceeds. The deadline to file a Proof of Claim form is June 20, 2011. You may register online at www.NotavXM.com or by downloading and mailing your completed Registration Form to the Settlement Administrator at the address below. You may also contact the Settlement Administrator by telephone at

What Is This Lawsuit About? Plaintiffs allege that XM, from on or about March 30, 2006 forward has, by virtue of its activities in connection with certain XM Recording Devices, infringed and violated Plaintiffs' and members of the Settlement Classes' rights under federal and New York law. XM denies these claims. The Court has not ruled on the merits of Plaintiffs' claims or the defenses asserted by XM. This Notice does not imply that the Court has found that XM violated the law. To resolve the claims against it, XM has agreed to pay a minimum of \$5,377,177 and has agreed to an injunction and other relief as set forth in the Settlement Agreement.

AS IS SET FORTH IN THE SETTLEMENT NOTICE, IF YOU DO NOT TIMELY SUBMIT A WRITTEN NOTICE TO OPT OUT OF THE

Purpose: This is intended to provide notice to members of a class action settlement | SETTLEMENT, YOU WILL BE BOUND BY THE TERMS OF THE SETTLEMENT AGREEMENT. IF YOU CHOOSE TO EXCLUDE YOURSELF FROM THE SETTLEMENT, YOU WILL NOT BE ABLE TO SHARE IN THE SETTLEMENT PROCEEDS AND YOU WILL NOT BE BOUND BY ORDERS OF THE COURT.

> What Steps Should I Take If I Want to Opt Out? The Court will exclude you from the Sound Recording Settlement Class and/or the Musical Composition Settlement Class only if you make a written request for exclusion which must be postmarked and mailed to the address below by no later than February 25, 2011. You must supply the following information with your opt out notice: (1) your name, address, and phone number; (2) all trade names or business names and addresses that the Settlement Class Member has used, as well as any parents, subsidiaries or affiliates; (3) the name of the action In re XM Satellite Radio Copyright Litigation; and (4) a signed statement that "I/we hereby request that I/we be excluded from the Sound Recording/Musical Composition Settlement Class in In re XM Satellite Radio Copyright Litigation". Your request for exclusion must be mailed to:

> > In re XM Satellite Radio Copyright Litigation c/o The Garden City Group, Inc. P.O. Box 9708 Dublin, OH 43017-5608

A Fairness Hearing will be held on March 22, 2011 at 9:30 a.m. before the Honorable Lewis A. Kaplan at the Daniel Patrick Moynihan United States Courthouse, 500 Pearl Street, New York, New York, Courtroom 12D, to consider the fairness, reasonableness, and adequacy of the Settlement Agreement.

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Again, for more information, go to the website www.NotavXM.com or call 1-877-398-1139.

## **Cev releases**

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

#### Out this week

#### Singles

Beady Eye The Roller (Beady Eye)

Previous single (chart peak): Bring The Light (61)

• Chris Brown Yeah X3 (live)

Previous single: Deures (68)

Chapel Club Surfacing (Polydor)

Previous single: All The Eastern Girls (did not chart) Chase & Status feat, Liam Bailey

Blind Faith (Vertigo)

Previous single: Let You Go (11)

 Keri Hilson Pretty Girl Rock (Interscope) Previous single: Energy (43)

■ KeŚHa We R Who We R (Columbia)

Previous single: Take It Off (15 ● Pink F\*\*kin' Perfect (LaFace)

Previous single: Raise Your Glass (13)

■ Rumer Am | Forgiven (Atlantic)

Previous single: Sings Bacharach At Christmas (did not chart

• Tinchy Stryder feat. Melanie Fiona Let It Rain (4th & Broadway)

Previous single: Second Chance (22)

The Vaccines Post Break Up Sex (Columbia)

Previous single: Wreckin! Bar (Ra Ra Ra) (did not chart)

• The Wombats Techno Fan (14th Floor) Previous single: Tokyo (Vampires & Wolves) (23)

■ Adele 21 (XI)

Previous album (first-week sales/total sales): 19 (73,359/759,818)

 Cold War Kids Mine Is Yours (Downtown/Cooperative V2)

Previous album: Lovalty To Lovalty (2.692/8.782)

• Diddy: Dirty Money Last Train To Paris (Interscope)

Previous album: Press Play (16,362/173,765)

• Funeral Party The Golden Age Of Knowhere (live)

Debut album

 Gang Of Four (ontent (Groenland) lbum: Return The Gift (n/a)

• Iron & Wine Kiss Each Other Clean (4AD)

Previous album: The Shepherd's Dog (3.177/18.846)

• Wanda Jackson The Party Ain't Over (Nonesuch)

Previous album: | Remember Flvis (n/a)

• The Joy Formidable The Big Roar (Canvasback/Atlantic)

■ T.I No Mercy (Atlantic/Grand Hustle) Previous album: Paper Trail (4.444/153.563)

#### Out next week

- B.O.B I'll Be In The Sky (Rebel Rock Ent/Atlantic/Grand Hustle)
- Clinic Bubblegum (Domino)
- Chris De Burgh Go Where Your Heart Believes (Ferryman Prod.)
- Devlin feat. Labrinth Let It Go (4th & Broadway)
- Enrique Iglesias feat. Ludacris & DJ Frank E Tonight (I'm Lovin' You) (Interscope)
- Jamiroquai Lifeline (Mercury)
- Elton John & Leon Russell When Love Is Dying (Mercury)
- Loick Essien & N-Dubz Stuttering (RCA) Metronomy She Wants (Because)
- Nelly feat. Akon & T Pain Move That Body (Island)
- Papercuts Do What You Will (Sub Pop)
- Port Isaac's Fisherman's Friends No Hopers, Jokers & Rogues (Island)

- Punks Jump Up Blockhead (Kitsune)
- Talay Riley Sergeant Smash (Jive)
- The Streets Going Through Hell (679/Atlantic)
- Sugarland Stuck Like Glue (Decca)

#### **Alhums**

- Aggro Santos Aggrosantos.Com (Future) Boy George Ordinary Alien - The Kinky Roland Files (Decode/MN2S)
- Eva Cassidy Simply Eva (Blix Street)
- Chase & Status No More Idols (Vertigo)
- Esben And The Witch Violet Cries (Matador)
- The Go! Team Rolling Blackouts (Memphis Industries)
- Good Charlotte Greatest Hits (Sony)
- Hercules & Love Affair Blue Songs (Moshi Moshi)
- Jeff The Brotherhood Heavy Days (Stolen)
- Jonny Jonny (Alsatian)
- Ben Marwood Outside There's A Curse
- The Moondoggies Tidelands (Sub Pop/Hardly Art)
- Port Isaac's Fisherman's Friends Port Isaac's Fisherman's Friends (Special Edition) (Island)
- Portico Quartet Knee Deep In The North Sea (Real World)
- Riz MC Microscope (Confirm/Ignore)



- Seefeel Seefeel (Too Pure)
- Skepta Doin' It Again (3 Beat/AAATW/BBK)
- Regina Spektor Live In London (Sire)
- John Vanderslice White Wilderness (Dead Oceans)

#### February 7

- Kerri Chandler & Christopher McCray Heaven (Madhouse)
- Chipmunk feat. Chris Brown (hampion (live)
- Bryan Ferry Alphaville (Virgin)
- Wynter Gordon Dirty Talk (Atlantic)
- Grouplove Grouplove EP
- (Canvasback/Atlantic)
- I Blame Coco Turn Your Back On Love (Island)
- Jonathan Jeremiah Happiness (Island)
- Neon Trees Animal (Mercury)
- PJ Harvey Words Maketh Murder (Island)
- Eric Prydz Niton (The Reason) (Data/Mos)
- Emeli Sande Kill The Boy (Virgin)
- Sunday Girl Stop Hey (Geffen)
- Wintersleep Preservation/Trace Decay (One Four Seven)
- Yuck Holing Out (Pharmacy/Mercury)

- [Dweeb] Feels Like Dynamite (Fierce!)
- Asian Dub Foundation A History Of Now (Cooking Vinyl)
- Travis Barker Give The Drummer Some

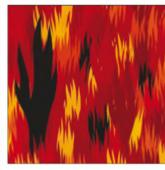
- James Blake James Blake (Atlas/A&M)
- Bob Geldof How To Compose Popular Songs That Sell (Mercury)
- Brad Mehldau Trio Live (Nonesuch)
- Sea Of Bees Song For The Ravens (Heaveniv)
- The Streets Computers And Blues (670/Atlantic)
- Sugarland The Incredible Machine (Decca)
- Teddy Thompson Bella (Verve Forcast/UMTV)
- Various The Dilemma (OST) (Atlantic) Versaemerge Fixed At Zero (Fueled By Ramen/Atlantic)
- The Wombats Proudly Present... This Modern Glitch (14th Floor)

#### February 14

- Asa Be My Man (Dramatico)
- Corinne Bailey Rae The Love EP (Virgin)
- Sara Bareilles King Of Anything (Columbia)
- Christian TV When She Turns 18 (Mercury)
- Taio Cruz feat. Travie McCoy & Kylie Minogue Higher (4th & Broadway)
- Diagram Of The Heart If I Were You (Deconstruction)
- **Duffy** Keeping My Baby (A&M)
- Fncore Wind IIn (Island) Far East Movement Rocketeer
- Frankie & The Heartstrings Hunger
- (Popsex/Wichita) • JLS feat. Tinie Tempah Eyes Wide Shut (Epic)
- Ladv GaGa Born This Way (Interscope)
- Pete Lawrie Fell Into The River (Island) John Legend & The Roots Shine (Good Music/RCA)
- Lil' Wayne feat. Corey Gunz 6 Foot 7 Foot (Cash Money/Island)
- lykke Li | Follow Rivers (U/Atlantic)
- Men Who Am I To Feel So Free Pitbull feat. T-Pain Hey Baby (Drop It
- To The Floor) (1) Gruff Rhys Hotel Shampoo (Turnstile)

- Royal Republic Tommy Gun (Roadrunner)
- Snarkadia Mary (Gold Dust).
- You Me At Six feat. Chiddy Bang Rescue Me (Virgin)

#### **Alhums**



- Bright Eves The People's Key (Polydor)
- Cowboy Junkies Demons (Proper)
- D'eon Palinonpsia (Hippos In Tank)
- Gay For Johnny Depp What Doesn't Kill You, Eventually Kills You (Shinebox)
- Lia Ices Grown Unknown (Jagjaguwar) ■ The Joy Formidable Tbc (Atlantic)
- Men Talk About Body (Columbia)
- Mogwai Hardcore Will Never Die, But You Will (Rock Action)
- PJ Harvey Let England Shake (Island) ■ Rob Zombie Hellbilly Deluxe 2

#### February 21

(Roadrunner)

- **Singles**
- Alpines The Night Drive EP (Polydor). Cult Go Gutside (Itno)
- Lupe Fiasco The Show Goes On (Atlantic)
- Brandon Flowers Jilted Lovers & Broken Hearts (Vertigo)
- Ben Folds & Nick Hornby Your Dogs + (laire's Ninth (Nonesuch) Alexis Jordan Good Girl
- (Starror/Rornation/Columbia) Miles Kane (ome (loser (columbia) Kane has just been announced as main support to Liam Callagher's Beady Eye tour in March, a short six-date run which comes directly after Kane's own

headline tour of the UK. Come Closer will be

- available via diellal download and two seven-inch vinyl formats which will include the exclusive Eside Before It's Midnight and a remix by Steve
- David's Lyre In Arms EF (Mercury)
- Magnetic Man feat. John Legend Getting Nowhere (Columbia)
- Clare Maguire The Last Dance (Palydar)
- Nicki Minaj feat. Drake Moment 4 life
- (Cash Money Island) Josh T Pearson (ountry Dumb (Mute)
- Katy Perry Feacock (Virgin)
- Gil Scott-Heron and Jamie xx 🖽 Take Care Of U (Young Turks)
- The Script If You Ever Come Back (Phonogenic)
- Britney Spears Hold It Against Me (live) Duncan Townsend Painted Like A
- Picture (Cramatico) Kanye West All Of The Lights (Roc-A-Fella/Def Jam)

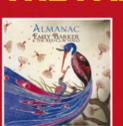
- Marsha Ambrosius Late Nights & Early Mornings (RCA)
- Sara Bareilles Kaleidoscope Heart (Columbia)
- D.R.U.G.S. D.R.U.G.S. (Decaydance/Sire) Devildriver Beast (Roadrunner)
- Far East Movement Free Wired (Polydor)
- Frankie & The Heartstrings Hunger (Ponsex/Wichita) The Low Anthem Smart Flesh (Bella
- Union? Neon Trees Habits (Mercury).
- Gil Scott-Heron And Jamie xx We're New Here (Young Turks)
- Jay Sean Freeze Time ((ash Moneyilsland)
- Yuck Yuck (Pharmacy/Mercury)

#### February 28

#### Singles

- Brother Darling Buds Of May (Ceffen)
- The Chapman Family Arixiety (Electric Toaster)
- Cocknbullkid Hold On To Your Misery (Island/Moshi Moshi)

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



ANDY VON PIP (VON PIP MUSICAL EXPRESS) **Emily Barker & The Red Gay Halo: Almanac** 

(Everyone Sang) Emily Barker's third album is possibly her finest work to date and explores darker territory than on previous outings. It's a wonderful collection of songs delivered with a deft lightness of touch that looks set to win her many new fans.



