

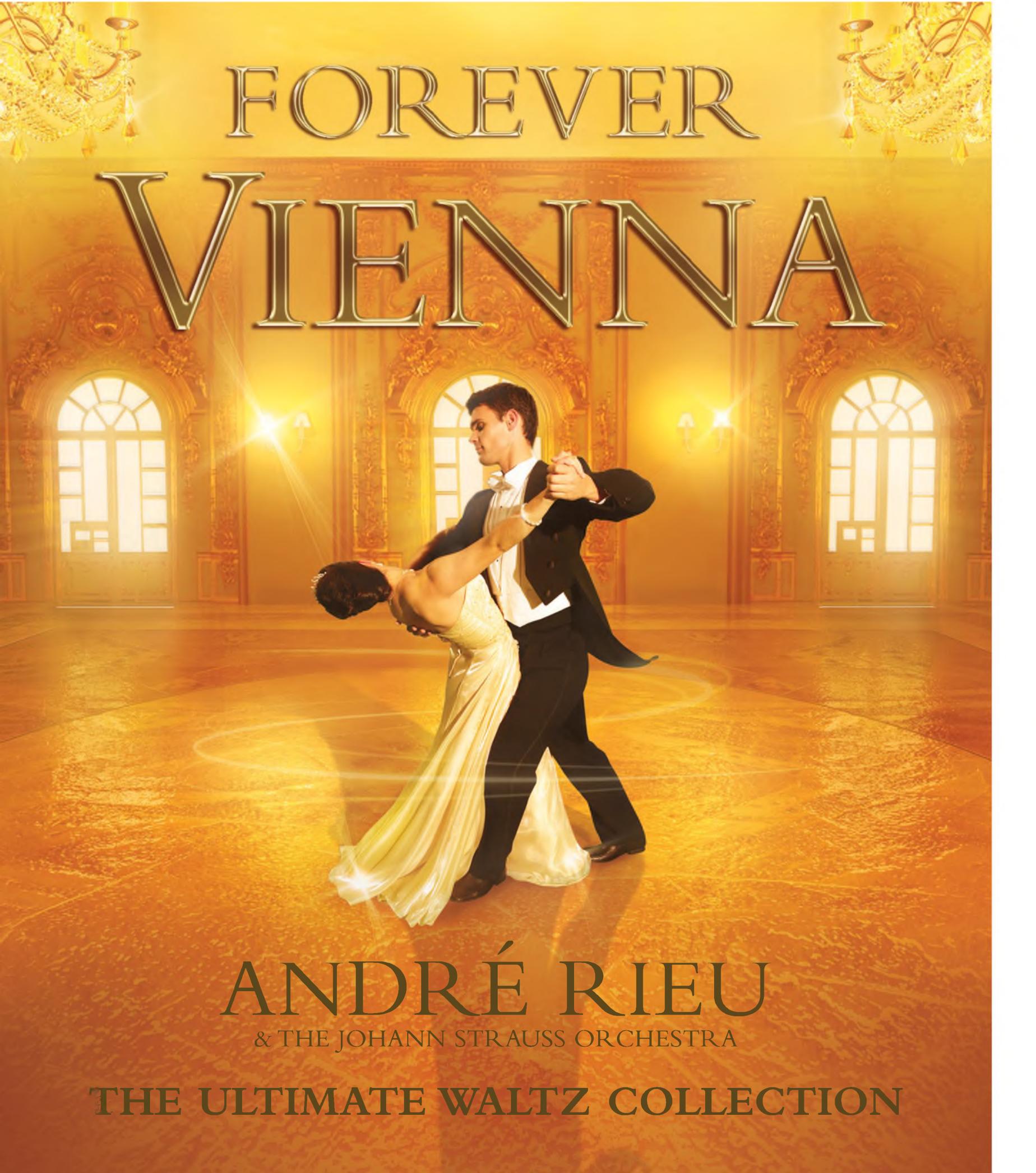
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DIGITAL
LIFTING THE LID ON
STREAMING TRENDS
 Music Week analyses
 exclusive Spotify data



FEATURES
PUBLISHING POWERHOUSE
 Stephen Navin on four years
 at the helm of the Music
 Publishers Associations



FEATURES
PIAS KEEPERS
 Profiling the pioneers behind
 the UK distribution and
 marketing company

HMV could keep half of its temporary "pop-up" stores after positive high-street performance

Retail rallies in physical fightback

Retail

By Ben Cardew

HMV IS LIKELY TO KEEP ON HALF of its 10 temporary "pop-up" stores after Christmas, in what is the latest sign of a fightback for physical music retail on the high street.

The retailer last week reported like-for-like sales up 1.6% in its UK and Ireland stores for the 26 weeks to October 24, including "a small like-for-like growth" in music sales, according to CEO Simon Fox.

"Music has been a strong performer and we are very happy with it," Fox adds. "I think the music market has held up very well given the decline in overall store numbers [following the collapse of Zavvi and Woolworths]."

While the results do not include the all-important festive period, Fox says that the outlook for Christmas is positive. Key to this is a strong release schedule, as well as the success of the 10 temporary stores that HMV opened around the UK to cope with the seasonal demand.

The pop-up stores are located in Andover, Bedford, Bluewater, Burnley, Bury, Hartlepool, Lewisham,

Loughborough, Torquay and Welwyn Garden City and other retailers are likely to be keeping an eye on their success to gauge whether opportunities exist to provide music retail outlets in those markets.

"Trading has been very good [at all 10 pop ups]," says Fox. "As a group they are trading very well. And there is a very good chance that we may end up keeping about half of them."

These new stores will join a portfolio of 250 HMV outlets in the UK and Ireland, already swelled this year by the acquisition of 32 former Zavvi stores.

Fox says that HMV is also looking at "one or two" Borders stores but no more than that. "We have opened a large number of new stores," he adds, by way of explanation.

However, he reveals that HMV is likely to repeat the "pop-up" store experiment next Christmas. "It will be pleasing if we do end up taking half of

the temporary stores and I imagine we will end up doing the same next Christmas," Fox says. "But we do have pretty good coverage of stores across the UK."

The HMV results came against a background of differing news for high-street retail: the pre-budget report last week saw Chancellor Alistair Darling confirm that the Government is restoring VAT to its previous level of 17.5% on January 1 – something Fox has previously criticised – while the British Retail Consortium said that UK sales had been disappointing in November.

While like-for-like sales on the UK high street grew 1.8% overall

compared to November 2008, this was lower than the 3.8% gain seen in October, according to the BRC.

However, Tesco last Tuesday reported group sales (excluding petrol) up 8.8% for the 13 weeks to November 28, with non-food sales including entertainment as a highlight.

Meanwhile, Game reveals to *Music Week* that it has been pleased with sales of music in its stores, after signing up to sell a "top 20 selection" of albums from Universal and Sony in November. Fashion retailer Peacocks has agreed a similar deal with Universal.

Fox says there are "clearly opportunities" on the high street to sell music, but adds, "The question is, 'Does it justify a full HMV or is it a very, very small offer of a few CDs in Peacocks or Game?'"

HMV's expansion into the live music business via its joint venture company with Mama Group, Mean Fiddler Group, as well as its enhanced HMV Tickets offer, was another highlight for the retailer.

"We are very pleased with the progress that we have made in live," says Fox. "I would say that the

relationship between us and Mama Group continues to grow and we continue to drive more and more synergy between us."

However, Fox could not comment on possible plans to acquire a further stake in Mama Group, after buying 8.2% of the shares in the live operator last week. This followed Mama earlier rejecting a £30m cash offer from its largest shareholder, SMS Finance, to purchase the company.

"We are now in an offer period, so I can't say more on that," he says, referring instead to a statement that HMV put out last Thursday.

The statement says, "HMV notes the recent announcement by SMS Finance SA of its offer for Mama, HMV's joint venture partner in Mean Fiddler Group. HMV confirms that it is considering its position with respect to Mama." Fox does reveal, though, that HMV "very much hopes" to add to the 11 venues it co-owns via Mean Fiddler.

Overall, HMV's total group sales for the period were £797m, up 5.6% (or down 2.1% on a like-for-like basis) and it made a loss after tax of £17.8m (compared to a loss of £19.8m in the previous year)

ben@musicweek.com



Digital dawn is the Apple of industry's eye in the Noughties



THE MASSIVE INFLUENCE OF APPLE on the music industry has been underlined by a *Music Week* poll of UK execs, which highlighted the launch of the iPod in 2001, the arrival of iTunes in 2004 and the unveiling of the iPhone in 2007 as pivotal moments of the decade.

Having declared the launch of digital services, including iTunes, as a high point of the past decade, IFPI chairman and chief executive John Kennedy believes the digital revolution in music consumption during the Noughties has had a hugely positive impact.

"Music fans can get instant access to millions of tracks 24-hours a day; they can discover new artists and explore new genres without leaving their home. Music is more popular than ever before," enthuses Kennedy. "Look around the next time you're on a bus, on a train, walking through the park – you know what you will see, people are listening to and enjoying music constantly."

Apple's importance was further highlighted in the poll by Apple CEO Steve Jobs sharing top billing with Universal Music Group International chairman and CEO

Lucian Grainge and X Factor/Syco founder Simon Cowell as the three most influential music industry executives of the decade.

For an overview of the music

business's successes, challenges and innovations during the past decade turn to page 12. Full listings of poll responses are available on www.musicweek.com/features.



News

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

The Playlist



MARINA AND THE DIAMONDS
Hollywood

679/Atlantic

At once self-deprecating and carelessly upbeat on this infectious debut, if only all pop stars could fulfill the role this well. Brilliant stuff. (single, February 1)



OWL CITY
Fireflies

Island

Having landed a place in the BBC Poll of 2010 list, Owl City's success with Fireflies around the world looks on track to be replicated here. (single, February 1)



HOT CHIP
One Life Stand

Parlophone

A darker sound is a deceptive contrast to the upbeat rhythm here as Hot Chip return with the first single from their new studio set. (single, February 1)



EFTERKLANG
Modern Drift

4AD

The opening song on Efterklang's 4AD debut, Modern Drift is a wonderful slice of musicianship and is available to download from the band's website. (free download)



DELPHIC
Doubt

Polydor

Third single to date, but Delphic's first for Polydor, Doubt is an infectious slice of crisp, production-led pop that will lead the debut album campaign. (single, January 4)



THE COURTEENERS
Cross My Heart & Hope To Fly

A&M

The first taste of The Courteeners' second album, this song sees the group reaching for a bolder, epic sound, led by a very simple lyrical idea. (single, available now)



SLOW CLUB
All Alone On Christmas

Moshi Moshi

From Slow Club's Christmas Thanks For Nothing EP, this is a heartbreaking, melancholy song by the endearing Sheffield duo. (single, available now)



PEGGY SUE
Hatstand Blues

Wichita

Newly signed to Wichita, Peggy Sue's debut album is out next year, but for now this song is being given away when you sign up to their mailing list. (free download)



MUSEE MECANIQUE
Like Home

Southern Transmission

A genuinely beautiful introduction to this band, whose music, like Sufjan Stevens', bears a warmth and imagination that is utterly enchanting. (single, January 25)



FUCKED UP
Do They Know It's Christmas?

4AD

Fucked Up collaborate with Vampire Weekend, TV On The Radio, Andrew WK and Yu La Tengu for their own unique version of Band Aid (single, out now)



SIGN HERE

Jamie Woon has concluded a publishing agreement with Chrysalis. This follows his recent deal with Polydor. A debut album will be released in the new year

Music Week and Musicmetric to run online buzz charts

MW to chart the habits of millions of music surfers

Digital

By Nicholas Johnstone

MUSIC WEEK IS TO INTRODUCE A RANGE OF NEW CHARTS which track the musical habits and opinions of millions of web users.

The online buzz charts use data mined from blogs, social media and filesharing networks to give a full picture of the artists creating most activity online each week.

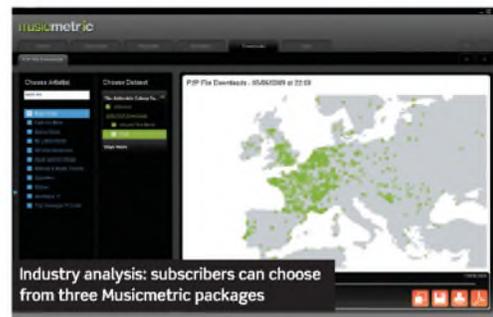
Data will be provided by audience measurement company Musicmetric, whose technology determines the amount of online text relating to artists, as well as the rate of downloads and plays.

Music Week editor Paul Williams says, "Music Week has always looked at effective new ways of analysing the market. This is just another example of us staying ahead of the curve and providing relevant data to the music industry."

Charts offered in the new year will include Online Plays on Music Social Networks, showing the 20 artists with most streaming plays, and Online Buzz - Websites, which charts the artists with most coverage on music websites.

Online Buzz - User Comments will show the top 20 artists who have been mentioned the most in comments on music social networks.

Musicmetric, which fully launches its desktop measurement application today (Monday), provides users



with an interface that breaks down artist information in realtime, allowing labels to judge the effectiveness of campaigns from one day to the next in any specific country.

Co-founder and business development director Marie Alicia Chang says, "Consumers are online more than ever before and the music industry needs to follow them."

"What makes our information different is that we come from a technology background rather than

a music one. We spend a lot of time making sure our samples are representative, weighted properly and presented in a way that's easy to understand," she says.

Musicmetric measures the influence and meaning of text by analysing it in context - taking the Warp act Battles as an example, the word "Battles" appearing online would only be counted towards its charts if the surrounding text is related to the act in question.

The start-up, which received a £400,000 investment package in February, has appointed Featured Artists Coalition acting CEO Jeremy Silver as chairman.