SUZI IRELAND (BEARDED) Daniel Martin Moore: In The Cool Of The Day (Sub Pop)

Kentucky-born Daniel Martin Moore offers us a glimpse into a very personal journey with his new album. Introverted folk one minute, epic and fun the next, you are invited to join this adventure of love and hope with him.



AMELIA GREGORY (AMELIA'S MAGAZINE) Sea of Bees: Song For The Ravens (Heavenly) Singer/songwriter Julie

Baenziger's beautiful, crystal clear voice distracts from the sense of defiance that streaks through her debut album. From the squalling guitars of Marmalade to the piano-led Blind, no emotional stone is left unturned as she bounces across musical genres.



ANDY SNIPPER (MUSIC-NEWS.COM) Tu Fawning: Hearts On Hold (City Slang) With influences as diverse as Gamelan orchestras and Tom

Waits, Tu Fawning's new album has a confidence bordering on arrogance. They don't believe in style without depth and Hearts On Hold has been honed to take the listener places they never dreamed of.

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

- Edywn Collins feat. The Drums In Your Eves (Heavenly)
- Alesha Dixon Every Little Part Of Me (Asylum/Atlantic)
- Elbow Neat Little Rows (Polydor)
- Chilly Gonzales You Can Dance (Schmooze/Gentle Threat)
- Hurts Sunday (Major Label/R(A)
- J. Cole Who Dat (RCA)
- The Japanese Popstars Song For Lisa (Virgin)
- Mona Teenager (Island)
- Morning Parade A&E (Parlophone)
- Noah & The Whale Life Goes On (Mercury)
- Katy Perry E.T. (Virgin)
- Lauren Pritchard Stuck (Spilt Milk/Island) Nathaniel Rateliff Shroud
- (Decca/Rounder) Rival Schools Writing It Out (Photo Finish/Atlantic)
- Sick Puppies Maybe (Virgin)
- Slash feat. Fergie Beautiful Dangerous (Roadrunner)
- Take That Kidz (Polydor)

#### Alhums

- Beady Eve Different Gear, Still Speeding (Beady Eye)
- Linkin Park Burning In The Skies (Warner Brothers)
- lykke Li Wounded Rhymes (LL/Atlantic)
- Clare Maguire Light After Dark (Polydor)
- Jessica Lea Mavfield Tell Me (Nonesuch)
- Nu:Tone Words And Pictures (Hospital)
- Mike Posner 31 Minutes To Takeoff (J)

#### March 7

#### Singles

- Black Eyed Peas Just Can't Get Enough (Interscope)
- James Blake The Wilhelm Scream (Polydor)
- Cloud Control There's Nothing In The Water We Can't Fight (Infectious)
- Eliza Doolittle Mr Medicine (Parlophone)
- Good Charlotte Last Night (Walt Disney/Emi)
- The Hoosiers Rumpy Ride (Absolute)
- Jessie J feat. B.O.B Price Tag (Island)

- Elton John & Leon Russell | Should Have Sent Roses (Mercury)
- Beniamin Francis Leftwich Pictures EP (Dirty Hit)
- Maverick Sabre Look What I Done (Mercury)
- McFly That's The Truth (Island/Super)
- N-Dubz Morning Star (AATW/Island)
- The Naked & Famous Young Blood (Polydor)
- Parade Louder (Asylum/Atlantic)
- The Pierces You'll Be Mine (Polydor)
- **REM** Uberlin (Warner Brothers)
- Nicole Scherzinger Don't Hold Your Breath (Interscope)
- Tinie Tempah feat. Ellie Goulding Wonderman (Parlophone)
- True Tiger feat. Professor Green In The Air (Virgin)
- KT Tunstall Lost (RelentlessNimin)
- The View Grace (1965 Columbia)
- Wonderland Not A Love Song (Mercury)

- Elbow Build A Rocket Boys (Polydor)
- Jonny Greenwood Norwegian Wood (OST) (Warner Bros)
- Lanu Her 12 Faces (Tru Thoughts)
- Avril Lavigne Goodbye Lullaby (Columbia)
- Bob Marley Live Forever (Island)



Noah & The Whale Last Night On Farth (Mercury)

The third album by Noah And the Whale sees the band in fine form, delivering an accomplished yet concise work. The follow-up to 2009's The First Days Of Spring, Last Night On Earth tips its hat to classic sonewriters such as Lou Reed and Tom Waits and was co-produced by frontman Charlie Fink with

lason lader (Julian Casablancas, The Mars Volta). The release campaign is led by the Radio 1playlisted single L.I.F.E.G.O.E.S.O.N.

- R.E.M Collapse Into Now (Warner
- Nathaniel Rateliff In Memory Of Loss (Decca/Rounder)
- Those Dancing Days Daydreams And Nightmares (Wichita)
- Kurt Vile Smoke Ring For My Halo

#### March 14

#### Singles

- Arcade Fire (ity With No Children (Sonovox)
- Liam Bailey You Better Leave Me (Polydor)
- Duffv Mv Bov (A&M):
- Japanese Voyeurs Get Hole (Polydor)
- Mohombi feat. Akon Dirty Situation
- Oh Land Wolf And I (Epic)
- Plain White T's 1, 2, 3, 4 (Island)
- Mike Posner Please Don't Go (I)
- Shontelle Perfect Nightmare (Island)
- Spark (rave (679/ Warner Brothers)
- Static Revenger Like That (Mercury)
- White Lies Holy Ghost (Fiction);
- Patrick Wolf The City (Mercury)

#### **Albums**

- Camilla Kerslake Moments (Future)
- Green Day tbc (Reprise)
- The Hoosiers Bumpy Ride (Absolute)
- Naked & Famous Passive Me, Aggressive You (Polydor)
- New York Dolls Dancing Backward In High Heels (Vinyl Lovers)
- Josh T Pearson Last Of The Country Gentlemen (Mute)
- The Pierces You And I (Polydor)
- Nicole Scherzinger tbc (Interscope)
- Sonic Youth Simon Werner A Disparu (OST) (Sonic Youth)
- Thousands The Sound Of Everything
- The View The Best Lasts Forever (1965)

#### March 21

#### Singles

- Dionne Bromfield feat. Diggy Simmons Yeah Right (Island)
- Cheryl Cole feat. Dizzee Rascal Everyone (Folydor)
- Foe Foe EP (Mercury)
- Alice Gold Runaway Love (Fiction).
- Marianne Faithfull Why Did We Have To Part (Dramatico)
- Panic! At The Disco The Ballad Of Mona Lisa (Decaydance/Fueled By Ramen)
- The Sound Of Arrows Nova (Ceffer)
- Taylor Swift Back To December (Mercury)
- White Lies Strangers (Fiction)

#### **Albums**

- All Time Low Dirty Work (Honeless).
- Cage The Elephant Thank You, Happy Birthday (Relentless/Virgin)
- Elysium III Rock Diva (Island)
- Hiss Golden Messenger From Country Hai East Cotton (Blackmaps)
- Jonathan Jeremiah A Solitary Man (Island)
- Ronan Keating tbc (Folyder)



- Joshua Radin The Rock & The Tide (14th
- Shaheen When | Come Of Age (Island)
- Rod Stewart The Best Of...The Great American Songbook (Spectrum)
- TD Lind The Outskirts Of Prosper (Dramatico)
- The Vaccines What Did You Expect From The Vaccines? (Columbia)

#### March 28 & beyond

#### Alhums

- Arcade Fire tbc (Mercury) (28/3).
- Asa Beautiful Imperfection (Cramatico)
- Cold Cave (herish The Light Years (4AD)
- Danger Mouse and Daniele Luppi Present: Rame (Parlophone) (4/4)

66 It is to Danger Mouse's credit that you never quite know what he's going to come up with next, be it chart-slaving soulful pop-(Cinarly Barkley), melancholy indie (Dark Night Of the Soul) or psychedelia (the excellent - if overlooked -Joker's Daughter). It is fair to say, though, that an album that plays homage to classical Italian film music, recorded in Rome with no computer trickery and featuring lack White and Norah lones, is still something of a surprise from the multi-talented producer. No matter, for Rome is an excellent album, if a slightly unexpected one. Of course, the shadow of Ennio Morricone looms large. with other comparisons coming to mind include Serge Cainsbourg or Air, while Jack White's voice lends proceedings a startling air, where abrasive rock hounces off classical elegance. Danger Mouse is now, apparently working on a new 📭 album. God only knows what that will sounds like. But if it's anywhere near as good as Rome, we could be in

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for a treat

- Glasvegas Euphoric/Heartbreak (Columbia) (u/u)
- Moly Ghost! Holy Ghost! (DFA) (194)
- Human League (redo (Wall Of Sound) (28/3)
- The Japanese Popstars (ontrol Your Allegiance (Virgin) (28/3)
- Jessie J Who You Are (Island) (28/3)
- Kassidy Hope Street (Mercury) (28/3) ■ Sara Kempe Let Me Fly (Virgin) (28/3)
- The Maine Black & White (Warner Music)
- Emily Osment Fight Or Flight (Virgin) (4/4)
- Panic! At The Disco Vices & Virtues (Decaydance/Fueled By Famen) (28/3)
- Sick Puppies Tripolar (Virgin) (414) Sum 41 Screaming Bloody Murder
- (Mercury) (28/3) Various The Flowerpot (Island) (1114) Jamie Woon Mirrorwriting (candent)

#### SINGLE OF THE WEEK

#### **The Wombats** Jump Into The Fog (14th Floor)





First single proper from The Wombat's forthcoming second album, Jump Into The Fog arrives

hot on the heels of introductory track, Tokyo (Vampires & Wolves) which enjoyed single of the week and hottest record in the world status from Zane Lowe last year. Jump Into The Fog has got off to a strong start at Radio 1 where it is currently A-listed. The track itself is upbeat, memorable and sets a strong precedent for parent album This Modern Glitch, which is released on February 7 and boasts production from Rich Costey, Jacknife Lee and Eric Valentine. The band hit the road in March, where they step up from their recent intimate UK gigs by headlining the HMV Hammersmith Apollo.

#### ALBUM OF THE WEEK

Adele 21 (XL)





Sones) (414)

Recorded in the IIK and US, 21 boasts a cast of top-drawer collaborators. Bleeding Love composer Rvan

Tedder teams up with Adele to deliver the stunning Rumour Has It and piano ballad Turning Tables, while Paul Epworth co-wrote and produced three tracks on the album - among them, lead single Rolling In The Deep which has got the album's campaign off to a soaring start. Dan Wilson, formerly of Semisonic, is credited on album closer Someone Like You, and elsewhere there are a bunch of Rick Rubin productions and co-writes with fellow Brits Eg White, and Fraser T Smith. Written and recorded in the wake of a relationship breakup, 21 has ensured Adele's troubled recent history has a silver lining. A breathtaking return.

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## **Key releases**

## Chase & Status lead pre-release pack



chart champion, 21 by Adele, now released the online's main retailers all have new titles at the top of their pre-release charts. And they are all different, with Amazon customers selecting PJ Harvey's Let England Shake. HMV's opting for X Factor winner Matt Cardle's upcoming debut and Play punters preferring No More Idols by Chase & Status.

ton choice this week, adding second place at HMV and third at Amazon to its Play chart-topper. When one considers Chase & Status's sole previous album More Than Alot peaked at number 49, it might seem surprising that No More Idols is in such demand. But with the album's UK sales to date in excess of 110,000 copies it begins to makes sense

More Idols, first two singles End Credits and Let You Go were both substantial hits and upcoming single Blind Faith is likely to join them. New to Radio 1's A-list, it caused more users of Shazam to tag it for identification purposes than any other song last week, moving 2-1 on the list while Champion closes 10-2 for Chipmunk feat. Chris Brown

weeks, Rihanna's Only Girl (In The World) remains at number one in Last.fm's overall chart. while her friend Katy Perry is still at number two with Firework. Perry's wait may be over soon, but Rihanna could replace herself, with follow-up What's My Name jumping 11-7 this week.

#### Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	EMINEM	1878	311
2	SOULJA BOY TELL 'EM	1440	207
3	LADY GAGA	1181	15
4	RIHANNA	1026	115
5	DEMI LOVATO	858	-65
6	DRAKE	723	5
7	JASMINE V	635	-194
8	KE\$HA	628	-39
9	TOKIO HOTEL	614	287
10	LIL WAYNE	558	125
11	THE BLACK EYED PEAS	470	-80
12	MIRANDA COSGROVE	461	72
13	THE LONEIY ISLAND	436	14
14	TAYLOR SWIFT	429	33
15	GORILLAZ	418	137
16	TREY SONGZ	385	-90
17	MICHAEL JACKSON	355	-62
18	AVRIL LAVIGNE	294	8
19	TIËSTO	288	113
20	PARAMORE	278	-54

music metric

#### Top 20 Play Pre-release chart

os	ARTIST	Title	Labe
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- CHASE & STATUS No More Idols Verti
- BEADY EYE Different Gear... Beady Eye
- **ELBOW** Build A Rocket Boys Polydor
- CLARE MAGUIRE Light After Dark Polydor
- GLEE CAST Glee The Music Vol. 4 Epic
- AVRIL LAVIGNE Goodbye Lullaby (olumbia 6
- LADY GAGA Born This Way Interscope
- GEORGE MICHAEL Faith Epic Ω
- **DEVILDRIVER** Beast Roadrunner
- 10 THE STREETS Computers & Blues 679/Atlantic
- 11 TIFFANY PAGE Walk Away Slow Mercury
- 12 JAMES BLAKE James Blake Atlas/A&M
- 13 KEŚHA Animal + Cannibal RCA
- 14 PJ HARVEY Let England Shake Island
- 15 MY BLOODY VALENTINE Loveless Sony
- 16 VACONES What Did You Expect... Columbia
- 17 OTEP The Ascension Eone
- 18 CHAPEL CLUB Palace Polydor 19 DR DRE Detox Interscope
- 20 NOAH & THE WHALE Last Night... Mercury

PLAY.com

#### Top 20 Amazon Pre-release chart

- Pos ARTIST Title Label
- PJ HARVEY Let
- **ELBOW** Build A Rocket Boys Polydor
- CHASE & STATUS No More Idols Vertigo
- **GEORGE MICHAEL** Faith Epic
- GLEE CAST Glee The Music Vol. 4 Epic
- THE SECRET SISTERS The Secret Sisters Decca
- JAMES BLAKE James Blake Atlas/A&M BEADY EYE Different Gear... Beady Eye
- MOGWAI Hardcore Will Never... Rock Action
- 10 VARIOUS The Art Of The 12 Inch Salvo
- 11 CLAUDIA BRUCKEN Combined Salvo
- 12 FGTH Liverpool Salvo
- 13 REM Collapse Into Now Warner Brothers
- 14 VARIOUS Golden Age Of Rock 'N' Roll 12 Ace
- 15 CHAPEL CLUB Palace Polydor
- 16 AVRIL LAVIGNE Goodbye Lullaby Columbia 17 MURRAY GOLD Dr Who Xmas Carol Silva Screen
- 18 JESSIE J Who You Are Island
- 19 THE STREETS Computers & Blues 679/Atlantic
- 20 HUMAN LEAGUE Credo Wall Of Sound

amazon.co.uk

#### Top 20 HMV Pre-release chart

#### Pos ARTIST Title Labe

- MATT CARDLE
- CHASE & STATUS No More Idols Vertigo
- BEADY EYE Different Gear... Beady Eye
- **ELBOW** Build A Rocket Boys Polydor
- THE WOMBATS Proudly Present... 14th Floor
- JAMES BLAKE James Blake Atlas/A&M
- THE BOXER REBELLION Cold Still Absentee
- LITTLE COMETS In Search Of... Dirty Hit **DEVILDRIVER** Beast Rozdrunner
- 10 PJ HARVEY Let England Shake Island
- 11 AVRIL LAVIGNE Goodbye Lullaby ( mmble 12 LADY GAGA Born This Way Interscope
- 13 JESSIE I Who You Are Island
- 14 THE STREETS Computers & Blues 679/Atlantic
- 15 HERCULES/L AFFAIR Blue Songs Moshi Moshi
- 16 RISE AGAINST Endgame Geffen
- 17 REM Collapse Into Now Warner Brothers 18 GLASVEGAS Euphoric/Heartbreak (alumbia
- 19 VACONES What Did You Expect... (olumbis
- 20 THIRTEEN SENSES Crystal Sounds PIAS

#### hmv.com

#### Top 20 Last.fm Overall chart

- Pos ARTIST Title Label
- RIHANNA Only Girl (In The World) Def Jar
- KATY PERRY Firework Virgin
- MUMFORD & SONS The Cave seene
- DAFT PUNK Derezzed Walt Disney RIFFY CIYRO Many Of Horror with Floor
- THE XX Crystalised Young Turks 6
- RIHANNA What's My Name? Def Jam
- MUMFORD & SONS Little Lion Man Island
- THE XX Islands Young Turks
- 10 THE XX VCR Young Turks 11 ELLIE GOULDING Your Song Polydor
- 12 IAMES BLAKE Limit To Your Love Atlas/A&M
- 13 ELLIE GOULDING Starry Eyed Polydor
- 14 TEMPER TRAP Sweet Disposition Infectious
- 15 KANYE WEST All Of The Lights Def Jam 16 BON IVER Skinny Love 4AD
- 17 KANYE WEST Dark Fantasy Def Jam
- 18 ARCADE FIRE Ready To Start Sonovox
- 19 THE XX Intro Young Turks
- 20 KATY PERRY Teenage Dream Virgin

lost-fm

#### **CATALOGUE REVIEWS**

#### SCRITTI POLITTI Absolute (Virgin CDV 3078)



Cricitically throughout the Eighties, Scritti Politti

launched as an edgy post-punk outfit before racking up a string of mainstream hit singles. The bristling new wave sound of tracks such as Wood Beez (Pray Like Aretha Franklin) and Absolute were given a glossy sheen by the smooth vocals of vocalist Green Gartside, who was equally at home on the haunting and loping lovers rock style of early single The Sweetest Girl, and – aided and abetted by Shabba Ranks - turned The Beatles' She's A Woman into a likeable reggae romp. The more reflective and sublime beauty of Oh Patti (Don't Feel Sorry For Loverboy) is another highlight, and the album also includes two excellent new tracks, Day Late And A Dollar Short and A Place We Both Belong.

## MARLENA SHAW

Sweet Beginnings (Big Break CDBBR 0030)/Take A Bite (soulmusic.com SMCR 5008)



A jazz singer first and foremost. Marlena

in her long and distinguished career and is primarily known in the UK for California Soul and Woman Of The Ghetto, Sweet Beginnings was a superb soul album, with the sweet Johnny, and upbeat Pictures And Memories both impressing, but the album's highlight is a partspoken track melding Shaw's own Yuma and the Goffin/King classic Go Away Little Boy. Take A Bite is a less vital but hugely enjoyable disco excursion helmed by Meco and featuring suitably enlivened versions of Sam & Dave's I Thank You, Diana Ross' Touch Me In The Morning and even the Sinatra staple It Was A Very Good Year.

#### VARIOUS The Art Of The 12" (7TT/Salvo SALVODCD 213)



influential and successful in the Eighties, the

ZTT label is suitably celebrated on this 2CD deluxe boxed set, which includes 150 minutes of musical magnificence from Trevor Horn and his stable of stars. Although ZTT compilations have been fairly common of late, this set earns its keep by including remixes previously only available on vinyl, on import or not available at all, as well as a healthy scattering of familiar versions of favourites. Propaganda, 808 State, Act, Art Of Noise and Frankie Goes To Hollywood (whose "Young Person's Guide To The 12-Inch' version of Rage Hard crops up) are among those on hand to make sure the album lives up to its stickered claim to be "the definitive 80s remix album"

#### STEVIE WONDER I Was Made To Love Her - The Collection (Spectrum/Motown



breathtaking simplicity

exuberance of Stevie Wonder's early Motown recordings takes centre stage here, with nine UK Top 20 hits among 12 tracks dating from the period 1966 to 1970 making up this budget release. Original compositions such as I Was Made To Love Her, Signed Sealed Delivered (I'm Yours) and My Cherie Amour and covers like Blowin' In The Wind and For Once In My Life are all handled with the same deft ease by Wonder, who was still a teenager when the last of them was recorded. As a primer for further investigation of Wonder's canon or as a stand-alone set, this is hard to beat.

## CATALOGUE





ADELE Make You Feel My Love / XL (PIAS)

ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Decca (ARV)

3 MUSE Feeling Good / A&E (CIN) AMY MACDONALD This Is The Life / Vertigo (ARV)

KINGS OF LEON Sex On Fire / Hand Me Down (ARV) ETTA JAMES At Last / MCA/Island (ARV) 6

BEYONCÉ Listen / columbia (AR 8 JOURNEY Don't Stop Believin' / columbia (ARV)

SNOW PATROL Chasing Cars / Fiction (ARV)

10 GERRY RAFFERTY Baker Street / EMI (E) **11** 9 MIA Paper Planes / XL (PIAS)

TINA TURNER Proud Mary / Capitol (E) 12 pr

RIHANNA Unfaithful / Def Jam (ARV **13** 10 FLORENCE + THE MACHINE YOU Got The Love / Island (ARV)

15 VAMPIRE WEEKEND A-Punk / XL (PIAS)

THE SCRIPT The Man Who Can't Be Moved / Phonogenic (ARV) 16 KINGS OF LEON Use Somebody / Hand Me Down (ARV) **17** 7

THE KILLERS Mr Brightside / Lizard King/Mercury (ARV) 18 14

TAKE THAT Rule The World / Polydor (ARV) V CAT STEVENS Can't Keep It In / Island (ARV)