"The founders' technological background is second to none," Silver says. "We've all been talking for a long time about the value of data online and today the thing that's critical is accountability and results. To have a clear, consistent view on the progress your artist is making is very important."

Warner joins with CrowdSurge to offer tickets

WARNER MUSIC IS PARTNERING with independent ticketing company CrowdSurge to allow its artists to sell tickets to their gigs via their official websites.

Pendulum were the first band to benefit from the deal, selling tickets to their May 2010 tour directly from their site, before they went on general release.

Biffy Clyro, a Warner-signed band that the major also co-manages, were next, while further ticketing initiatives are expected in early 2010. Other UK artists working with Warner Music on their websites include Katherine Jenkins, Paolo Nutini and Little Boots.

Warner Music UK SVP of artist partnerships Paul Craig says that the move plays into the major's direct-to-consumer (D2C) strategy, which has already allowed Warner

bands to sell merch and physical music through their sites.

"It is about engaging the community, not just offering a one-dimensional experience," he says. "We are proud because we think we are the first record company to do this [ticketing deal]."

The initiative will also allow bands a flexibility to sell bundles of goods

through their websites that is not possible through third-party ticketing deals: Biffy Clyro, for example, sold tickets for their spring tour with a "Many of Horror" bundle including three single formats with exclusive B-sides.

"We are building our D2C operations," says Craig, whose department exists to open up revenue streams around artists on multi-rights deals.

"We believe that fans engaging with artists



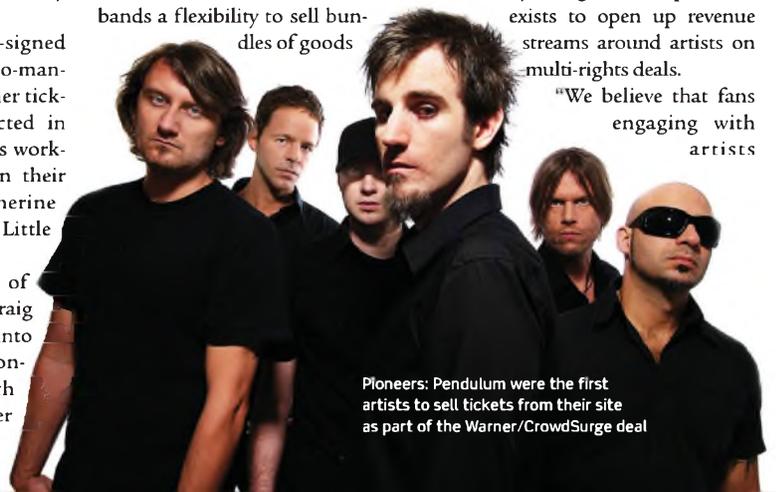
GIG OF THE WEEK

Who: Depeche Mode

When: Tuesday, December 15

Where: The O2, London

Why: One of their most extravagant stage set-ups yet should ensure Depeche Mode's O2 show is both visually and aurally, spectacular



Pioneers: Pendulum were the first artists to sell tickets from their site as part of the Warner/CrowdSurge deal



Data miners extraordinaire: Musicmetric analyses a huge number of streams

"What Musicmetric does is to demonstrate very dramatically the effectiveness of campaigns. They're data-mining on an unprecedented scale - the number of streams and feeds they're analysing is huge. It's a very strong team."

Musicmetric was founded in January 2008 by students from Imperial College and UCL and has been demoing a beta version of its desktop application, with several major labels and management companies trialling it over the past month.

"Rather than allow record companies to analyse data themselves, we do it for them. We're trying to help them discover what anyone thinks at any time anywhere in the world about music."

"It's about finding out where your niche is and owning it," Chang says.

Subscribers can choose from three packages, including the Analysis tool for managers, promoters and emerging acts, and Enterprise, a multi-user application for majors which tracks and predicts global trends.

"It's very early days for the company, but very exciting times - a company to keep an eye on," says Silver. "I'm very excited that *Music Week* is using the charts."

nick@musicweek.com

via band sites

is very important going forward. At the moment through D2C we are offering special boxed sets, individual products for fans. We will be looking continually for ways to work with bands to create new products."

Other activity on Warner artist websites includes a Katherine Jenkins "Diamond Club" online fan area (below), which offers incentives including video updates from the singer, and Little Boots' "Bootique" shop, which sells exclusive merchandise.



Kasabian attracted by lure of Sony/ATV

Sony/ATV entices Kasabian to big deal ahead of EMI

Publishing

By Paul Williams

SONY/ATV HAS LURED over from rival EMI one of the UK's biggest bands by signing a worldwide publishing deal with Kasabian.

Its newly-inked agreement with the group, including their guitarist and principal songwriter Sergio Pizzorno, takes in both future compositions for Kasabian as well as any writing projects Pizzorno undertakes outside the quartet.

The publishing switch comes at the end of one of the most successful years yet for Kasabian, having in 2009 played in front of more than 1.5m UK fans, surpassed 2m album sales across their career in the UK and topped the chart with their third album *West Ryder Lunatic Asylum*. The Columbia-issued album has sold nearly 500,000 units to date in the UK, is among the year's 20 biggest sellers, was short-

listed for the Barclaycard Mercury Prize and was named by *Q* magazine as 2009's best album.

Sony/ATV outbid Kasabian's previous publisher EMI to capture the band, rounding off yet another busy year of signings for managing director Rak Sanghvi's company. Other deals have included Mr Hudson and two of Sony/ATV's 2010 breakthrough hopefuls, Erik Hassle and BBC Sound of 2010 long-listed *Daisy Dares You*, but Sanghvi describes winning Kasabian as "the pinnacle of my year".

"He's a fantastic songwriter," he says of Pizzorno, "and what's interesting about this band is they're at such a pivotal stage of their career. They've chosen to come to us at this juncture because they feel we're the best publishers for them going forward and I think the band are poised to break America and capitalise on their three albums. It's fantastic they've been attracted to us as creative and commercial partners."

Pizzorno, who alone wrote Kasabian's most recent album apart from the track *Secret Alphabets* which he co-penned with Helmut Zacharias, says, "I'm really looking forward to the next couple of years with the band. We have a fantastic momentum going now and Sony/ATV feels like the right team for where we're going."

Pizzorno and the band will play six Big Day Out events in Australia in January, while they will perform in France and Italy during the following month.

EMI Music Publishing UK president Guy Moot, whose company will continue to handle the band's existing catalogue, says, "We are proud to have represented and worked with Serge who's a truly great songwriter. We did a great job particularly in sync. They had a better financial offer which we respect and wish Serge and the band the very best in the future."

paul@musicweek.com

Syco appoints Gray as it angles for Stateside success



SYCO HAS HIRED US EXECUTIVE David Gray (left) as SVP of A&R as the label looks to recreate its British success overseas.

The appointment of Gray, who has worked with the label on a consultancy basis since 2008, comes as Syco act Susan Boyle spends a second week at the top of the US albums chart, with her album *I Dreamed A Dream* selling a further 525,000 units to bring its total Stateside to 1.23m.

Gray, a former signed artist and writer who has worked in senior A&R capacities at both record and publishing companies including Zomba Music Publishing, Daylight Records/Sony Music International and

Mercury/Island Def Jam Records, says there is an opportunity now for Syco to grow in the US, where its roster currently goes through Sony's US labels.

"I believe that Syco's focused creative vision for the future in records and in the overall entertainment industry is second to none," he adds. "I look forward to helping to build a successful creative culture for Syco in the US as Sonny [Takhari, Syco managing director] and Simon [Cowell] have done in the UK."

Takhari says, "[Gray] is an authentic A&R man who is not only respected and loved by artists but also by the writer and producer community. He has great creative instincts and a deep understanding of the global market place. David has

already made his creative mark on the company through his involvement on the new Leona [Lewis], Alexandra [Burke] and Westlife records. David is a key hiring for Syco as we expand our capability in America."

At Zomba, Gray worked with songwriters including KNS (Britney Spears, Aaron Carter, 50 Cent), Nate Butler (Craig David, Luther Vandross), Alex G (Brandy, Steps), and Jeff Coplan (Lindsay Lohan).

As a record executive he has been involved with artists including The Jonas Brothers, Anastacia, Duran Duran, Delta Goodrem, Julio Iglesias, INXS, Cyndi Lauper and Hoobastank.

He will continue to be based in the US in his new role.

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News

Editorial Paul Williams



IT TOOK THE UNLIKELY FIGURE OF CHRIS MOYLES TO NEATLY SUMMARISE WHAT MAKES TERRY WOGAN SUCH AN EXCEPTIONAL BROADCASTER, as the cream of the radio industry gathered last week to mark the Irishman's exit as Radio 2 breakfast show host.

"It's not what you do, it's you. That's the secret to it," pinpointed Moyles at the luncheon event held last Thursday as Wogan was inducted into the Radio Academy hall of fame as well as receiving the organisation's annual award for outstanding contribution to music radio.

His acceptance into the hall of fame is an obvious one, but him getting that second honour might seem odd because his name does not spring to mind when you think of great advocates of music on the radio. Yet, while the Zane Lowes of this world wear the championing of music on their sleeves, it should not be underestimated how important the qualities of simply being a truly great broadcaster are to the art of promoting music on the radio.

Great DJs like Wogan help radio remain the most popular way to hear music

In that respect, Wogan has been a wonderful ambassador to the music industry down the years in what, despite all other technological advances and new services, still remains the leading medium to plug music. For that, the business owes him a huge debt of gratitude.

These qualities of great broadcasting, so richly displayed by Wogan, become ever more important for music stations as radio collectively faces increasing competition for people's listening attention. When you can listen to your own music in all manner of ways, rather than what a radio programmer has decided you will hear, a talented radio presenter between the songs becomes even more crucial in selling the virtues of listening to music on the radio. And when, like Wogan, you command an audience in the millions, the influence of the presenter can be immense.

From the end of this week, of course, it will be all change at Radio 2 breakfast and the likelihood is what the radio industry loves to call the "churn" factor will kick in, as some listeners re-tune to another station or switch off the radio altogether. That has to be expected considering we are talking about the departure of someone who has occupied the station's flagship show on and off for more than a quarter of a century.

Predictably, within that "churn" debate, the decision to give the job to Chris Evans has been a key point of discussion, with some critics suggesting he is the wrong choice. The truth is, though, the ginger one is not so different from the man he is replacing. Both are very simply first-class communicators, totally understand the medium of radio and manage to get the most out of it. Evans, too, is a much-changed character from the one who seemed to self-destruct in his final days at Radio 1, a figure who since joining Radio 2 in drivetime appears to have totally rediscovered his enthusiasm for the job and what made him great at it in the first place.

Despite all that, he could face a tough ride in the beginning. History tells us that when a popular, long-serving presenter leaves after such a long time, audience numbers, at least initially, tend to go down, so we should not be too surprised if "crisis" headlines follow for Evans in the first few Rajars he receives in his new slot. But then again, he proved many critics wrong when he took over Radio 2 drivetime, instead pushing the audience total up.

Whatever immediately happens, though, it is harder to think of a better replacement for Wogan than Evans and what really matters is this most important music radio show is remaining in the hands of an accomplished broadcaster. For the music industry that has to be good news.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Can the industry persuade young people that music matters?

THIS WEEK WE ASK:

Is Ellie Goulding a deserving winner of the Brits Critics' Choice Award?

YES 75% NO 25%

To vote, visit www.musicweek.com

As the market leaders slug it out, EMI and Warner have reasons

Sony and Universal neck-and-neck in battle for Q4 sales supremacy

Labels

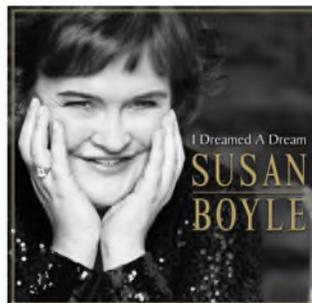
By Paul Williams

SUSAN BOYLE IS HELPING SONY to run Universal closer than ever in this year's Christmas albums market, but David Joseph and his team are enjoying a late surge.

Boyle's album *I Dreamed A Dream* yesterday (Sunday) spent a third consecutive week at the top of the artist albums chart, the main highlight of what has been a priority-packed Q4 release schedule for Sony, with new albums also coming from the likes of JLS, Leona Lewis and Will Young.

The Britain's Got Talent runners-up's record-breaking first-week sales at the end of last month sent Sony's weekly artist album market share figures soaring to 42.7%, compared to 34.2% for the market's usual leader Universal. But in the following week Universal had closed the gap to just 0.8 percentage points and in yesterday's chart was looking to strengthen further through Lady GaGa, Black Eyed Peas, Take That and others.

The closeness of the two biggest majors at this stage in the Christmas run-in contrasts sharply with a year ago when Take That's then newly-issued *The Circus* increased Universal's weekly artist albums market share to 53.3% and



Sony: Boyle still selling well



Universal: batch of big hitters

it stayed ahead of what was then still called Sony BMG by at least 10 percentage points for the remainder of the year.

The gap between the number of titles Universal and Sony have in the weekly Top 75 artist albums chart has also narrowed compared to 12 months ago. In chart week 49 last week, Universal had 29 albums in the 75 and Sony 23, while in the same week in 2008 Universal claimed 31 albums outright plus a Kaiser Chiefs album with B Unique, while Sony had 23 albums. In the matching week in 2007 Universal had 35 albums and Sony 21.

Warner and EMI will both be able to find some positives from their own performances in the 2009 Christmas market.