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## Charts clubs

#### **Upfront club** Top 40 wks ARTIST Title/ la ROGER SANCHEZ & FAR EAST MOVEMENT FEAT. KANOBBY 2Gether / SKEPTA VS N-DUBZ So Alive / 3 Beat Blue/AATW WYNTER GORDON Dirty Talk / Atlantic TOM NOVY & LIMA Now Or Never 2011 / Kosm ARMIN VAN BUUREN/SOPHIE ELLIS-BEXTOR Not Giving Up On Love I AATM ALEXIS JORDAN Good Girl / StarRoc/RocNation/Columbia BOB SINCLAR FEAT, SEAN PAUL TIK TOK / AATW COCKNBULLKID Hold On To Your Misery / Island/Moshi Moshi ERIC PRYDZ Niton (The Reason) / Data/Mos 10 LAIDBACK LUKE FEAT. JONATHAN MENDELSOHN Timebomb / New State **11** 11 YASMIN On My Own I Mos KATY PERRY E.T. / Virgin 12 16 HER MAJESTY & THE WOLVES Stars In Your Eyes / Chime 13 KLAAS & BODYBANGERS Freak / Scream And Shout LOICK ESSIEN & N-DUBZ Stuttering / RCA **15** 22 2 16 NEW KESHA We R Who We R / Columbia LEXVAZ Green (EP): Versus/Up & Down/Forests / White Label DAVID GUETTA FEAT. RIHANNA Who's That Chick? I Positiva Nirgin 18 12 19 VARIOUS Loverush Digital Winter Sampler 2011 / Loverush Digital RUBY GOE FEAT. POET NAME LIFE Beat Breaking Boy / Goe 20 28 2 SUNDAY GIRL Stop Hey / Geffen **21** 24 22 25 VARIOUS Matt Waterhouse Represents - 2011 Sampler Ep / White label TIESTO V DIPLO FEAT. BUSTA RHYMES ('mon / Wall Of Sound 23 NEW **24** 29 S6 BOY FEAT. KAZZ KUMAR The Love Song / Angrygirl Happyboy/4 Play CHASE & STATUS FEAT. LIAM BAILEY Blind Faith / Vertigo **25** 18 USHER More / LaFace **26** 21 6 **27** 26 SCOTT & LEON You Used To Hold Me 2011 / S&L Recordings 28 NEW JES Awaken / Magik Muzik **29** 35 MARTIN SOLVEIG FEAT. DRAGONETTE Hello / 3 Beat Blue/AATM 30 NEW ORANGE HILL PRODS FEAT, CHINO & RITCHIE DAN Dan Man / Flectrobashy/IMI DAMIEN S FEAT. LEE THOMAS Long Lost Summer Love / Loverush Digital 31 NEW 32 THREE 'N' ONE PRESENTS JOHNNY SHAKER Pearl River 2010 / Zouk TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher / 4th & Broadway **33** 40 OBSESSIV FEAT. SOPHIA MAY | Will Never Give You Up / Digital Love 34 NEW **35** 17 3 ANNIE LENNOX Universal Child / Island 36 RIHANNA FEAT. DRAKE What's My Name? I pef Jam MILK & SUGAR Hey (Nah Neh Nah) / Mos 37 NEW **38** 36 WRETCH 32 Traktor / Mos/Levels Recording PATRICK HAGENAAR FEAT, JON JUNIOR We Feel The Same / Houseworks KATY B FEAT. MS DYNAMITE Lights On / Columbia/Rinse

#### **Commercial pop** Top 30 ROGER SANCHEZ & FAR EAST MOVEMENT FEAT. KANOBBY 2Gether WYNTER GORDON Dirty Talk / Atlantic TAIO CRUZ FEAT. TRAVIÉ MCCOY & KYLIE MINOGUE Higher / 4th & Broadway SKEPTA VS N-DUBZ So Alive / 3 Beat Blue/AATW RIHANNA FEAT. DRAKE What's My Name? I Def Jam CHER You Haven't Seen The Last Of Me / RCA BOB SINCLAR FEAT. SEAN PAUL TIK TOK / AATW KATY PERRY E.T. / Virgin NEW 1 10 FE-NIX Red Light / Genetic ALEXIS JORDAN Good Girl / StarRoc/RocNation/Columbia HER MAJESTY & THE WOLVES Stars In Your Eyes / Chime 12 NEW DIONNE MITCHELL I Love Music / Krackle/Dauman 14 15 DAVID GUETTA FEAT. RIHANNA Who's That Chick? I Positiva Virgin 15 IOICK ESSIEN & N-DIIR7 Stuttering / PCA 16 17 TINCHY STRYDER FEAT. MELANIE FIONA Let It Rain / 4th & Broadwa 18 USHER More / LaFace ERIC PRYDZ Niton (The Reason) / Data/Mos 20 NEW 1 JLS FEAT. TINIE TEMPAH Eyes Wide Shut / Epic BRITNEY SPEARS Hold It Against Me / Jive 21 NEW RUBY GOE FEAT. POET NAME LIFE Beat Breaking Boy I Goe 22 NEW 23 ARMIN VAN BUUREN/SOPHIE ELLIS-BEXTOR Not Giving Up On Love / AATW CLK No Matter What / AATW 24 KATY PERRY Firework / virgin 26 S6 BOY FEAT. KAZZ KUMAR The Love Song / Angrygiri Happyboy/4 Play FLO-RIDA Turn Around (5,4,3,2,1) / Atlantic 27 STACEY JACKSON I Am A Woman I 38ig 28 23 JODIE AYSHA I Am A Pozer (Zer Zer Zer) / J A 29 HURTS Sunday / Major Label/RCA

## Sanchez gets it 2Gether to secure a club double



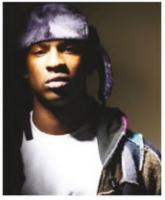
The latest in a long line of number one club hits for Roger Sanchez 2Gether makes identical 5-1 leaps on the Upfront and Commercial Pop charts this week, though the magnitude of its victory varied enormously. It won the Upfront chart at a canter, with a 19.15% margin over runner-up, So Alive by Skepta feat. N-Dubz, but was merely 0.32% ahead of Wynter Gordon's Dirty Talk on the Commercial Pop list.

2Gether fuses Sanchez's trademark tribal house to vocal samples from The B52s' Love Shack, and adds commercial sweetening in the form of "electro-hop" act Far East Movement's assists. The result is a dynamic floorfiller with enormous appeal in a plethora of mixes from Sidney Samson, Blacktron, Antine

Clamaran, Cvantific, Subscape and Sanchez himself.

While improving 3-2 on the Commercial Pop chart, Dirty Talk also moves 4-3 on the Upfront chart. and is clearly a big hit for Wynter Gordon. Number one in Australia at the moment for the New Yorker, it is her debut solo single although she topped the Commercial Pop chart and reached number two Upfront last November as vocalist on The Freemasons' Believer.

Rihanna's What's My Name? continues to enjoy a substantial lead on its third week atop the Urban chart, where Willow Smith's Whip My Hair bounces 3-2, primarily because Usher's More, with which it swaps positions, is losing support more rapidly.



Alive with possibility: Skepta climbs eight places to two on the Unfront 40



Talking the talk: Wynter Gordon puts pressure on the top spots in both the Unfront and Commercial charts

#### **Urban** Top 30

Pos	Last	Wks	ARTIST Title: label
1			RIHANNA FEAT. DRAKE What's My Name? I Def Jam
2	3	9	WILLOW SMITH Whip My Hair / Columbia/Roc Nation
3	2	6	USHER More / laface
4	5	3	LOICK ESSIEN & N-DUBZ Stuttering / RCA
5	2C	2	RETROSPEXX FEAT J2K, SKIBADEE & LEEE JOHN R.A.V.E.R. / White label
6	4	5	TINIE TEMPAH FEAT. KELLY ROWLAND Invincible / Parlophone
7	6	8	WRETCH 32 Traktor / MoS/Levels Recordings
8	7	7	KATY B FEAT. MS DYNAMITE Lights On / Columbia/Rinse
9	1.0	1.1	BLACK EYED PEAS The Time (Dirty Bit) / Interscope
10	23	2	SKEPTA VS N-DUBZ So Alive I 3 Beat Blue/AATW
11	13	15	GYPTIAN Hold You / MoS/Levels Recordings
12	ç	6	TALAY RILEY Sergeant Smash / Jive
13	11	9	FAR EAST MOVEMENT FEAT. CATARACS & DEV Like A G6 / Interscope/Cherrytree
14	15	3	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY (oming Home / Interscape
15	8	6	FLO-RIDA Turn Around (5,4,3,2,1) / Atlantic
16	14	6	FE-NIX Red Light / Genetic
17	19	3	DAVID GUETTA FEAT. RIHANNA Who's That Chick? I Fositive Nirgin
18	26	2	TOM GLIDE & THE LUV ALL STARS LUV IS COMING Up / Expension
19	12	4	EDEI Loved / Alma
20	18	6	N-DUBZ Girls / AATW/Island
21	17	1.5	WILL.I.AM FEAT. NICKI MINAJ Check It Out / Interscope
22	16	10	JAY SEAN FEAT. NICKI MINAJ 2012 (It Ain't The End) / Island
23	21	13	RIHANNA Only Girl (In The World) / Def Jam
24	NEW	1.	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher / 4th & Broadway
25	25	6	DR DRE FEAT. SNOOP DOGG & AKON Kush / Interscope
26	22	7	MICHAEL JACKSON & AKON Hold My Hand I Sony

NATHAN WATSON Reach Out (You've Got A Friend) / Strawberry Moon

KACI BATTAGLIA FEAT. LUDACRIS Body Shots / Warner Brothers

JASON DERULO The Sky's The Limit / Beluga Heights/Warner Bros

SKEPTA FEAT. PREEYA KALIDAS (ross My Heart / 3 Beat/AATW/BEK

#### Cool Cuts Top 20

- Pos ARTIST Title
- MODESTEP Feel Good
- 2 BASTO! Gregory's Them
- TIESTO V DIPLO FEAT. BUSTA RHYMES C'mon (Catch' Em By Surprise) CHROMEO FT ELIY JACKSON Hot Mess
- 5 MAGNETIC MAN Getting Nowhere
- 6 ALEXIS JORDAN Good Girl INNA 10 Minutes
- 8 MOOGMONKEY Just Can't Stop
- 9 DANNY BYRD Tonight
- **10 ALEX METRIC & STEVE ANGELLO** 
  - Open Your Eyes
- 11 HIIRTS Sunday
- 12 PROFESSOR GREEN. FEAT. **MAVERICK SABRE** Jungle
- 13 BLAME FEAT. JOCELYN BROWN
  - Set Me Free
- 14 X-PRESS 2 Get On You
- 15 JON GIOVANNI Take Off
- 16 ERICK MORILLO & EDDIE THONEICK Live Your Life
- 17 DAVE SPOON FEAT. TV ROCK Fiveg 18 NATASHA BEDINGFIELD Strip Me
- 19 THERESE Drop It Like It's Hot
- 20 EDX Embrace



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

27 NEW 1

28 24

29

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## **Charts analysis**

### **Analysis** Alan Jones



## Hats off to Bruno's chart double top

WITH GRENADE DEFUSING an attempt to dethrone it by Adele and parent album Doo-Wops & Hooligans outselling all other albums by a margin of more than two to one. Bruno Mars becomes the first US-born male solo star to simultaneously top the singles and albums charts since October 1993. Then it was Meat Loaf who ruled the singles survey with I'd Do Anything For Love But I Won't Do That and the album chart with Bat Out Of Hell II - Back Into Hell

Grenade and Mars' introductory solo single Just The Way You Are (Amazing) helped to stoke up demand for Doo Wops & Hooligans, which previously sold more than 7,000 copies as an import, charting as high as number 79 Its belated domestic release precipitated sales of 86,243 copies last week and delivered Warner Music's Elektra label its first number one album since 2001, when Staind's Break The Cycle topped the list Although UK consumers had to wait 15 weeks longer than most for Doo-Wops & Hooligans they have delivered the album's first number one placing to date - it peaked at number two in New Zealand and Canada, and at three in the US and Australia along with Ireland, where it reenters the chart at number one this week

Mars' sky high start is enough to end Rihanna's three-week run at number one with Loud, which dips to number two (36,133 sales) and also prevents White Lies from

securing their second number one copies. Despite the success of the album - which has thus far sold singles managed to dent the top 30. off to an excellent start, with sales of Lose My Life's first frame, though it has to settle for a less lofty number three debut.

US band The Decemberists' latest album The King Is Dead secures them their major chart breakthrough. Of five previous albums, only the most recent -2009's The Hazards Of Love charted, and even that peaked at number 50. The King Is Dead debuts at 24 this week (7,641 sales) and the news from the US is even better, with the album on schedule to debut at number one

album. Released two years ago this week, White Lies' debut album To Lose My Life took advantage of a soft January market to debut at number one, on sales of 28,916 189,717 copies - none of its three Follow-up Ritual's introductory single Bigger Than Us has not set the chart on fire either, debuting at number 42 a fortnight ago and rebounding 62-54 (5,742 sales) in the current chart. But Ritual itself is 29,621 copies - 2.44% more than To

later this week. Veteran rockers Mötorhead and

veteran rockers wiotornead and
Magnum both return to the chart
with new albums this week - and for
both bands it's the fifth decade in a
row in which they have charted.
Mötorhead snare a number 45
debut (3,626 sales) with The World
Is Yours. It is their 19th chart album
since their 1977 debut, Magnum

A	Albums Price comparison chart						
	ARTIST Album	Amazon	HMV	Play.com	Tesco		
1	BRUNO MARS Doo Wops	£6.99	£7.99	£11.49	£6.99		
2	RIHANNA Loud	£7.00	£8.99	£9.99	£7.00		
3	WHITE LIES Ritual	£7.93	£7.99	£11.49	£8.99		
4	PLAN B The Defamation Of	£4.99	£499	£6.99	£4.99		
5	ELLIE GOULDING Lights	£4.99	£499	£6.99	£6.09		

#### Sales statistics

Sales

Sales	3,145,937	1,551,882
prev week	3,210,812	1,593,373
% change	-2.0%	-2.6%
Vs last week	Compilations	Total albums
Sales	271,301	1,823,183
prev week	309,373	1,902,747
% change	-12.3%	-4.2%
Year to date	Singles	Artist albums
Sales	9,648,033	5,103,752
vs prev year	8,627,766	4,933,007
% change	+11.8%	+3.5%
Vear to date	Compilations	Total albums

959.881

+2.8%

Compiled from sales data by Music Week

vs prev year 933,620

6063.633

5.866.627

+3.3%

first charted in 1978 and made the chart in the 2000s only with the 2007 set Princess Alice & The Broken Arrow, which reached number 70. Their 13th chart album. The Visitation, improves on that, debuting at number 55 (3,073 sales). Mötorhead are an Anglo/Swedish trio these days, with an average age of 54, with only Lemmy (65) left from its original incarnation. With two original members in its line-up

Magnum is a quintet with an

average age of 56. Other debuts this week: Anna Calvi's self-titled set (number 40. 3,820 sales) and Pearl Jam's Live On Ten Legs (49, 3,462 sales). Although the latter album is only the second live set from Pearl Jam to chart beating the similarly titled Live On Two Legs (number 68, 1998) they hold the record for releasing more live albums than any other band, with a staggering total of 322 thus far. 315 of which are 'official bootlegs'.

Topping the compilation chart for the 10th week in a row, Now That's What I Call Music! 77 sold a further 14.808 copies last week. lifting its career sales to 1,256,556.

Overall album sales dipped by 4.18% week-on-week to 1,823,183 -3.68% below same week 2010 sales of 1,892,908. It is the fifth week in a row they have declined

Trailing in initial midweek sales flashes, Grenade detonated a further 109,960 sales last week. eventually retaining its position at the top of the singles chart, well ahead of Adele's Rolling In The Deep. The introductory single from Adele's second album 21, released today (Monday), Rolling In The Deep is her second number two hit. taking the position three years to the week after Chasing Pavements did the same. Chasing Pavements hung on for three weeks at number two, all of them behind Basshunter's Now You're Gone. Its first-week sales

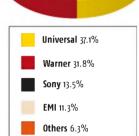
comparatively modest 28.620. little more than a third of the 82,975 copies that Rolling In The Deep sold last week. Adele was one of four female solo artists in the Top 10 that week, the others being Robyn, Rihanna and Britney Spears. She is also one of four this week, and although Robyn has been replaced by Jessie J. both Rihanna and Britney Spears are in contention with their latest singles.

New at number one in the US. where it sold more than 411.000 copies last week. Britney Spears Hold It Against Me debuts here at number six (38.779 sales). While that suggests Spears is bigger in America. Hold It Against Me is her 21st Top 10 hit and only her ninth in America.

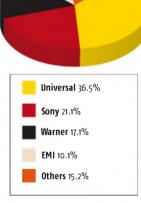
As luck would have it, Spears' single's release coincided with the UK screening of the Britney tribute episode of Glee. Six songs from the episode, entitled Britney/Brittany pour into the Top 200 this week. There are covers of the Spears hits Toxic (number 40, 7,614 sales), 1 m A Slave 4 U (97. 3,008 sales), ...Baby One More Time (104, 2,776 sales), Me Against The Music (110, 2,534 sales) and Stronger (126, 2,092 sales). The only exception is The Only Exception, a cover of Paramore's 2010 hit, which debuts at 45 (6,441 sales), while generating enough interest in the original for it to re-emerge at number 52 (5,909 sales). Spears' compilation, The Singles Collection, is also resurgent, its sales increasing 466.10% week-onweek to 3,561, enough for it to reenter the album chart at number 47. That's its highest chart placing since it debuted at number 38 in December 2009. Its career sales rise to 77.947.

In addition to the new Adele and Britney Spears hits, three other songs debut inside the Top 10 this week: Diddy racks up his 29th hit with Coming Home (number four, 49,986 sales), which is credited to Diddy Dirty Money feat. Skylar; UK grime act Wrench

## **ARTIST ALBUMS**



## **SINGLES**



32 feat. L makes his chart debut with Traktor (five, 41.665 sales); and Anglo/Brazilian Aggro Santos secures his third hit. debuting at number eight (29,133 sales) with Like U Like. Santos' debut hit Candy was a number five hit last year, with vocals from former Pussycat Doll Kimberly Wyatt. while Like U Like features Girls Aloud's Kimberley Walsh. It is the first time that half of the Top 10 has contained new entries for 25 weeks.

Despite the new influx singles sales dip 2.02% week-on-week to 3.145.937 - 3.86% above same week 2010 sales of 3.029.142.

#### **International charts coverage** Alar

#### **James Blunt troubles albums** rundowns across the world

Autumn was a good time for UK on the world's charts, with breakthrough acts such as Hurts, Tajo Cruz, Plan B. Florence + The Machine, Mumford & Sons, Eliza Doolittle and Bring Me The Horizon simultaneously charting in five or more territories, while old hands Phil Collins, Eric Clapton, Jimmy Page, Ozzy Osbourne, Sting, Rod Stewart, Joe Cocker, Iron Maiden, Take That, Robbie Williams, John Lennon and The Beatles did likewise

Few of them have survived the winter chart upheavals, especially in the US where for the first time in more than a decade, there are only two UK acts in the Top 100 positions of Billboard's Top 200 album chart. Both are from the list of breakthrough acts mentioned above, though their albums are over a year old. Mumford & Sons' Sigh No More dips a notch to number nine, from its peak, while Florence + The Machine's Lungs descends 26-30

Source: Music Week

## Charts sales



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#### **Indie singles** Top 20 NEW ADELE Rolling In The Deep / XL (PIAS) 2 NEW WRETCH 32 FEAT. L Traktor / Mos/Levels Recordings (ARV) ADELE Make You Feel My Love / XL (PIAS)

- NERO Me & You / MTA (SRD) GYPTIAN HOLD YOU / MoS/Levels Recordings (ARV) 5
- NEW MANRAN Latha Math / Emuhand 6 AFROJACK FEAT. EVA SIMONS Take Over Control / Mos (ARV)
- 8 TIM BERG Seek Bromance (The Love You Seek) / Data/Mos (ARV)
- ALEXA GODDARD Turn My Swag On / Idleidol (Ditto)
- 10 3 THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
- **EXAMPLE** Kickstarts / Data/Mos (ARV) 11 7
- DJ FRESH Gold Dust / Data/Mos (ARV) 12 9
- 13 NEW BEADY EYE Four Letter Word / Beady Eye (PIAS)
- 14 NEW LIKE A G6 Like A G6 / Cover Gurn
- 15 NEW SHY FX FT KANO, DONAE'O & ROSES GABOR Raver / Digital Soundboy (SRD)
- **16** 10 JAMIE WOON Night Air / Candent Songs (ARV)
- ADELE Chasing Pavements / XL (PIAS) **17** 16
- ADELE Hometown Glory / XL (PIAS) 18 15
- ALEX GAUDINO I'm In Love (I Wanna Do It) / MOS (ARV) **19** 11
- 20 NEW #1 ENRIQUE IGLESIAS & LUDACRIS TRIBUTE Tonight (I'm Lovin' You) / MEH

#### **Indie albums** Top 20

- This Last Artist Title / Label (Distributor
- ADELE 19 / XL (P
- NEW THE DECEMBERISTS The King Is Dead / Rough Trade (PIAS)
- 3 NEW ANNA CALVI Anna Calvi / Domino (PIAS)
- THE XX Xx / Young Turks (PIAS)
- NEW MAGNUM The Visitation / Steamhammer (Ph 5
- BRITISH SEA POWER Valhalla Dancehall / Rough Trade (PIAS)
- VAMPIRE WEEKEND (ontra / xi (PIAS)
- NEW ALTER BRIDGE Live From Amsterdam / Drg Global (RSK) 8
- **EXAMPLE** Won't Go Quietly / Data/Mos (ARV) 9 6
- **BELLOWHEAD** Hedonism / Navigator (PROP) 10 9
- 11 NEW SOCIAL DISTORTION Hard Times And Nursery Rhymes / Epitaph (ADA/CIN)
- 12 NEW SLEIGH BELLS Treats / Mom+Pop (ARV)
- ED SHEERAN No 5 Collaborations Project / Sheeran Lock (TUNECDAE)
- SUEDE The Best Of / suede/Mos (ARV) 14 R
- MADNESS Ultimate Madness / Salvo/Union Square (PH) **15** 10
- THE NATIONAL High Violet / 4AD (PIAS) 16 9
- THE TEMPER TRAP Conditions / Infectious (PIAS) 17 11
- 18 NEW THE PHOENIX FOUNDATION Buffalo / Memphis Industries (PAS)
- THE GASLIGHT ANTHEM American Slang / Side One Dummy (PAS)
- 20 RE CARO EMERALD Deleted Scenes From The Cutting Room Floor / Diamanico (ADA/CIN)

#### Indie albums breakers Top 10

Llones

- NEW SOCIAL DISTORTION Hard Times And Nursery Rhymes / Epitadh (ADA/CIN) SLEIGH BELLS Treats / Mom+Pop (ARV)
- ED SHEERAN No 5 Collaborations Project / Sheeran Lock (TUNECORE)
- THE PHOENIX FOUNDATION Buffalo / Memohis Industries (2445)
- CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatico (ADA/CIN)
- WARPAINT The Fool / Rough Trade (PIAS)
- JOHN GRANT Queen Of Denmark / Bella Union (RODM/ARV)
- WIRE Red Barked Tree / Pink Flag (CARGO)
- A DAY TO REMEMBER What Separates Me From You / Victory (PAIS)