In its first fourth quarter led by Christian Tattersfield, Warner has seen its artist albums market share

rise strongly from a year ago, standing last week at 13.1%, compared to 7.9% at this point in 2008. It has not managed to retain the pace it managed earlier on in the quarter when a run that included albums by Michael Buble, Paolo Nutini and Katherine Jenkins resulted in it temporarily overtaking both Universal and Sony, but Buble's *Crazy Love* is likely to give it a presence in the Christmas Top 10.

EMI last week had six albums in the Top 75, the same as the equivalent week 12 months before, but its weekly market share was up year-on-year from 6.0% to 7.7% largely because it had, in Queen and Robbie Williams, two albums in the Top 10. Twelve months ago, its highest-rated album, *Simply Red's 25 - The Greatest Hits*, stood at 15 on the chart and the UK major's position was on course to improve further

'I'd rather put out two epic

Profile

By Chas de Whalley

THEY'RE CALLING HIM ONE OF THE MOST SUCCESSFUL SONGWRITERS OF THE CENTURY. But Ryan Tedder is a reluctant recipient of such an accolade. "I'd prefer to wait a few years and have a consistent and timeless body of work to look back on before accepting that sort of praise," he says.

But there is no disputing that US-born Tedder, currently touring the UK and Europe fronting his own band One Republic, has had a very good decade.

One Republic's 2008 debut single *Apologize* dominated US radio for five solid months in 2008 until it was knocked off the top of the airplay charts by Leona Lewis' *Bleeding Love* - which Tedder also co-wrote and produced.

Since then the Tedder credit has been a chart fixture on both sides of the Atlantic thanks to massive international hits such as Beyoncé's *Halo*, Kelly Clarkson's *Already Gone*, Jordin's *Battlefield*, James Morrison's *Please Don't Stop The Rain* and, most recently, Leona Lewis' latest hit single *Happy*.

"Keeping a grip on my life over the last couple of years has been tricky to the point of insanity," admits Tedder. "I would never have chosen to launch my career as an artist and as a songwriter at the same time. But you can't control these things."

After spending his school and college days performing his own material, Tedder gravitated to Nashville and a job at DreamWorks' music publishing division before winning an early MTV talent competition.

He subsequently caught the ear of hip hop producer Timbaland and worked with him in LA between 2002 and 2004, attending and contributing keyboards and vocal backgrounds to groundbreaking urban pop sessions by high-profile artists such as Missy Elliott, Justin Timberlake and Lil Kim.

"I came from an esoteric rock background," Tedder recalls. "But Timbaland taught me that less is more and how to build great pop songs around looped four and eight bar patterns. He also advised me not to rely on set formulas and sounds."

Clearly a master of contemporary mid-tempo ballads, Tedder has become hugely conscious of the danger of repeating himself. Indeed, earlier this year American Idol winner Kelly Clarkson alleged that the track Tedder provided for

ns to be cheerful, too and-neck remacy

XMAS MARKET SHARES

	2009	2008	2007
Sony	38.8%	31.9%	24.4%
Universal	38.0%	53.3%	44.0%
Warner	13.1%	7.9%	7.6%
EMI	7.7%	6.0%	7.5%
Others	2.4%	2.5%	16.5%

The above shows weekly artist albums market share for chart week 49.
Source: OCC data/MW Research

yesterday with the arrival of 30 Seconds To Mars' new album in the Top 40.

A week ago, EMI also had a presence on eight of the 20 biggest compilations, a total only beaten by Universal, which is jointly benefiting with EMI on the sector's biggest release, Now! 74.

Independents have been squeezed out of the biggest album sellers with last week's Top 50 artist albums made up of releases from the four majors.

Greatest hits sets are not dominating the biggest Christmas sellers in the way they were a few years ago. There were four in last week's Top 20, the same as at this point 12 months ago, down on the equivalent week in 2006 when six of the Top 10 were best ofs or reworked material.

paul@musicweek.com

Brit Award prompts gear change for Ellie Goulding

POLYDOR IS BRINGING ELLIE GOULDING'S INTERNATIONAL CAMPAIGN FORWARD BY SIX MONTHS, following the news that she will take home the Critics' Choice Award at the 2010 Brit Awards.

The singer, who was picked from a shortlist that also included Delphic and Marina And The Diamonds, will receive the award at the event, which takes place on February 16 in London. However, Polydor will begin marketing her globally as early as January, in a bid to build on momentum from the award, previously won by Adele and Florence + The Machine.

Marketing manager Orla Lee says global demand will swell thanks to the gong's prestige abroad, as her team finalises Goulding's international schedule.

"We know this is something that international will pay a lot more notice to," she says. "The world looks to the UK for their endorsement and this gives them more confidence."

"She needs to go and do the groundwork abroad - she hasn't done that yet. So that's what next year is about. The international campaign will be simultaneous. That will be the trick - to build her internationally and at the same time in the UK."

The decision comes ahead of her first major release on February 22, the single *Starry Eyed*, which follows *Under The Sheets*, released on the Neon Gold label in November. That low-key release was part of a strategy



Ellie Goulding: earlier album launch

to build specialist momentum before Polydor launches a full-blown 360-degree campaign.

Goulding's manager, Jamie Lillywhite of Crown Music, says, "You can't argue with the success of the last few artists who've won it - to get something like this is a godsend. The reaction we've had from other territories has been overwhelming. With the things we'd be pushing for way down the line, people are coming to us now, particularly in places like Japan and Spain. This week it's gone to a new level."

Lee says that Polydor will make efforts to maintain the 22-year-old Welsh singer's core fan base while trying to broaden her appeal. "The important thing is that we don't lose her original fans - the people who put her to number one on *Hype Machine* while she gathered momentum," she says.

"The danger is to try and change

her to be something that she's not. This award doesn't mean it will suddenly become high gloss. She doesn't fit squarely into one camp and I think that's where her appeal is.

"The campaign's been very organic but at the same time she has that broad appeal. I think internationally her sound will work."

The Critics' Choice Award follows a series of milestones for the singer, including her first London date at Cargo earlier this month and a string of dates supporting *Little Boots*. She was also included in the BBC's Sound of 2010 poll, alongside fellow Critics' Choice nominee Delphic, also signed to Polydor.

"We're very pleased that Delphic was also nominated - the Critics' Choice announcement was really encouraging for Polydor," Lee says.

Goulding's album has been confirmed for release in early March, with *Starry Eyed* hitting radio stations at the beginning of January. She will tour with *Passion Pit* to promote the album in March.

"The fact that she's still playing with *Passion Pit* but she's also got this award shows that musically she straddles these two sides," Lee says.

"There was interest in her anyway but now there's the endorsement so now it'll just be working out the international strategy."

Brits committee chairman Ged Doherty says that he has "no doubt" that Ellie Goulding will follow in the successful footsteps of Adele and Florence + The Machine.

News in brief

- The use of **personalised online radio services** such as Last.fm is booming in the UK, according to statistics released by Rajar. The research body found that user numbers of personalised online radio - online radio that allows listeners to select the type of music they like and to skip tracks - have increased from 3.9m to 4.5m since May 2009, making it the fastest growing internet-delivered audio service.

- US music industry magazine **Billboard** has been bought by e5 Global Media Holdings, a new company formed by Pluribus Capital Management and Guggenheim Partners.

- **Festival Republic** is organising its second Crime At Major UK Music Festivals Conference in an attempt to dramatically cut down on theft during next year's summer season. The event will be held at the Royal Berkshire Conference Centre in Reading on January 25.

- **Virgin Media's** plans to offer unlimited downloads to subscribers could be scrapped, it has emerged. The service, which was due to launch before Christmas, has apparently been delayed as labels fail to agree on providing unlimited access to music downloads, despite a deal with Universal being agreed six months ago.

- **Head**, the entertainment retailer set up by former Zavvi chief executive Simon Douglas, is closing its Leeds and Dundee stores, while reports claim that Head's other two shops, in Bristol and Birmingham, are also closing.

- **Portishead** have released a new track via 7digital in aid of Amnesty International. Chase The Tear is their first new track since last year's *Third* album.

- **MySpace** has confirmed that it has bought social music service imeem.

- Cherry Lane Music Publishing has paid tribute to its business development executive vice president **Mike Connelly**, who this week lost his long fight against cancer. The 56-year-old passed away last Monday after battling cancer over the past 10 years.

- **CD pirates** running a million-pound operation involving imported CDs from the Czech Republic have had £70,000 of profit confiscated at Snaresbrook Crown Court, London. In a groundbreaking decision, a number of UK-based record labels will receive compensation.

- Ticket price comparison website **GigJunkie.net** has struck a deal to provide music fans with touring information through social networking site Bebo.

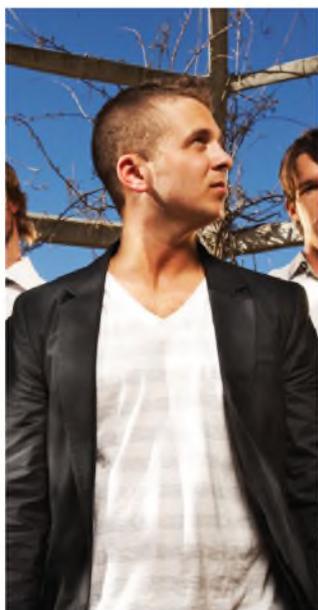
- Contrary to our story last week, **Mercury's** general manager is Joe Munns. Niamh Byrne is head of creative content for Universal Music UK.

songs a year than flood the market'

Already Gone was a copy of Beyoncé's *Halo*. Tedder refutes the accusation on a number of different lyrical, melodic and chronological grounds and lays the blame at Beyoncé's door for changing the key in his absence.

"I didn't hear Beyoncé's final version until the album came out," he explains. "Only the opening 12 seconds could be described as being similar. The ironic thing is that *Already Gone* has now surpassed *Halo* in terms of radio play in the US, so maybe Kelly isn't that upset any more."

Due to his commitments to *One Republic* - whose latest album *Waking Up* was released in the UK in November - Tedder has scaled back his co-writing projects. He now prefers to work with "artists with great voices", in place of the LA professional partnerships which spawned tracks such



Ryan Tedder: wrote *Apologize*, one of the biggest songs of the decade

J-Lo's *Do It Well* and Natasha Bedingfield's *Love Like This*.

"Nowadays every song has to count," he explains. "I'd rather put out two songs a year which are epic rather than flood the market."

Tedder signed to Kobalt for his non-*One Republic* work in Los Angeles in 2007, where senior VP of creative Benjamin Groff says, "Everybody is calling him right now. But although he has his own superstar relationships, our creative team has still been able to put him together with newcomers such as American Idol runner-up Adam Lambert, resulting in two songs on his debut RCA album *For Your Entertainment*."

Tedder has also chosen Kobalt to administer his own, newly-established publishing company, *Patriot Games Publishing*, which he will use to develop new talent. Although a staunch supporter of

the service model entity that allows him to retain ownership of his compositions, Ryan Tedder has no misgivings about giving up copyright shares to artists when their input merits it.

"I would never have been able to complete *Happy* or the other songs on Leona's *Echo* album if she hadn't been there, too. At that point in her career she knew exactly what she did and didn't want to say and offered great ideas to help overcome inevitable stumbling blocks with the lyrics," explains Tedder.

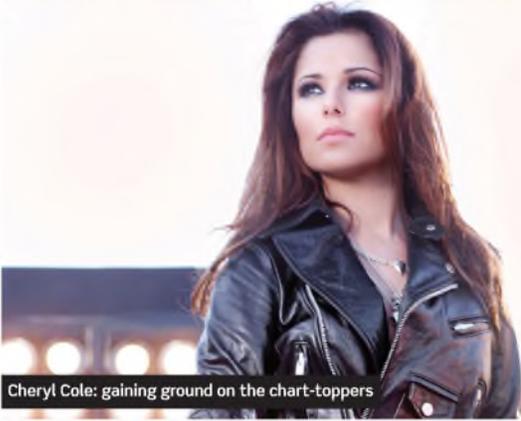
"On the other hand Beyoncé's interpretation of a song is worth its weight in gold. She can turn a hit into a standard copyright like Sinatra did. There aren't too many artists like that. But as a songwriter and a producer they're the ones you really look out for."

c.dewhalley@btopenworld.com

News media



TV Airplay chart Top 40



Cheryl Cole: gaining ground on the chart-toppers

This Wk	Last	Artist	Title	Label	Plays
1	1	BLACK EYED PEAS	Meet Me Halfway	Interscope	490
2	3	LADY GAGA	Bad Romance	Interscope	474
3	13	CHERYL COLE	3 Words	Fascination	466
4	4	JASON DERULO	Whatcha Say	Warner Brothers	461
5	2	JLS	Everybody in Love	Epic	397
6	39	TIMBALAND FEAT. SOSHY & NELLY FURTADO	Morning After Dark	Interscope	389
7	6	N-DUBZ FT MR HUDSON	Playing With Fire	AAIWUMIV	387
8	10	KESHA	Tik Tok	Columbia	383
9	7	CHIPMUNK FEAT. TALAY RILEY	Look for Me	Jive	381
10	8	JAY SEAN FEAT. LIL WAYNE	Down	Island	353
11	5	CHERYL COLE	Fight For This Love	Fascination	343
12	12	RIHANNA	Russian Roulette	Def Jam	300
13	20	THE SATURDAYS	Ego	Fascination/Geffen	288
14	13	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys	Syco	283
15	9	X FACTOR FINALISTS	You Are Not Alone	Syco	281
16	17	LEONA LEWIS	Happy	Syco	275
17	17	BEYONCE FEAT. LADY GAGA	Video Phone	Columbia	273
18	11	DIZZEE RASCAL	Dirtee Cash	Dirtee Stank	270
19	16	BRITNEY SPEARS	3	Jive	269
20	28	50 CENT FEAT. NE-YO	Baby By Me	Interscope	266
21	22	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	Roc-A-Fella	258
22	20	PIXIE LOTT	Cry Me Out	Mercy	250
23	29	IYAZ	Replay	Reprise	247
24	17	CHRIS BROWN FEAT. LIL' WAYNE	I Can Transform Ya	Jive	240
25	15	N-DUBZ	I Need You	AAIWUMIV	229
26	35	WILEY	Take That	Island	225
27	26	BLACK EYED PEAS	I Gotta Feeling	Folyoor	214
28	24	FLORENCE + THE MACHINE	You Got The Love	Island	206
29	RE	MARIAH CAREY	All I Want For Christmas Is You	RCA	200
30	38	TAIO CRUZ	Break Your Heart	4th & Broadway	192
31	NEW	PARAMORE	Brick By Boring Brick	Fueled By Reason	188
32	23	FUGATIVE	Supafly	Hardbeat	180
32	29	ROBBIE WILLIAMS	You Know Me	Virgin	180
34	NEW	ALICIA KEYS	Doesn't Mean Anything	J	174
35	NEW	30 SECONDS TO MARS	Kings And Queens	Virgin	173
35	NEW	CHUCKIE & LMFAO	Let The Bass Kick In Miami Bitch	U2	173
37	NEW	KID SISTER	Right Hand Hi	Asylum	168
38	31	SUGABABES	About A Girl	Island	165
38	NEW	SIDNEY SAMSON	Riverside	Data	165
40	34	PETER KAY'S ALL STAR BAND	The Official Bbc Children In Need Medley	Epic	164

TV airplay chart top 40 © Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: The Amp, B4, B155, Chart Show TV, Clubland TV, Fizz, Flaunt, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV UK & Ireland, MTV2, NME TV Q TV, Scuzz, Smash Hits TV, The Box, The Hits, TMF, Vault, VH1 and VH2

With 2.5m download sales, musical comedy arrives in UK

Laughter, song and Glee comes to Channel 4

Television

By Ben Cardew

GLEE, THE HIT MUSICAL COMEDY series that has spawned 2.5m download sales in the US to date, is coming to Channel 4 in the new year.

The show, created by Nip/Tuck writer Ryan Murphy with input from Columbia/Epic Label Group chairman Rob Stringer, follows a high school teacher (played by Matthew Morrison) as he attempts to inspire a group of teenagers to restore the school's Glee Club to its former glory.

Each episode sees the cast cover an eclectic mix of tracks from artists including Amy Winehouse, Kanye West and Heart, as well as songs from musicals such as Cabaret.

Musically, however, it is probably best known for the cast's cover of Journey's 'Don't Stop Believin'', which entered the Billboard Hot 100 at number four in May.

Since then, new tracks have been released in the US on the back of each episode, racking up more than 2.5m downloads between them. In November the first soundtrack album, *Glee: The Music Volume 1*, debuted at number four in the US charts, selling 113,000 copies in its first week of release.

The show's original pilot episode airs tomorrow (Tuesday) night on E4 at 9pm, with the cast's covers of 'Don't Stop Believin'' and Rehab available to download from today.

The actual series begins its run in early January 2010 on Channel 4 and E4, while *Glee: The Music Volume 1* will be released in the UK by Epic in March 2010. The series



Bin there, done it: having been a hit in the US, Glee comes to UK screens in the new year

will comprise 22 hour-long episodes in total.

Epic managing director Nick Raphael calls the show "High School Musical for the Nip/Tuck generation". "It's big in the US, in Australia and Canada. Everywhere it has been shown it has had success and spin-off record sales," he adds. "And when I showed my son the show he was begging me for more episodes."

Epic creative director Tris Penna explains that his record company will be following a similar release pattern as in the US, for what is a big priority for Epic.

"When it starts properly, the show is going to be on E4 during the week with a repeat on Channel 4 strand] T4 on Sunday. The downloads from that episode will be released on the Monday before the show starts," he says. "The choice of music is really clever, with a lot of UK repertoire, including Rehab, Mercy and Somebody To Love."

"This is a big project for us," adds Raphael. "There is an opportunity there to capture imaginations.

Remember when Fame was huge? Everyone was watching it, talking about it and buying the albums. That is the opportunity that we have here."

Indeed, Raphael says the show has already had an impact on the charts in the UK, even before being shown here. "On X Factor Joe recently performed the Glee arrangement of 'Don't Stop Believin'' and the record went to 19 in the charts. It is one of those songs that people love but has never been a big hit in the UK. The arrangement is brilliant."

In the US, where the show regularly pulls in more than 7m viewers, Glee is currently on a four-month hiatus and will return in April with the final nine episodes of the first series. The show has already aired in Canada, Brazil, New Zealand and South Africa, among other territories.

UK media got an early glimpse at Glee last Monday, when C4 held a screening at the Soho hotel in London.

ben@musicweek.com

Media news in brief

● **Media regulator** Ofcom has criticised **Global Radio** for what it calls "gratuitous" reference to Apple's iTunes on the broadcaster's Big Top 40 chart. Global Radio's chart show, which serves 140 radio stations around the UK, is partially based on music downloads from the iTunes site. The chart also includes a section encouraging listeners to go onto the Big Top 40 website and download music from iTunes via direct links, so that they can impact the chart. Ofcom says

that this is in breach of broadcasting regulations, which bar the promotion of a product or service which do not relate to a programme. They say that "ultimately, bigtop40.com effectively appeared to be a portal for the purchase of iTunes downloads".

● **Jazz FM** has announced the first signing to its new artist label, jazz musician Eileen Hunter (pictured). Hunter is a classically-trained pianist, flautist and singer who is managed by her husband and former X Factor winner Steve Brookstein. Her song 'I Miss the

Sky first caught the attention of Jazz FM's head of programming, Mike Vitti, who calls her "an exceptional talent".

● Channel 4's **Album Chart Show** returns in February 2010 with a refreshed look and new brand partner in Tesco Entertainment. There will also be a sister series with a working title of The Tesco Entertainment Albums to Watch, a weekly 15-minute show featuring up and coming as well as established acts tied in to weekly album releases.



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Airplay analysis Alan Jones

DJs give radio crown to Robbie



After five weeks in the singles chart, Robbie Williams' latest release *You Know Me* has yet to break into the Top 10 – but Williams certainly can't blame radio, which has long been his greatest cheerleader, and where *You Know Me* was the most-heard record last week, polling an audience of 62.89m from 2,428 plays on 110 stations. *You Know Me* is the second single from Williams' current *Reality Killed The Video Star* album, and eclipses the number three peak of introductory single *Bodies*. Its biggest supporters last week were: Juice FM (47 plays), Beacon FM (40) and 96.2 The Revolution (39), while 51.5% of its audience came from 20 plays on Radio 1 and 14 on Radio 2.

The retail success of Alicia Keys' current single, *Doesn't Mean Anything*, seems to have caught radio out – but it is catching up fast. The track debuted at number eight on sales last week, a position it holds again this week. It was loitering at number 75 on the airplay list when it was released, but moved to number 38 last week and now to number 19. Its latest leap is accompanied by an impressive increase in plays from 790 to 1,502

– the biggest weekly improvement of any track.

Five Christmas songs decorate the Top 50 of the radio airplay chart this week, with George Michael's *December Song* (I Dreamed Of Christmas) topping the tree, with a seasonal 40-15 surge prompted by a 64.86% increase in support for the track, whose top supporters are Pirate FM and Radio 2, with 17 airings each. Radio 2 contributed only 3.13% of the track's plays but a massive 80.92% of its audience.

Cheryl Cole, JLS, Pixie Lott and Robbie Williams have all taken turns at the top of the radio airplay chart in the past four weeks but the videoclip for Black Eyed Peas' *Meet Me Halfway* has had a lock on the TV airplay chart throughout. Its lead is evaporating, however, with the 490 airings that earn it pole position this week being just 16 more than Lady Gaga's *Bad Romance*, which increases from 444 to 474 plays

Improving much faster, and climbing 13-3 with plays increasing from 408 to 466 is 3 Words by Cheryl Cole, which also happens to feature BEP's main man, Will.i.am.

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %*or-	Total Aud (m)	Aud %*or-
1	2	5	15	ROBBIE WILLIAMS <i>You Know Me</i> Virgin	2428	11.07	62.89	14.74
2	1	6	12	PIXIE LOTT <i>Cry Me Out</i> Mercury	2380	20.51	57.45	3.7
3	4	7	5	KESHA <i>Tik Tok</i> Columbia	1774	11.08	49.51	-1
4	13	8	1	LADY GAGA <i>Bad Romance</i> Interscope	1446	15.43	48.53	42.32
5	17	7	3	RIHANNA <i>Russian Roulette</i> Def Jam	1661	15.27	41.47	40.72
6	3	9	4	BLACK EYED PEAS <i>Meet Me Halfway</i> Interscope	2554	3.85	38.07	24.78
7	18	3		TAKE THAT <i>Hold Up A Light</i> Polydor	1268	38.88	36.55	31.05
8	6	11	26	ALEXANDRA BURKE FEAT. FLO-RIDA <i>Bad Boys</i> Syco	2460	2.23	36.55	8.97
9	8	14	13	CHERYL COLE <i>Fight For This Love</i> Fascination	2454	-11.03	34.85	-10.27
10	10	13	25	JLS <i>Everybody In Love</i> Epic	2434	-13.38	34.49	-8.56
11	14	6	21	WESTLIFE <i>What About Now</i> Sony	1730	8.13	32.9	2.85
12	9	12	28	LEONA LEWIS <i>Happy</i> Syco	2341	-6.55	31.91	-17.18
13	7	5	29	FLORENCE + THE MACHINE <i>You Got The Love</i> Island	904	4.34	30.61	21.23
14	5	6	7	JASON DERULO <i>Whatcha Say</i> Warner Brothers	1374	4.41	29.69	-28.94
15	40	6		GEORGE MICHAEL <i>December Song (I Dreamed Of Christmas)</i> Aegean	543	152.55	29.21	54.94
16	12	10	22	JAY SEAN FEAT. LIL WAYNE <i>Down</i> Island	1464	-1.88	26.1	-15.55
17	33	2		CHERYL COLE <i>3 Words</i> Fascination	846	7.03	28.82	40.18
18	16	16	44	WHITNEY HOUSTON <i>Million Dollar Bill</i> Arista	1699	-7.5	26.5	-11.55
19	38	2	8	ALICIA KEYS <i>Doesn't Mean Anything</i> J	1502	92.53	26.34	46.74
20	20	16	40	TAIO CRUZ <i>Break Your Heart</i> J4th & Broadway	1592	5.08	25.65	4.27
21	29	22	20	BLACK EYED PEAS <i>I Gotta Feeling</i> Interscope	1628	7.25	25.25	11.38
22	11	3		PALOMA FAITH <i>Do You Want The Truth Or Something Beautiful</i> Epic	230	103.54	24.62	-30.33
23	21	14	24	MICHAEL BUBLE <i>Haven't Met You Yet</i> Reprise	1548	-7.54	24.02	-2.28
24	25	11	16	JAY-Z FEAT. ALICIA KEYS <i>Empire State Of Mind</i> Roc-A-Fella	1092	-1.03	23.5	0.66
25	27	5		NORAH JONES <i>Chasing Pirates</i> Blue Note	179	-13.44	23.3	2.06
26	35	2	10	CHIPMUNK FEAT. TALAY RILEY <i>Look For Me</i> Live	678	14.72	23.2	20.08
27	28	3		CHUCKIE & LMFAO <i>Let The Bass Kick In Miami Bitch</i> RCA	91	21.33	22.57	-0.76
28	RE			MARIAH CAREY <i>All I Want For Christmas Is You</i> RCA	698	0	21.91	0
29	37	2	6	TIMBALAND FEAT. SASHY & NELLY FURTADO <i>Morning After Dark</i> Interscope	502	100.8	21.78	19.87
30	50	2	35	THE SATURDAYS <i>Ego</i> Fascination/Getten	466	37.05	21.59	56.04
31	24	23	75	BEYONCE <i>Sweet Dreams</i> Columbia	1328	-8.73	21.21	-9.74
32	46	3	48	MUMFORD & SONS <i>Winter Winds</i> Island	240	42.85	20.48	31.76
33	22	8	37	SUGABABES <i>About A Girl</i> Island	1177	-13.95	20.29	-17.36
34	32	28	60	JLS <i>Beat Again</i> Epic	1226	-0.15	20.25	-4.03
35	31	3	96	THE PRODIGY <i>Invasions Must Die</i> Take Me To The Hospital	27	-54.24	19.25	-11.41
36	26	4		MICHAEL BUBLE <i>Hold On</i> Reprise	601	-15.47	18.98	-18.47
37	NEW	1	51	JAY-Z FEAT. MR HUDSON <i>Young Forever</i> Roc-A-Fella	304	0	18.82	0
38	15	5	55	LILY ALLEN <i>Who'd Have Known</i> Regal	735	-18.87	18.51	-41.76
39	45	2	31	30 SECONDS TO MARS <i>Kings And Queens</i> Virgin	185	-7.5	18.3	12.62
40	RE			THE POGUES FEAT. KIRSTY MACCOLL <i>Queerlaine Of New York</i> Warner Brothers	784	0	18.21	0
41	NEW	1		SIR TERRY WOGAN & ALED JONES <i>Silver Bells</i> Sandaged	11	0	17.03	0
42	36	9	84	BEYONCE <i>Broken Hearted Girl</i> Columbia	1041	-12.83	16.93	-7.96
43	44	3	85	PARAMORE <i>Brick By Boring Brick</i> Fueled By Ramen	69	21.05	16.65	-2.29
44	42	29	57	KINGS OF LEON <i>Sex On Fire</i> Hand Me Down	1383	5.33	16.15	-5.72
45	43	17	47	DAVID GUETTA FEAT. AKON <i>Sexy Chick</i> Polygram	696	-8.18	15.59	-8.96
46	NEW			ONE REPUBLIC <i>All The Right Moves</i> Interscope	59	0	14.85	0
47	NEW	1		MINI VIVA <i>I Wish</i> Xenonmaria/Getten	466	0	14.81	0
48	RE			WHAM! <i>Last Christmas</i> Epic	641	0	14.57	0
49	NEW	1		DIONNE BROMFIELD <i>Ain't No Mountain High Enough</i> Island	46	0	14.35	0
50	RE			SHAKIRA <i>Did It Again</i> Epic	722	0	14.2	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: BBC Radio 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Campaign focus



Paul McCartney

Beatles' landmark 1965 concert.