#### Compilation chart Top 20

- VARIOUS Now That's What I Call Music! 77 /
- 2 VARIOUS The Workout Mix 2011 / AATWUMTV (ARV)
- VARIOUS The Sound Of Dubstep Vol 2 / Ministry (ARV) 3
- VARIOUS Running Trax 2 / Ministry (ARV)
- VARIOUS R&B Collection 2011 / Sony Music/UMTV (ARV)
- VARIOUS Clubland X-Treme Hardcore 7 / AATMIN TO (ARV 6
- VARIOUS Anthems Electronic 80s 2 / EMITVIMOS (ARV) 7
- 8 VARIOUS Pop Party 8 / UMTV (ARV)
  - VARIOUS Clubland 18 / AATW/UMTV (ARV)
- 10 VARIOUS BBC Radio 1's Live Lounge - Vol 5 / Sony MusiciUM.TV (ARV)
- VARIOUS American Anthems / EMI TV/Sony (ARV) 11 11
- VARIOUS Anthemis Disco / Mos/Rhino (ARV) 12 1
- 13 15 VARIOUS The Annual 2011 / Mos (ARV)
- 14 13 VARIOUS Floorfillers 2011 / AATW/UMTV (ARV)
- 15 VARIOUS Until One - Swedish House Mafia / Mrgin (E)
- VARIOUS Anthems Electronic 80s / EMI TVIMOS (ARV) **16** 16
- VARIOUS Westwood The Big Dawg Is Back / Universal TV (ARV) **17** L4
- VARIOUS Work It Out / sony (ARV) 18 13
- VARIOUS Dreamboats And Petticoats Four / EMITWUMTV (ARV) 19
- 20 VARIOUS Superclub / EMI TWONE More Tune (CIN)

#### **Rock albums** Top 10

- 1 NEW MÖTORHEAD The World Is Yours / upril
- 2 NEW PEARL JAM Live On Ten Legs / Monkey Wrench/Island (ARV)
- NEW MAGNUM The Visitation / Steamhammer (PH)
- LINKIN PARK A Thousand Suns / Warner Brothers (CIN) 4
- LED ZEPPELIN Mothership Best Of / Atlantic (FIN) 5
- 6 FOO FIGHTERS Greatest Hits / RCA (ARV)
- NEW AITER BRIDGE Live From Amsterdam / Dc3 Global (RSK)
- PARAMORE Brand New Eyes / Fueled By Ramen/Atlantic (CIN)
- 9 NEW TIMES OF GRACE The Hymn Of A Broken Man / Roadrunner (ADA/CIN)
- MUSE The Resistance / Helium 3/Warner Bros (CIN) **10** 6

#### Classical albums Top 10

- - ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade / Decca (ARV)
- ANDRE RIEU Forever Vienna / Decca (ARV)
- ANDRE RIEU The Collection / Philips (ARV)
- RUSSELL WATSON La Voce / Epic (ARV)
- NEW ANDREAS SCHOLL O Solitude / Decca (ARV) ANDRE RIEU Dreaming / Decca (ARV)
- NEW VP/WELSER-MOST New Year's Concert 2011 / Decca (ARV)
- ANDRE RIEU The Magic Of / Motif (Delta/SonyDADC)
- KATHERINE JENKINS The Ultimate Collection / Decca (ARV)
- KATHERINE JENKINS Premiere / In (E)

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1-40 Inter Inter Inter

100 BOCK AT LANCON LINE (SANCE)

100

## 10 NEW FUJIYA & MIYAGI Ventriloquizzing / full Time Hobby (PIAS)



There were twice as many Brits in the top half of the chart a week ago: Susan Boyle's The Gift dives 78-160, and Taio Cruz's Rokstarr falls 75-125 James Blunt's Some Kind Of Trouble which was issued in the US six days ago - should make the Top 10 later this week, while Adele's 21 will surely do likewise in the following week.

Mumford & Sons' album also remains at number one in New Zealand, while improving its position in Ireland (15-10), Flanders (28-16), Australia (44-37), Germany (66-63) and Austria (72-67) but slipping in Canada (5-6) and the Netherlands

James Blunt's album is on the charts in more countries than any other current UK album, namely Switzerland (11-11), Australia (15-12). Wallonia (9-14). New Zealand (13-14). France (13-15), the Netherlands (16-17), Germany (20-20), Canada (41-26), Austria (25-29), Denmark (26-32), Italy (34-37), Flanders (42-38), Spain (89-78) and Ireland (75-78).

Even before it charts Stateside

Charting in 20 territories just five weeks ago, Susan Boyle's album's decline is understandable, as it comprises largely of seasonal songs with Christmas or winter as their

subjects. Aside from the US. The Gift. continues to chart in Flanders (2-8). New Zealand (5-8), South Africa (14-15), Australia (16-19), The Netherlands (17-23), Ireland (16-28), Sweden (20-28) and returns to the chart in Denmark (36).

There were 10 UK acts in the Top 40 in the Czech Republic a few weeks ago but the highest-placed in the current chart is veterans Mötorhead's The World Is Yours, which debuts at number 46. It is the ninth country in which the album has charted thus far, though it remains aloft only in Greece (41-22), Germany (50-48) and Switzerland (61-65).

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## ts sales

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

#### The Official UK Singles Chart



/k	wk	chart	(Producer) Pu ɔ̃lisher (Writer)		wk	wk	cha
	1	2	BRUNO MARS Grenade Elektra/Atlantic USAT21001883 (CIN) (The Smeezingtons) Sony ATVIEM/I/Warner Chappell/Bug/Windswept/CC (Mars/Lawrence/Levin/Brown/Kelly/Wyatt)		39	31	6
	New		ADELE ROlling in The Deep XL GBBKS1000335 (PIAS) (Epworth) EMIMniversal (Adkins/Epworth)	HIGHEST A NEW ENTRY	40	New	1
	2	9	JESSIE J Do It Like A Dude Island USLM/1029863 (ARV) (The Invisible MeniParker & James) Sony ATVIUniversal/BMS (Cornish(The Invisible MeniParker & James)		41	32	В
	New	,	DIDDY DIRTY MONEY FEAT. SKYLAR GREY Coming Home Interscope USUM71029675 (ARV)		42	34	14
	New		(Alex Da Kidilay-Zitot) EMilUniversaliCC (EMIlUniversaliCC)  WRETCH 32 FEAT. L Traktor Mos/Levels Recordings GBCEN1001119 (ARV)		43	37	31
	New	,	(Scott/Tulsian/Rosiji-Griffith) CC (Scott/Tulsian/Rosiji-Griffith)  BRITNEY SPEARS Hold It Against Me Jive USJI11000320 (ARV)		44	39	11
	3	10	(Dr. Luke/Billboard) Maratoner/Kobalti/Kasz Money/K8/Prescription/Where Da Kasz AL/CYP Two (Martin/Gottwald/Jomphe/N RIHANNA FEAT. DRAKE What's My Name? Def Jam USUM71025031 (ARV)	(cKee)	45	New	v
	New	,	(StarGate/Harrell) EMI/PeerMusic (Eriksen/Hermansen/Graham/Dean/Hale)  AGGRO SANTOS FEAT. KIMBERLEY WALSH Like U Like Future/Mercury GBUV71006574 (ARV)		46	42	5
	4	5	(Mac) Rokstone/Peermusic/Sony ATV (Mac/Hector/Aggro Santos)  KATY B FEAT. MS DYNAMITE Lights On Columbia/Runse 63AAL1001431 (ARV)		47		
			(Geeneus) [MI (Katy BiDaley Geeneus)				
	10	2	JLS FEAT. TINIE TEMPAH Eyes Wide Shut Epic GBARL1001355 (ARV) (Deekay) EMI/Koʻsali'Deekay/CC (Williams/Humes/Sill/Merrygold/lensen/McEwan)	SALES INCREASE	48		
1	6	13	DAVID GUETTA FEAT. RIHANNA Who's That Chick? Fostiva Wirgin FRZiDippopoo (E) (Suettaffuinfort/Riesterer) Sony ATV/Bucks/Talpa/Rister Editions (Hamid/Suetta/Tuinfort/Riesterer)		49	41	17
2	11	8	TINIE TEMPAH FEAT. KELLY ROWLAND Invincible Parlophone GB7TP0900054 (E) (SHI) Sony ATVIEMIZSTRIPES Phrased Differently (Mughal/Okozwu/Anquetiii)		50	36	13
3	13	11	ELLIE GOULDING YOUR SOING Polydor GBUV71005538 (ARV) (lovett) Universal (lohnftaupin)		51	40	13
4	New	,	JODIE CONNOR FEAT. WILEY NOW Or Never Fascination GBUM71027915 (ARV)		52	Re-	enti
5	13	11	(Dawood) SMITUNIVERSAI (Dawood/Connor/AlexandeMAkintola/Cowie)  BLACK EYED PEAS The Time (Dirty Bit) Interscope USIM71025190 (ARV)		53	25	2
6	1/3	4	(will.i.am/DI Ammo) Scny ATV: EMIYCalspen (PENIMarcul World Song (Adams/Pineda/Leroy/Previte/NicollarMarkcwitz)  MARTIN SOLVEIG FEAT. DRAGONETTE Hallo 3 Beat Blue/AATW 6 35XS1000198 (Absolute Arvato)	SALES 🕥	54	62	3
7	9	10	(Solveig) Temps D'Avance (SciveigiSorbate)  FAR EAST MOVEMENT FEAT. CATARACS & DEV LÎKE A GG Interscope/Cherrytree USUM71008138 (AR	SALES INCREASE V)	55	47	2
R	17	18	(The Cataracs) Sony ATV/Hunnypot/Songs Of Mam/Hornall Biothers/La Coquia Nostra (Nishimura/Rich/Choung/Singer-Vine/Ho BRUNO MARS Just The Way You Are (Amazing) Elektra/Atlantic USAT21001259 (CIN)	llowell - Dhai/Co)	56		
9	-	24	(The Smeezingtons Needlz) Illniversal/Warner Chappel (EMI/Bug/IQ (Mars/Lawrence/Levine/Cain/Wallon)	SALES INCREASE			
			ADELE Make You Feel My Love XI 633%50700585 (PIAS) (Abbis) Scory ATV (Bylan)		57		
0		6	MATT CARDLE When We Collide Syco GBHMJDDDD115 (ARV) (Stannard/Howes) Warner Chappell/Good Soldier (Nell)		58		4
1	12	13	RIHANNA Only Girl (In The World) Def Jam USUM71025327 (ARV) 1★ (Staniate/Vee/Harrell) iaMIITruelove (Johnson/Eriksen/Hermansen/Wilhelm)		59	44	17
2	15	3	NERO Ma & You MTA GB6UF1000010 (SRD) (Stephens'Ray) CC (Stephens'Ray)		60	Re-	enti
3	14	14	KATY PERRY FİTEWOTK Virgin USCA21001262 (E)  (Starisate/Vee) Warner Chappellif MilTruelove/Peermusic/DatDamnDean (Hudson/Eriksen/Hermansen/Wilhelm/Dean)		61	New	•
4	16	16	CEE LO GREEN FORGET YOU Warner Brothers USAT21001805 (CIN) * (The Smeeringtons) Chrysalis (1) Noc Corlbus/Music Tamamaanem/EMI/Sod Given (Green/Mars/Lawrence/Brown/Levine)		62	Re-	ent
5	33	2	TINCHY STRYDER FEAT. MELANIE FIONA Lat It Rain 4th & Broadway GBUM71029262 (ARV)	+50% SALES	63	43	13
6	22	11	(Retin) SMUTakenver (Danquah)Ritchie/Sande)  PINK Raise Your Glass Laface USLFzinnnogn (ARV)		64	67	13
7	24	12	(Martin/Shellback) Kobalt/Pink Insidel:MI/Maratone (Pink/Martin/Shellback)  ALEXIS JORDAN Hagpiness StarRoc/RocNation/Columbia USQX31000441 (ARV)		65	54	2
8	19	*7	(Stansate) aMI (Deadmaus/RowelMermansen/triksen)  WILLOW SMITH Whip My Hair (olumbia/Roc Nation USSM11003892 (ARV)		66		
	New		(JukeSox/Obanga/Karter) EM/JUniversal/Darkchild/Dime 4, My JukeSox/R/Jezite Camp (Jackson/Rockwell)  AVRIL LAVIGNE What The Hell RCA USRC11000915 (ARV)		67		
			(Martin/Shellback) Universal/Maratone/Kobalt/Almo (Martin/Shellback/Lavigne)				
	21		CHERYL COLE The Flood Polydor GBUM71027247 (ARV) (Wilkins/Solins) Sony ATVIWarner Tamerlane/Blow The Speakers/Priscilla Hamilton/Power Pen Biz/Priscilla Renea (Hamilton/Power Pen Biz/Priscilla Renea (Hamilt	on/Wilkins)	68		
	23		USHER MORE Laface USLF20900109 (ARV) (RedOne) EMI/RedOne/Prince Charles/Sony ATV/UR - IV (RedOne/Hinshaw/Raymond)		69		
	29		MIKE POSNER COOLER THAN ME J USASSIO15877 (ARV) (Gigamesh) Sony ATVINORTH GreenwaylEric Hollijes (PosneriHollijes)		70	65	2
3	20	6	CEE LO GREEN It's Olk Warner Brothers USAT21002318 (CIN) (ElemenUEpworth) EMUSOny ATVIChrysalis/God Given/45th and 3rd (Cee-loi0fstad/Ceon/Fisher)		71	55	22
4	28	9	OLLY MURS Thinking Of Me Epic/Syco GBARL1001319 (ARV) (Future Cut/Robson) Sony ATVIStage Three/IUniversal/Salfi Isaak (Mus/Robson/Hector)		72	56	16
5	27	11	MCFLY FEAT. TAIO CRUZ Shine A Light Island/Super GBUM71027807 (ARV)		73	52	15
6	26	11	(Cruz/Nglish) EMI/Kobalt/Sony ATV (Cruz/Fletcher/Jones/Poynter/Juc/C/Kas/iye)  TAKE THAT The Flood Polydor GBUM71027717 (ARV)		74	35	2
7	60	2	(Price) EMI/Sony ATV/Universal/Farrell (Barlow/Donald/Drange/Owen/Williams)  TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher 4th & Broadway GBUM71029512 (ARV	HIGHEST	75	66	16
			(Nee/Cruz) EMI/Truelove/Ultra Tunes (Cruz/Nee/McCoy)  PITBULL FEAT. T-PAIN Hey Baby (Drop It To The Floor) J USJAY1000153 (ARV)	CLIMBER			

Artist Title Libel / Catalogue number (Distributor)
(Producer) Publisher (Writer) PROFESSOR GREEN. FEAT. MAVERICK SABRE Jungle Virgin GBAAA1000169 (E) (True Tiger) Sony ATV/Bucks/CC (Manderson/Sabre/Conlon/Gowers GLEE CAST TOXIC Epic USQX91001062 (ARV) (Anders/Astrom/Murphy) EMI/Colgens/BMG Gold/Muriyn (Dennis/Jonback/Winnberg/Karlsson) THE WANTED Lose My Mind Geffen GRIMZ1027710 (ARV) lk/The Wicebcys) Air Chrysalis/Kobait (Woodford/Yaccub/Falk NELLY Just A Dream Island USUM71020948 (ARV)
(Jonsin/Love) Universel/Foreyl/imipub/Rico Love is Still A Rapper/EM/Jackie Frost/Jesse Jaye/Reach Global (Haynes/Scheffer/Love/Romano) EMINEM FEAT. RIHANNA Love The Way You Lie Intersec pe USUM71015397 (ARV) (Alex Da Kid) Universal/Imagem (Mathers/Grant/Hafferman) GYPTIAN HOLD YOU Mos/levels Recordings USVFR0920101 (ARV) GLEE CAST The Only Exception Epic USQX91001063 (ARV)

(Anders/Astrom/Murphy) Warner Chappel/Revt Father, 1 Just Want To Sing (Williams/Fatre) RIHANNA S&M Cef Jam USUM71026591 (ARV) (StarGate/Vee) EMI/True cve/Peermusic (Eriksen/Hermansen/Dean/Vee) ELIZA DOOLITTLE Pack Up Parlophone GBAYE0901446 (E) ny ATVIMullet (Doci ittelf r melWcc.dccck/Powell/Asaf) MICHAEL JACKSON & AKON Hold My Hand Sony RCA USSM11004243 (ARV) (Jackson/Akon/Juinfort) Sony ATVWarner Tamerlene/Flanc/Talpe/Eucks/Studio Ecast (Thiem/Tuinfort/Kelly) TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars Farlephone GB7TF0900047 (E) (ISHI) Warner Chappell/EMI (Mughal/Okogww/Turner/Bernarco) NICOLE SCHERZINGER POISON Interscope USUM71026044 (ARV rsal/Warner Chappel//tbc (Scherzinger/Ha]]]/BeatSeek/Junior/Rec'One) WILL.LAM FEAT. NICKI MINAJ C'hiec'k It Out Interscope USUM71022574 (ARV)
(will.l.am) Universallicherry Lane/Harajuku Barbie/Money Mack/Carllin (Acams/Miraj/Downes/Horn/Woolley/Ercwin) PARAMORE The Only Exception Fueled By Ramen/Atlantic USAT20902323 (CIF) (Cavallo/Faramore) Warner Erothers/But Father, | Just Want To Sing/Josh?s/FBR (Williams/Farre) GLEE CAST Telephone Epic USQX91001008 (ARV) m/Murphy) Sony ATV/EMI (Sermanotta/Jerkins/Daniels/Franklin/Knowles) WHITE LIES Bigger Than Us Fiction GBUM71030561 (ARV) SALES INCREASE ulder/Dingel) Chrysalis (Cave/McVeigh/Brown) TAIO CRUZ Dynamite 4th & Broadway GBUV71005877 (ARV) (Dr. Luke/Blanco) EMI/Kobait (Gottwald/Martin/Levin/McKee/Grew) TRAVIE MCCOY FEAT. BRUNO MARS Billionaire Decaydance/Fueled By Ramen USAT21000368 (CIN) (The Smeezingtons) EMI/4Day/Bug/RocCor/MusicFamamanem/ToyPlane/ArtaorArtsSake/IQ (McCoy/Mais/Lawrence/Levine) JLS LOVE YOU MOTE Epic GBARL1001241 (ARV)
(Gad/Sylence/Hector) EMI/Scny ATV/Gad (Williams/Humes/Gill/Metrygole/Gac/Hector) TINIE TEMPAH Pass Out Farlophone GB7TF0900003 (E) (Labrinth/Da Digglar) Stellar/EMI/CC (Labrinth/Tinie Tempah/Williams) ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow Decce USMA(0100119 (ARV) 'cle/de Mello) EMI (Arlen/Harburg) AMY MACDONALD This is The Life Vertige GBUM70607840 (ARV) nson) Warner Chappell (Macconato) MANRAN Latha Math Emubands GBR4(1100001 (EMUBANDS) (Cunningham/Makelim) CC (McIver) FLO-RIDA FEAT. DAVID GUETTA (lub Can't Handle Me Atlantic USAT21001208 (CIN) Riesterer) KobaidMail On Sunday/SonyATV/Bucks/Talpa/Pianc/Bug/What A Music (Dillarc/Key/Livingston/Caren/Guetta/Riesterer/Tuinfort) N-DUBZ Girls AATWisland GBCF21000933 (ARV)
(Jonsin) Sony ATVICC (Jonson/Contosta vios/Contosta vios/ ELIZA DOOLITILE Skinny Genes Perlaphone GBAYE0901448 (E) (Prime) Universal/Scry ATV/Mullet (Caird/Prime/Wcodcock) THE SATURDAYS FEAT. FLO-RIDA Higher Fascination/Geffen GBUM71026752 (ARV) totracks/Willow (Birgisson/Wroldsen) BRUNO MARS Marry You Elektra/Atlantic USAT21001887 (CIN) (The Smeezingtons) EMI/Bug/Windswept (Mars/lawrence/Levine) MUSE Feeling Good A&E GBCVT0100018 (CIN) SALES INCREASE KANYE WEST FEAT. JAY-Z H.A.M Roc-a-fella USUM71100134 (ARV) B.O.B I'll Be In The Sky Rebel Rock Ent/Atlantic/Grand Hustle USAT20804035 (CIN) DEVLIN FEAT. LABRINTH Let It GO 4th & Broadway 0602527634227 (ARV) (Labrinth/Da Digglar) EMI/Stellar/AKA/Peermusic (Devlin/McKenzie/Williams KATY B Katy On A Mission Columbia/Rinse GBQGW1000026 (ARV) (Benga/Geeneus) EMI (Brien/Aceiumc/Geeneus) B.O.B FEAT. RIVERS CUOMO Magic Rebel Rock Ent/Atlantic/Grand Hustle USAT21000545 (CIN) ke) Kobail/Kasz Money/E.O Smith/Ham Souad/Universal/Shady/IQ (Cottwald/Cuomo/Simmons DUCK SAUCE Barbra Streisand 3 Beat/AATW GBSXS1000131 (AMD/ARV) (Duck Sauce) Sony ATV/Bug/Alain Macklovitch (Van Helden/Macklovitch/Fariam/lay/Hu GLEE CAST Empire State Of Mind Epic USQX91001007 (ARV) miMurphy) EMIIC lobal Talent/CC/IO (Keys/Shux/Carter/Sewell- Ulegic/Hunte/Keyes/Robinson) SWEDISH HOUSE MAFIA VS TINIE TEMPAH Miami 2 Ibiza Virgin GBAAA1000265 (E) '11⊆. «o/Okcgwi

ompany 2011.

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Forget You 24 Girls 53 Grenade 1 H.A.M 58 Happiness 27 Hey Baby (Drop It To The Floor) 38 Higher 37 Higher 55 Hold It Against Me 5 Hold My Hand 48 Hold You 44

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The Only Exception 45 The Only Exception 52
The Time (Dirty Bit) 15
Thinking Of Me 34 This is The Life 60 Toxic 40 Traktor 5 What The Hell 29 What's My Name? When We Collide 20 Whip My Hair 28 Who's That Chick? W Written In The Stars 49

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★ Flatinum (600,000) Gold (400,000) Silver (200,000)

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Sunday to Saturday, incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes. © Official Charts Company 2011.