Mercury is leading the promotional campaign for Paul McCartney's new CD and DVD collection, *Good Evening New York City*, with a barrage of online activity that has seen the major targeting blogs and music sites with high-quality footage of a handful of full live tracks from the release.

Video footage of live performances of songs including *Day Tripper*, *Sing The Changes*, *I'm Down* and *I've Got A Feeling*, have been made available, as Mercury looks to draw audiences of all ages to the release.

The multi-disc package was recorded over three nights at Citi Field in New York, the successor to Shea Stadium, the site of The

In the UK the album will be available in two formats: a three-disc standard edition and a four-disc deluxe version featuring expanded packaging and a bonus DVD with McCartney's *Letterman* performance on the Ed Sullivan Theater Marquee recorded in July. The set will also be available in high-quality vinyl.

The set comprises more than 30 songs, amounting to almost three hours of music spanning McCartney's career including *Wings*, *The Beatles* and solo material.

Good Evening New York City is McCartney's second release for Mercury and follows 2007's *Memory Almost Full* album. It is released in the UK today (Monday).

Pre-release Top 20

This week	Artist Title Label	Total audience (m)
1	TAKE THAT <i>Hold Up A Light</i> / Polydor	36.55
2	GEORGE MICHAEL <i>December Song (I Dreamed Of Christmas)</i> / Aege	

News live

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
1,810,220	CLIFF RICHARD & THE SHADOWS O2 Arena, London	30,172	Live Nation
99,938	MICHAEL BALL NIA, Birmingham	3,075	Live Nation
70,817	MICHAEL BALL Royal Concert Hall, Nottingham	2,179	Live Nation
70,265	MICHAEL BALL Liverpool Echo Arena	2,162	Live Nation
65,975	MICHAEL BALL Sheffield City Hall	2,030	Live Nation
36,100	PETER DOHERTY Barrowland, Glasgow	1,900	DF Concerts
18,900	THE VERONICAS Koko, London	1,400	Live Nation
16,250	FLORENCE + THE MACHINE ABC, Glasgow	1,250	DF Concerts
14,647	THE CRIBS Academy, Dublin	848	MCD
13,125	ALL TIME LOW ABC, Glasgow	1,250	DF Concerts

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period September 13 - 19, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Tixdaq

Ticket resale price chart

pos	prev	event	av price (£)	dates
1	1	PAUL MCCARTNEY	217	2
2	3	MICHAEL BUBLE	183	8
3	5	MILEY CYRUS	163	5
4	2	ROD STEWART	168	14
5	NEW	JOHN MAYER	139	3
6	4	WHITNEY HOUSTON	137	9
7	7	BON JOVI	107	10
8	NEW	ALICIA KEYS	102	4
9	NEW	LEONA LEWIS	94	16
10	NEW	PAUL WELLER	89	8
11	8	PINK	87	10
12	14	JLS	86	17
13	13	X FACTOR FINALISTS	85	33
14	NEW	EDINBURGH MIL. TATTOO	81	8
15	NEW	PETER ANDRE	79	4
16	17	LADY GAGA	77	13
17	19	NICKELBACK	76	2
18	NEW	KISS	76	5
19	12	MUSE	76	3
20	NEW	STEREOPHONICS	74	9

tixdaq.com - Live entertainment intelligence

See more Tixdaq and Hitwise charts at musicweek.com

Hitwise

Primary ticketing chart

pos	prev	artist
1	1	ROD STEWART
2	7	JLS
3	17	STEREOPHONICS
4	3	MUSE
5	4	PINK
6	6	MICHAEL BUBLE
7	9	LADY GAGA
8	NEW	PAUL WELLER
9	2	LEONA LEWIS
10	NEW	ALICIA KEYS
11	12	PAOLO NUTINI
12	10	TAKE THAT
13	16	BEYONCE
14	NEW	RIHANNA
15	15	THE PRODIGY
16	NEW	N-DUBZ
17	19	GREEN DAY
18	NEW	T IN THE PARK
19	NEW	FLORENCE + THE MACHINE
20	NEW	WESTLIFE

Experian
Hitwise

Ruling raises doubts over merger with Ticketmaster

Live Nation challenges Competition Commission

Mergers

By Gordon Masson

LIVE NATION CLAIMS THERE ARE fundamental legal flaws in the Competition Commission's provisional ruling against its unification with Ticketmaster, as the companies up the ante on their bid to merge.

In a statement in October the Competition Commission concluded that the merger would result in a substantial lessening of competition in the UK live music marketplace, but this has been challenged by Live Nation.

The Commission is wary that the merger could prevent German ticketing company CTS Eventim from establishing itself as an alternative service in Britain, despite Live Nation having a 10-year contract to hand over its ticketing account to CTS beginning in 2010.

However, countering that suspicion, the promoter notes that the regulators recognise that Live Nation has no market power in promotions, with a share of only 15-20%, and that it has an even smaller part of the available customer base, with a share of 10%.

"They [the Commission] never-

"Nothing about the merger inhibits CTS's efforts to compete for business"

theless conclude that reducing CTS's access to Live Nation constitutes 'foreclosure' because other large potential customers have expressed unwillingness to be the initial large customer that the Commission believes CTS needs to become a large player," states Live Nation in a new submission to the Competition Commission.

It adds, "Nothing about the merger inhibits CTS's efforts to compete for [business] just as it did for [the Live Nation contract] (nor for the rest of the 80-85% of the market not accounted for by Live Nation)."

Live Nation also claims that the provisional findings misinterpret the meaning of 'substantial lessening of competition' because the Commission fails to conclude that either Live Nation or Ticketmaster would gain market power as a result of the merger. The ruling is based on "a theory that the ticketing market would be more compet-

itive [without] the merger because of CTS's entry," says Live Nation.

Meanwhile, Ticketmaster has also picked holes in the provisional findings report by arguing that the Commission has no evidence to suggest why competition between Ticketmaster, See Tickets and smaller ticket agents and systems providers is ineffective, while also ignoring or unjustifiably evading "evidence on pricing and margins that clearly indicates the existence of fully robust competition between ticket agents".

Ticketmaster's other issues with the Commission's rulings include criticism that the panel of regulators took "an internally inconsistent stance regarding the competitive constraint provided by self-ticketing".

And Ticketmaster also suggests that the Commission "uncritically accepts virtually the entirety of the evidence given by CTS concerning its UK market entry, while failing to take into account evidence provided by the parties on the same points".

The Commission has until January 19 to make its final ruling, by which time regulators in the US are expected to have reached their decision on the proposed merger.

ILMC takes to the sea

THE INTERNATIONAL LIVE MUSIC CONFERENCE has chosen a cruise liner theme for next year's gathering, which has been set for March 12-14 at the Royal Garden Hotel in London.

The invite-only event is the live music industry's premier international conference. With the gathering now entering its 22nd year, approximately 1,000 executives from around the world are expected to descend on the capital for the

three-day meeting.

"We set sail on March 12 on a cruise liner carrying around 1,000 delegates from over 55 countries, made up of the leading figureheads and professionals from the concert business worldwide," says organiser Chris Prosser.

"In addition to extensive networking opportunities, the weekend world cruise also promises many engaging and thought-provoking conference panels."

The full conference agenda will be announced in February, but topics will likely include discussions on what responsibility and duty of care the industry has towards its artists, particularly as the pressures on live income increases.

"Technology and the quickening pace of change also raise many issues, including the ongoing evolution of the artist/fan relationship. And we'll be asking just how well the industry has weathered the storm of recession," adds Prosser.



New festivals cued for 2010

SUGGESTIONS THAT THE UK FESTIVAL market is oversaturated have not stopped promoters Live Nation and Mama Group from deciding to launch new weekend events in 2010.

Mama has partnered with Future Publishing's Classic Rock to organise the High Voltage festival in London's Victoria Park, with the likes of Emerson, Lake & Palmer and ZZ Top confirmed as headliners for the July 24-25 event, which is set to feature around 40 acts over three stages during the weekend.

"High Voltage is the festival all true rock fans have been waiting for - custom built by rock fans for rock fans," says *Classic Rock* editor-in-chief Scott Rowley, who promises that each stage will be specially curated to cater for different sides of the rock audience. "The facilities will be second to none: great food, proper beer, clean toilets, deluxe hospitality packages, designated hotels, free shuttle transport. This is somewhere you take the whole family."



Meanwhile, Live Nation is aiming to kick off the festival season with its Playaway gathering, which will use the facilities at Butlins in Skegness to host three days of music from April 16-18.

The fact that Playaway will be indoors, with the audience also staying in purpose-built accommodation, minimises any problems with the weather.

Live Nation senior promoter Kelly Chappel says the event will be perfect for music fans who want to

check out the latest emerging talent, but who also want to see some established acts performing.

The Playaway line-up so far includes Calvin Harris, Scouting For Girls, I Blame Coco, Tiffany Page and the Noisettes, but Chappel promises many more acts to come. "I'm really excited to be booking Playaway. As the name suggests, it promises to deliver on the fun factor with a top class bill of entertainment hosted within great facilities."

News digital

Music Week gains exclusive access to streaming trends data

Spotify's streaming trends uncovered

Trends

By Eamonn Forde

MUSIC WEEK HAS BEEN GIVEN EXCLUSIVE ACCESS to six months of user data on Spotify, revealing fascinating insights into music access, music discovery and streaming's impact on the long tail.

PRS for Music chief economist Will Page has analysed the statistics, which come a year after his report on the long tail that revealed only 3m of 13m available tracks online were purchased in 2007.

The period under analysis – February to July 2009 – covers the first six months of public access to Spotify in the UK. There were a total of 1bn streams over the period and a UK user base of 2.7m, meaning each user streamed an average of around 370 tracks in the six months.

Page has previously said that, contrary to Chris Anderson's theory of the long tail, the more choice consumers are given the more they will gravitate towards the hits.

Even when presented with a service like Spotify that permits free access to deep catalogues, users are still not exploring the furthest reaches of that catalogue, stopping at the 3m-track mark. Of the 4.5m tracks on Spotify in the analysis period, some 1.5m tracks were not even streamed once.

"The demand curve for Spotify in the UK in the analysis period tells us something about demand," says Page. "Even with an access model, we have evidence of a normal 'hit heavy/skinny tail' distribution."

Page suggests that we can extrapolate from this that the top 100,000 tracks on Spotify accounted for around 80% of usage.

The data also suggests there is no discernible "honeymoon" drop-off period among Spotify users as their usage stays constant and does not dip after the first few weeks.

Spotify's premium users, however, stream on average more tracks than those on the free tier, suggesting the long-tail theory may start to make more sense when a transactional cost is added in. Spotify additionally drives ownership as, via its deal with 7digital, the service is now the second largest download site in Sweden.

Spotify research in Sweden earlier this year found that 55–60% of those

Top 20 Spotify tracks

February–July 2009 (UK)

Pos	ARTIST	TITLE
1	LADY GAGA	Poker Face
2	LA ROUX	In For The Kill
3	LADY GAGA	Paparazzi
4	BLACK EYED PEAS	Boom Boom Pow
5	KERI HILSON	Knock You Down
6	LADY GAGA	Just Dance
7	TAYLOR SWIFT	Love Story
8	LIY ALLEN	Not Fair
9	FLO-RIDA	Right Round
10	MGMT	Kids
11	JASON MRAZ	Lucky
12	TINCHY STRYDER	Number 1
13	THE PUSSYCAT DOLLS	Jai Ho!
14	SOULJA BOY TELL 'EM	Kiss Me Thru...
15	EMINEM	We Made You
16	LADY GAGA	Lovegame
17	MICHAEL JACKSON	Man In The Mirror
18	AKON	Beautiful
19	KINGS OF LEON	Use Somebody
20	DANIEL MERRIWEATHER	Red

Source: Spotify (December 2009)

Top 20 Spotify albums

February–July 2009 (UK)

Pos	ARTIST	TITLE
1	LADY GAGA	The Fame
2	VARIOUS ARTISTS	Now! 72
3	MICHAEL JACKSON	The Essential
4	LIY ALLEN	It's Not Me, It's You
5	BEYONCÉ	I Am... Sasha Fierce
6	KINGS OF LEON	Only By The Night
7	MICHAEL JACKSON	Ultimate Collection
8	MGMT	Oracular Spectacular
9	AKON	Freedom
10	LA ROUX	In For The Kill
11	EMINEM	Relapse
12	VARIOUS ARTISTS	Now! 71
13	VARIOUS ARTISTS	Clubland 14
14	VARIOUS ARTISTS	Hannah Montana
15	VARIOUS ARTISTS	Clubland Classix
16	TAYLOR SWIFT	Taylor Swift
17	THE SCRIPT	The Script
18	KERI HILSON	In A Perfect World...
19	MICHAEL JACKSON	King Of Pop
20	N-DUBZ	Uncle B



Top 20 Spotify artists

February–July 2009 (UK)

Pos	ARTIST
1	MICHAEL JACKSON
2	LADY GAGA
3	EMINEM
4	KINGS OF LEON
5	LIY ALLEN
6	BEYONCÉ
7	KANYE WEST
8	AKON
9	TAYLOR SWIFT
10	COLDPLAY
11	LA ROUX
12	THE KILLERS
13	GREEN DAY
14	BRITNEY SPEARS
15	N-DUBZ
16	NE-YO
17	U2
18	FLO-RIDA
19	JASON MRAZ
20	BLACK EYED PEAS



who had shared music at least once use Spotify now. Some 94% said they were sharing less music illegally since they started using Spotify.

Beyond the themes relating

explicitly to long tail-based discovery, the two most intriguing findings from the figures are:

(i) consumers still look to trusted music compilation brands, such as

Now That's What I Call Music and Clubland, to guide them; and (ii) Lady GaGa, despite only having one album and a handful of remixes available, dominated Spotify users' listening. The dominance of Lady GaGa echoes what is happening in the download market, with iTunes announcing last week that she had the number three album and video, and the number two track on its UK store this year.

The conclusion we can draw, then, is that user behaviour on Spotify is not so different from the CD or à-la-carte download market. Even when cost is removed for the user, they display search and consumption trends similar to those in the transaction-based business.

eamonn.forde@me.com

What do these trends tell us about the future of streaming? Analysis by Will Page

How can a service like Spotify help the industry attract new/lost listeners (i.e. those aged 60+ and those using P2Ps)?

If 60% of the UK population do not buy music at all, then there are a lot of lost listeners that could be unlocked without fear of cannibalisation. Another "what if" to ponder is this: "What if these digital services actually make existing music buyers buy even more?"

What will it mean when a site like Spotify formally partners with Facebook or another social net-

work to harness social networking to discovery?

Three undeniable facts will affect the shape of Spotify's long tail going forward: there will be more users, more choice and, most importantly, more applications with which to share playlists. On the latter, would a Spotify application on a social network site like Facebook drive demand down into the tail as we all share our eclectic tastes? Or do we find ourselves all recommending the same narrow group of hits, thus widening the gap between rich and poor further?

What can the UK digital music industry expect for 2010?

That is very difficult to call, but one thing we do know and can take heart from is this: we continue to noticeably outperform our European neighbours in the digital space. As evidence: PRS for Music digital collections per capita are twice that of Germany, and three times that of Spain, which is a huge credit to the team. So, yes, there are challenges, but labels, societies and services are doing an incredible job at knocking collaborative heads together to meet them.

Digital news in brief

● **EMI** licensed its content to new online video service Vevo before it launched in North America on December 8. Unlike Universal and Sony, EMI does not have an equity stake. Warner and key Indies have still to license content to Vevo.

● **IFPI Sweden** is taking advantage of a change in the country's laws since April allowing it to request that courts force ISPs to hand over IP addresses of suspected filesharers.

● **Nielsen SoundScan** data reveals that Low by Flo-Rida (featuring T-Pain) was the most downloaded song of the decade in the US, with sales of 5,214,000. Lady GaGa's Just Dance was second, with sales of 4,690,000.

● Both EMI and ODA have licensed content to Guvera, the service that offers free and legal downloads paid for by brands. Universal is already on board for the service that plans to launch early next year in the US.

● **Apple** has acquired streaming-music service Lala with estimates that it paid anywhere between \$17m (£10.5m) and \$80m (£49.3m) for it.

● **Facebook** now has 350m users.

● In the days after it had to delete more than 1m torrents from its tracking system, traffic to Mininova fell by 66% according to TorrentFreak.

● Universal Music Group in the Netherlands has invested an undisclosed sum in music store and digital distributor Target Media.

● **Orange** has opened its own app store, offering more than 5,000 apps, games and ringtones. It supports a range of handsets and operating systems including Android, BlackBerry, Windows Mobile and Symbian.

● **Orange** and **SFR** are each offering their customers in France a free mobile music download every day until Christmas Eve. SFR customers can redeem a promoted track each day, while Orange customers can download any track, DRM-free.

New services

● **Mewbox** is a new DRM-free music download service for Google Android and available across the EU. It has a catalogue of 4m tracks from 23,000 labels.

● **Tunechecker** follows on the heels of MusicSpy and CompareDownload as another music download comparison site, this time from TV money-saving expert Martin Lewis. It scans the prices of services including iTunes, 7digital, Amazon MP3, We7 and Orange to find the cheapest and most expensive track and album prices.

Apps round-up

● **Beaterator (iPhone - £2.99)** is a music-creation tool from Rockstar Games and Timbaland. Users can also remix pre-loaded tracks and upload all created tracks to the Rockstars Games Social Club.

News Publishing

Warner/Chappell and Peermusic claim more than 40% of the album

Publishers share the Boyle spoils

Royalties

By Chas de Whalley

WARNER/CHAPPELL AND PEERMUSIC are the big publishing winners of Susan Boyle's album, which in its first two weeks alone sold nearly 2m units in the UK and US.

Between them the two publishing companies claim more than 40% of the Syco-issued *I Dreamed A Dream*, whose tracklisting is largely made up of cover versions but does also include a couple of songs not previously released.

Among the newly-aired songs is the album producer Steve Mac's co-write *Proud*, which he penned with Sony/ATV's Wayne Hector and Kobalt's Andy Hill originally for ITV's ill-fated *Britannia High* musical drama series but it was never released. Mac's third share of this song is dwarfed by the 50% and 100% credits he receives for new arrangements of public domain hymns *Amazing Grace* and *Silent Night*.

Mac, who signed to Peermusic last year and whose countless production credits take in the likes of *Il Divo*, *Leona Lewis* and *Westlife*, admits he was not totally convinced by Boyle's TV appearances when it came to working with her.

"But my eyes were opened when she started to sing. She sounded so refreshingly innocent and genuine. I phoned Simon Cowell straight away

Susan Boyle album Writers and publishers

Wild Horses by Jagger, Richard (ABKCO, Onward, Westminster)

I Dreamed A Dream by Schonberg, Boubilil, Kretzmer, Natel (SACEM, Alain Boubilil Overseas)

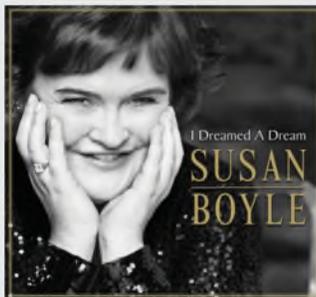
Cry Me A River by Hamilton (Warner/Chappell)

How Great Thou Art by Hine (Thank You Music)

You'll See by Ciccone, Foster (Warner/Chappell, Peermusic)

Daydream Believer by Stewart (EMI)

Up To The Mountain by Griffin



(Universal)

Amazing Grace – traditional,

arranged by Mac, Arch (Bucks, Peermusic)

Who I Was Born To Be by Mae, Fransson, Lundgren, Larsson (Warner/Chappell)

Proud by Mac, Hector, Hill (Sony/ATV, Peermusic, Kobalt)

The End Of The World by Dee, Kent (The International Music Network, Campbell Connelly)

Silent Night by Gruber, Mohr, arranged by Mac (Peermusic)

Source: MW Research

and said, 'We could have something really special here.' But he was on it already," he recalls.

The three writing contributions Mac claims on the album, which sold 1.2m units in the US during its opening two weeks and is expected to add 600,000 more US sales in its third week on sale, make up the bulk of Peermusic's overall 19.4% publishing share. Also contributing to the independent publisher's showing is LA super-producer David Foster via *You'll See*, which he co-wrote with Warner/Chappell's Madonna and was originally a number five UK hit for her in 1995.

For Peermusic UK managing director and MPA chairman Nigel Elderton the phenomenal success of Boyle's album is no quirk of fate. "The music industry has become so

obsessed with sub-genres it has forgotten the existence of a huge cross-demographic which yearns for something to buy," he says. "When it comes along, whether it's Susan Boyle, Michael Buble or Paul Potts, they buy it in droves."

Madonna's share of *You'll See* helps to ensure Warner/Chappell has the biggest share of any publisher of the album, claiming 20.8% of the release. Its total includes Arthur Hamilton's *Cry Me A River*, most famously a hit for Julie London in 1957, and *Who I Was Born To Be*, the only brand new and previously unreleased song here. It was written by 25-year-old US signing Audra Mae, in conjunction with Swedish Eurovision experts Fransson, Lundgren and Larsson. Oklahoman-born Mae's unrecovered debit

balance will undoubtedly be cleared at a stroke thanks to Boyle's sales, but she will have to wait till the New Year, when her original version of the song comes out on the independent SideOneDummy label, to see whether her career as an artist will be boosted, too.

Given Boyle's personal background it should surprise nobody that so many of the songs on her debut album carry overtly spiritual messages. London-based Christian publisher Kingsway Music, which administers *How Great Thou Art*, can therefore expect to benefit hugely from Boyle's version of this evangelist hymn, which was popularised by Billy Graham during his crusades in the 1950s. Likewise, contemporary US folk singer Patty Griffin, who wrote *Up To The*

Mountain popularised in 2007 by American Idol star Kelly Clarkson and Jeff Beck, will probably be giving more generously this Christmas as a result of Boyle's cover.

Most astonishingly though is Boyle's transformation of *Wild Horses*, Mick Jagger and Keith Richard's drug-addled ballad from the Rolling Stones' 1971 album *Sticky Fingers*, into a life-affirming anthem.

According to Jody Klein, CEO of ABKCO, the song's New York publisher, "The Stones' best numbers have become such an indelible part of our DNA that it's almost impossible to hear them any other way. Susan Boyle and Steve Mac are to be congratulated on revisiting and re-evaluating *Wild Horses* so brilliantly."

The same can clearly be said of her interpretation of *Daydream Believer* – the John Stewart-penned, 100% EMI copyright with which The Monkees enjoyed a top five hit on both sides of the Atlantic in 1967. By comparison her treatment of Skeeter Davis' 1963 country classic *End Of The World*, jointly controlled by the International Music Network and Music Sales' Campbell Connelly, is a little more orthodox.

Meanwhile, the album's title song, whose performance of it by Boyle on Britain's *Got Talent* began this incredible story, is claimed by SACEM and Alain Boubilil Overseas. c.dewhalley@btopenworld.com

Imagem commits to eight signings every year

IMAGEM CEO JOHN MINCH HAS VOWED to make the indie publisher an aggressive player in the A&R market with a budget for around eight new signings every year.

The Dutch-owned company – which established a London presence after buying some former Universal Publishing-owned catalogues and then acquiring veteran classical and jazz specialist Boosey & Hawkes – hopes to bridge a gap in the market by a combination of "major publisher levels of funding with proven international administration and a passionate independent outlook".

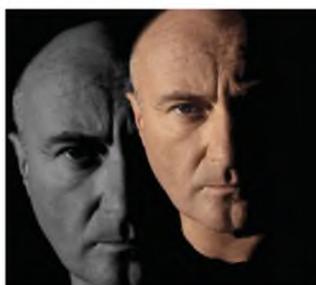
To ensure that the message is not lost on the pop and rock communities – and to preserve its credibility within its existing niche markets – Minch has further reshaped the company's management structure by splitting it into three separately-defined divisions – Boosey & Hawkes, Rodgers & Hammerstein and

Imagem Music – to meet the relevant requirements of its respective classical, show tunes and pop catalogues and composers.

"We hope that the new divisions will act in much the same way as different label identities at a major record company and send a clear signal to the industry at large that none of our core creative competencies have been lost as a result of Imagem's expansion," says Minch who will continue to head the classical side.

"The music business loves bad news. The last thing we want is people walking around saying, 'What a pity that Boosey & Hawkes doesn't do classical music any more' or pop managers thinking they shouldn't consider signing to Imagem because we're a classical publisher."

Under the new management structure former Zomba A&R manager Tim Smith becomes director of Imagem Music, Ted



Phil Collins: signed to Imagem in October

Chapin becomes director of the Rodgers & Hammerstein theatrical division, while all administration staff will now share joint duties with colleagues in Holland under a common Imagem Music umbrella.

"Most of our people accompanied the catalogues and companies as they were bought by Imagem and we want to ensure that, going forward, they don't continue to owe allegiances to those old entities," Minch explains.

In 2003, Minch led what

proved to be a hugely-successful management buy-out at Boosey & Hawkes and as a result more than doubled the veteran publisher's profits over the four years prior to the Imagem acquisition.

He admits that he and his B&H co-directors, who include former Warner/Chappell business affairs head Andrew Gummer, were expecting to be absorbed into – and maybe even wiped out by – a major when their backer HgCapital eventually put the company up for sale in 2008. However, the surprise purchase, for a reported £126m, by pension fund APG, which was put together by veteran European publisher Andre De Raaf, has proved unexpectedly beneficial to both parties.

"Andre had already secured all the catalogues – Rondor, Zomba and 19 Music – which Universal was obliged to sell before they could buy BMG. He was setting up the infrastructure to run them out of

Holland when he realised we already had quite a good one here in London. So both sides got lucky."

The transition from being a highly-successful niche publisher to the all-rounder which managed to scoop the rest of the industry and sign Phil Collins and the rest of the Genesis crew in October has also proved relatively trouble-free.

"When Imagem bought the Universal catalogues, it also took key A&R and sync staff and Tim Smith in particular, who was running Zomba, continued as if nothing had changed. So on top of the acts we inherited like the Kaiser Chiefs, Vampire Weekend and The Script, we have added MIA, The Temper Trap and Kamila Thompson, who is Richard and Linda's daughter. Naturally, we intend to be careful about how we spend our money but we're looking forward to expanding the Imagem roster with more great signings in the future."