#### The Official UK Albums Chart



<b>This</b> Last Wksin		This last Wisin Artist Title Label / Catalogue number (Distributor)
wk wk chart	(Produce)  BRUNO MARS Doo Wops & Hooligans Elektra/Atlantic 7567883325 (CIN)  HIGHEST	wwk v.k chart (Picduce)  39 37 8 N-DUBZ Love live life AATWilstand 2758314 (ARV)
<b>2</b> 1 10	BRUNO MARS DOO WODS & Hooligans Elektra/Atlantic 7567883325 (CIN) ■ HIGHEST (The Smeezingtons/Needlz/The Supa Dups)  RIHANNA LOUD Def Jam 2752365 (ARV) 3★	(Rawson/Budson/Scundz for Ciocve/Baptiste/Euggr/Cousse/Farker & James/TYS Criffinitionalids/Skepta/Salkamemil.com/Various/
	(StarGate/Nee/Harrell/Bozeman/The Runners/Riddick/PolowDaDon/Sham/Mel&Mus/Stewart/Dean/Soundz/Alex Da Kid)	(fillis/cc wii)  41 45 58 RIHANNA Rated R Def Jam 7725990 (ARV) ∑★
3 New	WHITE LIES RITUAL Fiction 2751535 (ARV) (Moulder/Dinger)	(Chase & Status/Statgate/Stewart/Riddick/Harmony/Ne-Yo/Kennedy/Will.I.Am/Free School/Er/ksen/Timberlake/Knox/Harrison)
4 2 41	PLAN B The Defamation Of Strickland Banks 679/Atlantic 5186584712 (CIN) 3★ (Drew/Epworth/Appapoulay/McEwan)	42 39 31 EMINEM RECOVERY Interscope 2739452 (ARV) (Just BlazelD, Kha MMr. Porter/Chin-Quee/C Ibert/Eminerr/Haynie/Eci *ci://Lven/Burnett/Jonsin/Shepherd/Dr. Dr.:/Ercngery/Nev Dr. Kci Pavcci/Ne
<b>5</b> 7 38	ELLIE GOULDING Lights Polydor 2732799 (ARV)  (FT Smith/Starsmith/FrankMusic)  SALES INCREASE	TAKE THAT Never Forget - The Ultimate Collection RCA 82876748522 (ARV) 3★ Nericus)
<b>6</b> 3 11	CEE LO GREEN The Lady Killer Warner Brothers 7567889289 (CN) ●  (Ff Smith/The Smeezingtons/Allen/Marsh/Remi /Simpkins/Splash/Dr. Luke/Ng/ish/Gee-to Green)  SALES (NCREASE	↑ 44 41 20 ARCADE FIRE The Suburbs Sonovox 2742629 (ARV) ●
<b>7</b> 8 16	TINIE TEMPAH DISC-ÖVERY Parlophone 9065132 (E) * (Tedgell/Clare/Shux/McKenzie/Roberts/Hill/IStill/Swedish House Mafra/Haynie/Naughty Boy/Harrison) INCREASE	45
<b>8</b> 6 70	ADELE 19 XL XLCD313 (PIAS) →	AC FAMARIC IMACINIATION (found (fill a
9 9 28	ELIZA DOOLITTLE Eliza Doolittle Parlophone 6099340 (E) 🖈	47 Re-entry BRITNEY SPEARS The Singles Collection Ave (ARV)
<b>10</b> 4 12	(Prime/Dodds/Jonny \$/Hauge/Thornalley/Chrisanthou/Napier)  RUMER Seasons Of My Soul Atlantic 5249825752 (CIN)	©pears/Blanco/Bloodshy&Avant/Stewart/TheClutch/Danja/Denniz/Pop/Dr.Luke/Sigsworth/Lundin/Martin/TheNeptunes/TheOutsyders/Magnet  48 43 41 THE XX XX Young Turks YTO₃1(D (PIAS) ★
<b>11</b> 5 68	(Brown)  MUMFORD & SONS Sigh No More Gentlemen Of The Road/Island 2722538 (ARV) 3★	(Smith/Mcccnatd)  49 New PEARL JAM Live On Ten Legs Mankey Wrench/Island 2751821 (ARV)
<b>12</b> 10 10	(Diravs)  TAKE THAT Progress Polydor 2748474 (ARV) 6★	(Burton/tbc)  50 4g 106 RIHANNA Good Girl Gone Bad bef Jam 1735109 (ARV) 5★3★
<b>13</b> 11 21	(Price)  KATY PERRY Teenage Dream Virgin (DV3084 (5) 2★	((arter Acministration)Sturken/Rege ISIVerieus)  51 68 51 JUSTIN BIEBER My World Def Jam 2736487 (ARV) 2★
	(Dr. Luke/Blanco/Martīn/StarGate/Stewart/Harrell/Ammo/Wells)	(Gieber/Coron/Stewart/Harrell/ID Mile/Ditty Swift/Waymne/Lewis/Muhammac/Hamilton/Shin/Pretti Boi Fresh/DJ Frank E/Malina)
<b>14</b> 13 106	(RedOne)	52 47 58 PALOMA FAITH Do You Want The Truth Or Something Beautiful Epic 8869254352 (ARV) * (Byine/Mackichan/Robson/Barter/Harcount/Lovel/lugensen/ Kunsfin/Marr/Norlinger/Wells/Bloftson/Wester/lumc/likeak/f6/kon)
<b>15</b> 20 6	IMELDA MAY Mayhem Decca ₹749140 (ARV)  (MayWright/Goldberg)  SALES INCREASE	53 48 29 LED ZEPPELIN Mothership - Best Of Atlantic 8122799513 (CIN) ★★ (Page)
<b>16</b> 23 8	OLLY MURS Olly MUIS EpidSyco 88697765022 (ARV) *  (Primellsaakifuture Cut/Robson/Argy/e/Brammer/Green/Fitzmaurice/Shanks/Abott/Black/Byrne/The Invisible Men/TaylcriHorn)  SALES INCREASE	54 44 56  JLS JLS Epic 88697564572 (ARV) 4★★  (Mac/Reten/Hector/FT Smith/Crow/Net-eig&(wlether/Metrophonic/Deeksy/Scul/shock/Karlin)
<b>17</b> 25 11	THE OVERTONES Good Ol' Fashioned Love wmE 5249825442 (CIN) ● SALES (Southwood) SINGRASE	and the second s
<b>18</b> 15 14	KINGS OF LEON Come Around Sundown Hand Me Down 88697782411 (ARV) (Petraglia/King)	<b>56</b> 70 25 PENDULUM Immersion Warner Brothers 5186594882 ((IN) ●
<b>19</b> 17 66	MICHAEL BUBLE (razy Love Reprisehu3 9362496277 (CIN) 7★ (foster/Rock(Galicia/Chang)	Swite/McGrillen)  57 38 6 MICHAEL JACKSON Michael Sony 88697828672 (ARV)  Uackson/Akon/Tuinfort/Riley/Feemster/Stewart/Angelikson/Euxer/Krav/12/McClain/Nettlesbey)
<b>20</b> 16 4	ALFIE BOE Bring Him Home Decca 2759210 (ARV)	THE SATURDAYS Headlines Fascination/Geffen 2746350 (ARV)  (MacHillbertReynolds/Arnthor/Biancaniellow/teters/filtolmes/Indigst/Young/Edice/Magnesson/Kreeger/Statsmith/Wheatbey/Yallicle
<b>21</b> 19 19	(MorganiPochin)  THE SCRIPT Science & Faith Phonogenic 88697754492 (ARV) ★	59 71 7 GLEE CAST Glee - The Music - Best Of Season One Epic 886578844052 (ARV)
<b>22</b> 12 13	(Sheehan/O'Oonoghue/Fizmpton/Kipner)  THE WANTED The Wanted Geffen 2741607 (ARV)	(Ancers/Astrom/Murphy)  60 52 6 DAFT PUNK Tron Legacy (Ost) Wait Disney 9084702 (E)
<b>23</b> 18 10	(MacUeberg/Cutfather/Ramilifalk/The Wideboys/Kurstin/Barry Blue/Phat Fabe/Woodford/Chambers/Flack/Dreamlab/Hartman/Sommerdatin/Ycc PINK Greatest Hits? So Far!!! laface 88697807232 (ARV)	61 57 9 NICKI MINAJ Pink Friday Cash Money/Island 2754184 (ARV)
24 New	(Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machopsychof0r. Luke/Martin/Kesz Money/Pink/Danja/Shellback)  THE DECEMBERISTS The King is Dead Rough Trade RTRADCD656 (PIAS)	(Kanc/Swizz Beatz/Crawford/Money/Rotem/Wansel/Oak/T-Minus/will.l.am/Drew Money)  62 22 2 BRITISH SEA POWER Valhalla Dancehall Rough Trade RTRADCD549 (PIAS)
<b>25</b> 21 9	(MartinerThe Decemberists)  JLS Outta This World Epic 88697742862 (ARV) ★	(Sutton/85P)  63 61 33 30 SECONDS TO MARS This is Wat Wirein (DVUS299 (E)
	(Mac/Deekay/StarGate/Rigo/Jremy/BobbyBass/Brongers/WondaDuplessis/Altino/Gad/Sylence/Taylor/Smith/Secon/Braide/Ball)	(Flocal/lillywhite/3o Seconds to Mars)  64 55 75 THE SCRIPT The Script Phonogenic 88697361942 (ARV) 2★1★
<b>26</b> 29 12	CHERYL COLE Messy Little Raindrops Polydor 2753287 (ARV) Wilkins/Starsmith/will.i.am/Collins/Kipner/Free School/Renea/Shux/Rotem)	(The Script)
<b>27</b> 26 76	FLORENCE + THE MACHINE Lungs Island 1797940 (ARV) 4* (Epworth/Fond/Mackle/HugalinWhite)	65 56 28 KYLIE MINOGUE Aphrodite Parlophone 6429032 (E) ● (Illict)Price(Cutather/Walllewik/Davidsen/Sharpe/Secon/Statsmikh/NetvoikencaFT Smith/Chatterley/Pallot/Harris/Ingrossot/Idehall/Ge Eriel/Fjc
<b>28</b> 31 11	JAMES BLUNT Some Kind Of Trouble Atlanticl(ustard 7567889301 (CIN) ● (Robson/Kurstin/White/Griffin/Huart)	66 50 13 LINKIN PARK A Thousand Suns Werner Brothers 9362496311 ((IN) ● (Rubin/Shinoce)
<b>29</b> 33 71	PIXIE LOTT TUTN IT UP Mercury 2700146 (ARV) 2★  (FT Smith/Hauge/Thornalley/Kurstin/Cat/Jeberg/Zizzo/RedOne/Laubscher/Cutfather)	67 73 50 ALICIA KEYS The Element Of Freedom J 88697465712 (ARV) (Ehasker/Keys/Eicthers/Cad/Swilz/ Ecatz/Shux)
<b>30</b> 24 15	ROBBIE WILLIAMS In And Out Of Consciousness: The Greatest Hits 1990-2010 Virgin (DVD3082 (E) 2★ (HornfennantllowerRonsonMekanik/MVIII]ams/Duffy/Strange/Chambers/Power/Brumby/Haguer/Kennedy/Warc)	68 58 8 DUFFY Endlessly A&M 2753146 (ARV) (Nammon Cidulfy) KrawsPrice)
<b>31</b> 35 122		69 62 96 MICHAEL JACKSON Number Ones Epic 2022509 (ARV) 5★ (Jones/Jackson/Warices)
<b>32</b> 27 10	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade Decca 5331178 (ARV)	70 54 8 MY CHEMICAL ROMANCE Danger Days: The True Lives Of The Fabulous Killjoys Regiseing 9362495595 ( (Cavellomy Chemical Romance)
<b>33</b> 30 63	(Rieu/Jacobs/Vermeulen/Rieu)  BIFFY CIVRO Only Revolutions 14th Floor 5186561452 (CIN) ★	71 65 51 GUNS N' ROSES Greatest Hits Geffen 9861369 (ARV) ● 3★
<b>34</b> 34 8	(GG Garth/Biffy Clyro)  BLACK EYED PEAS The Beginning Interscope 2754899 (ARV)	72 6C 46 FOO FIGHTERS Greatest Hits RCA 88697369211 (ARV)
<b>35</b> 32 86	(will.i.am/D) Ammolfree School/Guetta/Tuinfort/Jerkins)  PAOLO NUTINI Sunny Side Up Atlantic 2564690137 (CIN) 4*	(Iones/Norton/Kasper/Raskulinecz/Vig)  73 63 12 ROD STEWART Fly Me To The Moon - Vol V I 88697766092 (ARV)
<b>36</b> 36 20	(Nutinitiones)  PROFESSOR GREEN. Alive Till I'm Dead Virgin (DV3080 (E)	(Perry/Stewari/DavisiWifc)  74 67 48 KATY PERRY One Of The Boys Virgin CDV3o51 (€) ★
<b>37</b> 40 12	(NaughtyBoylfutureCutiones/TheThundsCatziMojam/Labrinth/DaDigglar/TrueTiger/Sunny/Tulsiani/Phillips/Fink/Hayes)  BON JOVI Greatest Hits Mercury 2752339 (ARV) 2★	(Wellster Luker/Stewcrt/Ballard/Perry/Walker)  75 53 23 OASIS Time Files: 1994 - 2009 Big Brother 88697722662 (PIAS) ★
	(Fairbairn/JovilEbbin/Sambora/Shanks/Rock/Collins/Benson)	(Ossist Cyllet Morris/Stent/Sarcy/Gallagher)
<b>38</b> 28 2	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow Decca 275cc61 (ARV) (Kamakawiwo'ole/Mello)	Official Charts Company 2011.

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