News diary

Owl campaign takes off

UNEARTHED

ISLAND IS HOPING TO replicate the success that Minnesota native Adam Young, aka Owl City, has enjoyed Stateside as it begins the launch campaign for his debut album in the UK.

The solo artist emerged as something of an online phenomenon in the US and the buzz turned into bona fide commercial success when his debut single *Fireflies* reached the number one spot on both the *Billboard* Hot 100 and iTunes charts, selling more than 1m copies to date.

Owl City independently released his debut album, entitled *Ocean Eyes*, in July, having already enjoyed a huge online response to his music, topping the list of MySpace's most popular artists with 65.5m song plays and 13.9m profile views.

Having offered the album to iTunes exclusively for two weeks ahead of release elsewhere, it quickly reached 25,000 album sales and a further 200,000 digital tracks.

The iTunes promotion on *Fireflies* resulted in more than 650,000 downloads, the second best single of the week result to date, topped only by Colbie Callat in 2007.



Cast list

National radio

Steve Pitron and Phil Witts, Island.

Regional radio

Charity Baker, Island.

Online

Sarah Thompson, Charm Factory.

TV

Andrea Edmondson, Island.

Marketing

Olivia Nunn, Island.

National Press

Alix Wenmouth, Wasted Youth PR.

Regional

Sophia Seymour, Island.

Live

Marlene Tsuchii, CAA.

Student

Nick, Cool Delta + 1917.

Management

Steve Bursky, Foundations Management US.

OWL CITY

The success quickly brought Owl City to the attention of major labels and a deal was signed with Universal Republic, which upstreamed the album and began to roll the campaign out globally, resulting in chart success in the US, Canada, Denmark, Holland and New Zealand.

Now Island is starting the launch campaign in the UK, getting the ball rolling with an introductory single, titled *Umbrella Beach*, available now and leading into the release of first commercial single *Fireflies* in February next year.

Owl City will also be in the UK at that time for a string of headline shows, some of which have already sold out.

Already, the buzz is filtering across the UK and Owl City was last week voted to a place in the BBC Sound of 2010 longlist alongside the likes of Ellie Goulding, Marina and The Diamonds and Delphic.

Island is developing a string of online tools for the release, including an Owl City website that boasts a bespoke widget and Owl Twitter Application.

Initial support from the NME, *The Fly* and Popjustice has also been forthcoming.

ON THE WEB THIS WEEK

ELLIE GOULDING WINS BRITS CRITICS' CHOICE AWARD

Barbra Dee: "More obvious Kate Bush influence. Ellie is an interesting talent but the Brit people need to find a way of honouring the lasting genius of Kate Bush."

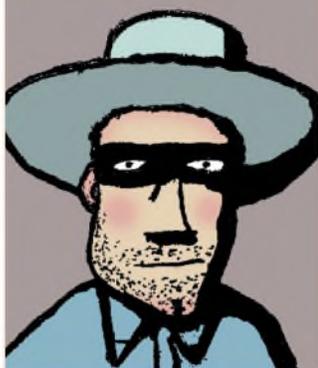
IFPI SWEDEN SEEKS IP ADDRESSES OF SUSPECTED FILESHARERS

John: "How is the IFPI working out who is suspected? In order to do that you have to be monitoring their network in the first place, which you would need their IP address for. This doesn't make sense technically at all. Also, how do you know whether any torrent traffic is legit or not? You just know it's torrent traffic. There are millions of legit transfers happening all the time. Are these going to be suspects?"

INDUSTRY BACKS THE INSPIRATION INITIATIVE

Andy Lown: "Music is a form of art, no question, and those who create/own it must be paid. Every track has a story to tell that resonates beyond its lyrics, and to engage the consumer in what differentiates Blind Lemon (Jefferson) from Blind Melon is a positive step."

Dooley's Diary



Wogan goes out with a big bash...

RADIO 2 CONTROLLER BOB SHENNAN appropriately sat himself between **Chris Evans** and **Terry Wogan** at Mayfair's Millennium Hotel last Thursday, as a **Radio Academy hall of fame bash** packed with radio royalty bid the King of Cornflakes a **fond farewell** from Radio 2 breakfast. Shennan predecessors **Jim Mair** and **Lesley Douglas** also showed up, while on stage and film there was a lengthy queue of past and present **breakfast show presenters** from across the dial ready to give their thoughts on Tel. "You've been enormously successful and I hate you," kindly offered **Tony Blackburn** on film... **Chris Moyles**, meanwhile, had his own thoughts about Wogan's departure. "I'm quite pleased you're leaving on a personal note," he said. "My mum has never heard me, but will finally in January. I can't wait; she's **in for a shock**"... Forget Spandau's return and Robbie and Take That's (momentary) reunion. **The Society of Distinguished Songwriters' (SODS) Ladies Night** Ball claimed the year's biggest music reunion, with **The Wombles** back together to perform a medley of their hits. Sadly, while an audience of some of the UK's finest songwriters witnessed this historic moment, one figure missing from the ranks was **Mike Batt** who strangely disappeared during the performance. Given the event's venue was The

Globe Theatre exhibition hall, there were plenty of other **dramas unfolding** during the evening's cabaret section, among them I

Dreamed A Dream English lyricist **Herbert Kretzner saluting Susan Boyle** ("Thank you Susie") for boosting his bank balance as he reprised his song. Other performers included **Gary Kemp**, **Rolf Harris**, **Sir Tim Rice** and **Justin Hayward**, while **Don Black** was MC... The fun-loving boys and girls at **Play.com** had their **Christmas party** last week and managed to get the Cambridge hoi polloi all in a **lather** via their choice of special guests – none other than **JLS**. Despite the hardened Play security taskforce in operation, some local fans managed to get into the band's **secret gig**. Full marks, too, to Play for letting them stay. Now that is the **spirit of Christmas**... **Hurts** (pictured above) last week added to the acclaim of being the first band signed to **Biff Stannard's** new **Major Label** imprint at **Sony** by sponsoring their own greyhound race – The Hurts Stakes – at the **Belle Vue greyhound track** in Manchester, where one of the band used to work. Pictured here with Belle Vue employees and dog handlers are **Andy and Matt Vines**



(Three Six Five Management Group), **Theo Hutchcraft** (Hurts) with his girlfriend, **Biff Stannard**, **Paul Lisberg**

(Phonogenic), **Adam Anderson** (Hurts), **Richard Cheetham** (who put out the band's first EP) and **Mark Gillespie** (Three Six Five Management Group). The dog, incidentally, is called **Shaws Highway**... **The Royal Variety Performance** is a highlight in the annual good causes calendar and although Britain's Got Talent winners **Diversity** may have captured the imagination of the masses, Dooley is betting that **Lizzie Windsor** is more of a fan of one of the **Warner acts** who graced the stage at **Blackpool Opera House**. Pictured below at the venue are (from left to right): Warner Bros UK marketing director Greg Castell, Warner Bros UK vice chair-

man Jeremy Marsh, Michael Bubl , Katherine Jenkins, Bette Midler, The Soldiers (x3), Rhino UK managing director Dan Chalmers, Warner Bros VP international marketing Dion Singer and Rhino UK marketing director Hik Sasaki... There are few things we like more at *Music Week* than organisations **crow-barring** pop culture references into press releases in a bid to look **cool and edgy**. Take this little gem from the **British Property Federation**. "Apocalypse? What apocalypse? As **Matt Bellamy**, front man in stadium-rockers **Muse** sang: "Declare this an emergency/ Come on and spread a sense of urgency." It read. "Someone at the band's record label, **Warner Bros**, should go drop a copy round to Downing Street, because it's the soundtrack to the season." Quite why, they never quite explain. But good work anyway. Dooley awaits to hear from **Warner/Chappell** about how much it intends to **collect** from the BPF for use of its **copyright**...



Features

YEARS ZERO

2000



2000 2001 2002 2003 2004 2005 2006 2007 2008 2009

The Y2K 'millennium bug' may have been a thankfully damp squib in other industries but for the music business it really was a case of rewriting the rule book and in many ways starting again. We look back on the past 10 years to see what the industry has learned and how it can apply that to the next decade

Staff cuts

CHRIS BARRETT



Albums of the decade

- 1 **The White Stripes:** *Elephant* (XL)
- 2 **Sufjan Stevens:** *Illinois* (Rough Trade)
- 3 **Richard Hawley:** *Coles Corner* (Mute)
- 4 **Gotan Project:** *La Revancha del Tango* (XL)
- 5 **Nick Cave & The Bad Seeds:** *Abattoir Blues/The Lyre Of Orpheus* (Mute)

Tracks of the decade

- 1 **Peter, Bjorn & John:** *Young Folks* (Wichita)
- 2 **The White Stripes:** *The Air Near My Fingertips* (XL)
- 3 **Lambchop:** *Up With The People* (City Slang)
- 4 **Sufjan Stevens:** *Chicago* (Rough Trade)
- 5 **Peaches:** *Loverlips* (Kitty-Yo)

Gig of the decade

David Bowie: Royal Festival Hall, June 2002

Review of the decade

By Gordon Masson

THE MILLENNIUM CELEBRATIONS had barely ended when EMI and Warner Music popped their own champagne corks by announcing their intention to merge.

Despite the hasty promises of just what Warner EMI Music could achieve, those aspirations failed, but a full decade later the possibility of the two tying the knot remains very much on the table with many observers believing such a deal is a case of when, rather than if.

When the merger was first announced in January 2000, the companies boasted that Warner EMI Music would be a £12bn operation with more than 2,500 acts, 2m song copyrights and a combined workforce of 19,500, trimmed down from 22,500 employees.

The torrid time the recorded music business has endured in the Noughties has seen that estimate of just 3,000 job losses eclipsed, while the sale of both EMI and Warner to private-equity investors for a combined total of less than £5bn clearly illustrates that any future liaison might not merit the same news frenzy that the original deal did 10 years ago.

But the failure of the companies to unite heralded a turning point in the way the majors have historically dictated the industry's evolution.

While Warner and EMI were busy ogling each other's assets and splurging countless millions of pounds on legal and consultancy fees to help them waltz up the aisle, when the officiators in Brussels asked if anyone had any objection to the marriage it was the lowly independents who raised a hand and forever shattered the peace.

Undeterred, EMI and Warner attempted their merger on a number of occasions during the past decade, but their failure to convince the competition regulators in Europe was primarily due to the resistance the deal met from the indie sector which finally galvanised to give the smaller companies in the music industry a very powerful voice.

EMI eventually lost out to a consortium led by Edgar Bronfman in the race to buy Warner Music and, while the stock of those companies has floundered, bodies such as the Association of Independent Music (AIM) in the UK and IMPALA in Europe have gained prominence with their relentless lobbying campaigns to ensure that the needs of the indies are represented whenever music is on the agenda of politicians and regulators.

The objections raised by IMPALA are widely recognised as being the most significant nail in the coffins of the various EMI/Warner merger proposals, while the arguments about the marriage of Sony and BMG continue to rumble on.

The fact that the Sony/BMG deal was given the green light by the regulators in 2004 perhaps signalled a more sympathetic European Competition Commission – no doubt influenced by the heavy losses the recorded music business was beginning to suffer at the hands of illegal filesharing in the early Noughties.

Bertelsmann's decision to strip out its BMG Publishing business as a separate entity prior to the merger agreement also helped the Sony/BMG deal proceed, but the frustration felt by EMI and Warner shareholders was audible and with the door seemingly slammed shut on any further concentration in the European music sector, EMI was acquired by private-equity group Terra Firma for just £2.4bn in 2007.

Elsewhere, IMPALA's victory in winning a historic annulment of the Sony/BMG merger could not prise the companies apart and although certain executives got to be a little too familiar with the corridors of power in Brussels, the distraction did not prevent Sony BMG from becoming a real challenger to Universal's dominance during the latter half of the decade.

The company has been helped in no small part by phenomena such as Pop Idol, X Factor and Britain's Got Talent – all of which funnel through Simon Cowell's S and Syco imprints.

Meanwhile, having dealt with its consolidations and mergers in the Nineties, Universal Music Group has been able to focus on organic growth, as well as adding the odd indie such as V2 and Sanctuary – the latter having been a catalyst for Universal expanding its interests in artist management, the agency business and merchandise.

In addition to breaking new acts internationally, Universal has also been successful in luring some of music's biggest names to its roster – notably The Rolling Stones from Virgin and Paul McCartney from Parlophone.

In 2000 Universal had a global market share of 23.1%. By 2008 that had grown to 28.7%.

During the same period Sony BMG achieved a share of 21.2% (compared to a combined 22.9% in 2000 – Sony 14.4%, BMG 8.5%); EMI's share shrank from 13.6% to 9.6%; Warner increased its global share from 12.1% to 14.9% and the indies lost ground as their share of sales reduced from 28.4% to 25.6%.

Those shares, although relied on by some as an indication of strength, belie the fortunes of the business.

At the start of the Noughties the IFPI reported that the global recorded music market was worth US\$37bn, with sales in 2000 of 3.2bn albums and 370m singles. The latest IFPI figures, covering 2008, reported that album sales had halved to 1.6bn units, but encouragingly sales of single tracks had rocketed worldwide to 1.5bn units.

Nevertheless, the gradual reduction in the price of music saw the global value of the recorded music

As 2010 looms, the music industry is entering the "teen" years with uncertainty, knowing that it must engage to survive into the Twenties...

HIGHS&LOWS

industry slump to \$18.4bn in 2008 and that is expected to decrease again when the figures for 2009 are collated.

One major U-turn by the industry during the Noughties was the decision to embrace technology. Ironically the very computer technology that has been the record industry's nemesis – the increased bandwidth and compression applications that allowed music fans around the world to illegally share music for free – has also led to the music business forging legitimate partnerships with the likes of Apple, whose iTunes service has been a pioneer in persuading consumers to pay for music files.

But that has not been enough to stop the rot.

So as the decade draws to a close, the music industry remains in a state of flux.

A decade ago nervous passengers were cancelling flights as scare theories about Y2K abounded. Nothing happened, but the start of the new century brought with it unprecedented tough times for the record business.

A glance back at the UK albums chart on January 1, 2000 shows the top slot occupied by Shania Twain's crossover smash *Come On Over* which became the biggest set in history for a female artist with 35m sales worldwide. No other artist has come anywhere close to that number since.

There is no doubt that the business has changed markedly since the start of the Noughties, although some would argue that it has been too slow to evolve.

Falling CD sales and lower prices have forced record companies to become more efficient to survive, while deals with myriad online retailers have been signed in an effort to make up for the death of most of the physical music specialists.

But the killer app that was so often talked about at the end of the last century has never materialised, leaving record companies both large and small having to trash old models and grapple with the likes of social networking in their efforts to market new music.

As 2010 looms, the recorded music industry is entering the "teen" years with uncertainty knowing that it must engage with the kids, their parents and their grandparents if it is to survive into the Twenties. Cue more consolidation, calculated risks on new business models and the hope that the labels can find what was very scarce in the Noughties – some new global superstars.



JOHN KENNEDY Chairman and chief executive, IFPI

Pivotal moment When President Sarkozy stood up and said the internet could not continue to be a "Wild West" where creators' rights could be trampled underfoot. He was the first national leader to "get it" and realise the danger posed by mass online copyright infringement

Most influential executive Paul McGuinness for keeping U2 where they are and having the courage to put his head above the parapet on industry issues

Gig of the decade It's got to be Live8

Best band U2 – kept themselves at the very top

Best solo act Amy Winehouse

Best album Kanye West – 808s and Heartbreak

High point The launch of digital music services from iTunes to Spotify. Music is more popular than ever before – you see people are listening to and enjoying it constantly

Low point The economic illiteracy that exists in parallel with the explosion in illegal filesharing. The total lack of understanding that it takes a significant investment of time, money and skill to help break an artist to a national or international audience. The arrogant assumption that artists should in effect busk for a living while people help themselves to copies of their work

Event of the decade Live 8. The opportunity to harness music to deliver a political message and effect real social change



CHRIS EVANS Broadcaster

Pivotal moment Top of the Pops being canned

Most influential executive Lesley Douglas

Gig of the decade Macca at The Electric Proms

Best band The Last Shadow Puppets

Best solo act Macca, sorry but he is solo and he is the best in the world

Best album Snow Patrol: A Hundred Thousand Suns

High point Getting married

Low point Getting divorced

Event of the decade Noah wins again, I'm afraid



PAUL CONNOLLY UK and Europe president, Universal Music Publishing

Pivotal moment 2004, the year the UK album market peaked and when iTunes launched in the UK

Most influential executive Lucian Grainge

Gig of the decade Led Zeppelin, December 2007

Best band Arctic Monkeys, The White Stripes

Best solo act The Streets

Best album Arctic Monkeys: Whatever People Say I Am, That's What I'm Not

High point The ubiquity of technology, Part 1: entertainment how you want it, where you want it, when you want it.

Low point The ubiquity of technology, Part 2: information overload, short attention spans, low quality control and an assumption that it should all be for free

Event of the decade 9/11



ED VAIZEY MP Shadow Minister for Culture and the Creative Industries

Pivotal moment Barack Obama's election

Most influential executive Lucian Grainge

Gig of the decade Led Zeppelin at The O2

Best band The Killers, though I believe it is fashionable for politicians to mention the Arctic Monkeys at this point

Best solo act Amy Winehouse, I sing along as I'm driving around the constituency. Not strictly solo as Mark Ronson is closely involved, I gather

Best album Arctic Monkeys: Whatever People Say I Am, That's What I'm Not

High point Jay-Z at Glastonbury

Low point Michael Jackson's death

Event of the decade Live8

Staff cuts

BEN CARDEW



Albums of the decade

1 **Radiohead:** *Kid A*

(Parlophone)

2 **Daft Punk:** *Discovery*

(Virgin)

3 **LCD Soundsystem:**

Sound Of Silver (DFA)

4 **Arcade Fire:** *Funeral*

(Rough Trade)

5 **Burial:** *Untruce*

(Hyperdub)

Tracks of the decade

1 **Squarepusher:** *My*

Red Hot Car (Warp)

2 **Radiohead:**

Everything In Its Right

Place (Parlophone)

3 **Battles:** *Atlas* (Warp)

4 **Thomas Bangalter**

& **DJ Falcon:** *Together*

(Rouïe)

5 **Dizzee Rascal:** *I Luv*

You (XL)

Gig of the decade

Kraftwerk: *Brixton*

Academy, 2004



STUART CLARKE



Albums of the decade

1 **Arcade Fire:** *Funeral*

(Rough Trade)

2 **Elliott Smith:** *From*

A Basement On The Hill

(Domino)

3 **At The Drive-In:**

Relationship Of

Command (Grand

Royal)

Royal)

4 **Coldplay:** *A Rush Of*

Blood To The Head

(Parlophone)

5 **System Of A Down:**

Toxicity (Columbia)



Tracks of the decade

1 **Arcade Fire:** *Wake*

Up (Rough Trade)

2 **Elliott Smith:** *Kings*

Crossing (Domino)

3 **At The Drive-In:**

One-Armed Scissor

(Grand Royal)

4 **Wilco:** *I Am Trying To*

Break Your Heart

(Nonesuch)

5 **The White Stripes:**

Seven Nation Army (XL)

Staff cuts

EAMONN FORDE



Albums of the decade

1 **The Phantom Band:**

Checkmate Savage

(Chemikal

Underground)

2 **Jaymay:** *Autumn*

Fallin' (Heavenly)

3 **Liz Phair:**

Somebody's Miracle

(Capitol)

4 **Sparks:** *lil' Beethoven*

(lil' Beethoven)

5 **Girl Talk:** *Feed The*

Animals (Phantom

Sound & Vision)

Tracks of the decade

1 **Jaymay:** *You'd Rather*

Run (Heavenly)

2 **The Phantom Band:**

The Whole Is On My

Side (Chemikal

Underground)

3 **Death Cab For Cutie:**

I Will Possess Your Heart

(Warner)

4 **Bob Dylan:**

Mississippi (Columbia)

5 **British Sea Power:**

Garrison (Rough Trade)

Gig of the decade

Blur: *Friends and fam-*

ily matinee show,

Brixton Academy, June

2009

LEFT

Old media vs new:

a magazine review

may still be

useful... but

an online viral

campaign or major

public exposure is

now key

EVERYONE'S A CRITIC...

Media

By Ben Cardew

IF EVER THERE WAS A PHRASE to describe the shifting media world of the last decade it must surely be "everyone's a critic". Indeed, a quick Google search of the term – and what could be more emblematic of the Noughties than that? – reveals no fewer than 300,000 results, including film community website everyone's a critic.co.uk, "book reviews from you" courtesy of the Florida Times Union and a round-up of comic-book reviews and think pieces from comicbookresources.com.

For, just as the internet has opened up the distribution of content – for better and worse – so too has it levelled the critical process. Suddenly, everyone is a critic; blogs are ten a penny and respected media outlets are crying out for "your views" on everything from the weather to Cheryl Cole's dress sense. It is citizen journalism in its purest form.

In many ways this is a positive development: the role of blogs and sites including Twitter have helped to democratise criticism, allowing billions of people to make their voices heard around the world, instantaneously and with a minimum of fuss. But the effect on what would be called traditional media – music magazines, radio and main-



stream pop TV – has been little short of traumatic. The Noughties may be remembered for the rise of Pitchfork, YouTube and Twitter but for many it will go down as the decade that killed *Smash Hits* and slayed Top Of The Pops.

Two important factors are at play. On the one hand the role of the critic – or the tastemaker, if you will – as a gateway to exciting new music has withered. After all, now that everyone's a critic, the voice of each individual inevitably counts for less.

On the other, with so much music freely available, the need for criticism itself has faded. Who cares what Q, for example, says about the new Babyshambles album, when the avid fan has already downloaded the finished item weeks ahead of release and has watched the recording process via a series of YouTube clips?

Equally, who wants to watch Top of the Pops on a

Thursday evening in the hope it will feature the new hot guitar band, when you can tune to indie specialist MTV2 or just look up the video online? And why listen to three hours of Zane Lowe on Radio 1 to check out the new Kasabian single, when it is available right now on Spotify for free?

There is an argument, of course – and it is one heard very often in the not-entirely-disinterested radio industry –



that the sheer abundance of music out there means that tastemaker DJs are more important than ever, as the public sifts for gold among the musical sludge.

This, many people feel, will be true in the near future. During the Noughties, however, the tastes of the general public have held sway: artists now build up a buzz on the back of their MySpace plays, on shifting up The Hype Machine chart or by becoming a YouTube sensation, with that emphatic *NME* review now no more than a nice afterthought. Who wants to wait a whole week to find out what a journalist thinks, when Twitter feeds will bring you the news as it happens, in 140-character chunks that won't trouble the brain?

Don't believe it? Consider the case of Simon Cowell, for many people the most important music-industry figure of the decade. A man, in other words, who you might think would be able to shape tastes. But *The X Factor*, the all-important talent show that Cowell heads, ultimately comes down to a public vote. We decide the winners and the losers. And as demonstrated by the phenomenal reaction to Susan Boyle's YouTube clip, the internet has even freed the public from reacting purely within the parameters of the programme itself. For all his undoubted influence, if Simon Cowell does not like it – as in the case of be-quiffed Irish twins Jedward – he has to lump it.

And such was the way of the Noughties.

Features

Staff cuts

GORDON MASSON



Albums of the decade

- 1 **Radiohead:** *Kid A* (Parlophone)
- 2 **Queens Of The Stone Age:** *Songs For The Deaf* (Polydor)
- 3 **The Strokes:** *Is This It?* (Rough Trade)
- 4 **Arcade Fire:** *Funeral* (Rough Trade)
- 5 **Primal Scream:** *XTRMNTR* (Creation)

Tracks of the decade

- 1 **The Killers:** *All These Things That I've Done* (Mercury)
- 2 **Radiohead:** *Everything In Its Right Place* (Parlophone)
- 3 **Bruce Springsteen:** *My City Of Ruins* (Columbia)
- 4 **Queens Of The Stone Age:** *No One Knows* (Polydor)
- 5 **Audioslave:** *Show Me How To Live* (Epic)

Gig of the decade

- David Bowie:** Royal Festival Hall, June 2002

LIVE FOR THE MOMENT

Live

By Gordon Masson

WHILE THE RECORD INDUSTRY SUFFERED MASSIVELY at the hands of filesharing during the Noughties, the main beneficiary of the "free" music phenomena has arguably been the live sector which has seen unprecedented growth in the touring and festival businesses.

The ability to download music without paying for it had the knock-on effect of CD prices plummeting as record labels sought to compete with free, but as the public became used to paying less – or nothing – to hear the latest recordings, they also became more willing to spend much more money on buying concert tickets.

Promoters will argue that the huge hike in ticket prices is partly down to the increased fees demanded by artists, along with other rising costs such as security, transport and the higher venue costs.

But as prices for tickets continue to creep ever higher – Bon Jovi recently went on sale in the US with VIP tickets priced at nearly £1,300 – the simple fact of the matter is that there are fans who appear willing to pay any price to make sure they get to see their favourite acts live in the flesh.

That demand for tickets saw the emergence of "legitimate" ticket resale operations – or secondary ticketing as it has become known – in the past decade, with fans able to exchange tickets, often at multiples of the face value of tickets. The practice was slammed at first by primary ticketing outfits, but most now have a resale operation, while artists are also starting to embrace the concept having realised the extra revenues it can offer them.

The rise in popularity of live music culminated this year in PRS for Music publishing figures that point to live revenues outstripping recorded music sales for the first

time in the modern era.

However, whereas record companies have been accused of ripping off consumers, the live business has been careful to make sure its paying customers feel as if they are getting value for money, with venues in particular investing heavily to refurbish and provide more luxurious facilities for fans.

Much in the way that cinema transformed its fleapit image by upgrading to air-conditioned comfortable theatres and football ditched its working-class roots to embrace corporate culture, music is following suit with venues of all sizes realising that if they do not look after their clientele, there are numerous other avenues of entertainment competing for the public's disposable income.

The redevelopment of the Millennium Dome into The O2 complex in London set the bar high and the flagship venue of AEG's portfolio has reaped the rewards by cementing itself as the world's best-selling arena, through a mixture of big-name residencies and concerts, as well as family shows and sports events.

The O2 arena's arrival to the UK market, with its corporate boxes and state-of-the-art backstage operations,

has seen the venue become a firm favourite with visiting artists and fans, who not only pay more per head than anywhere else in the UK for tickets, but many of whom travel from outside of London – and even from overseas – to use a show as an excuse for a holiday in the capital.

Another huge factor in the live market's growth has been the explosion in music festivals during the past decade. The number of festivals crushing into the short summer season is now estimated to be more than 300 in the UK alone, but those events are blamed by some in the business for the significant rise in artist fees, with the larger weekenders staging outrageous bidding wars on an annual basis for a dwindling supply of headline acts.

As a result of that draining talent pool, the wiser heads in the live-music industry are now waking up to the possibility that the problems that challenged their colleagues in the record business in the Noughties could return to plague the live business in the Teens: filesharing may have allowed music fans to divert their music budgets into buying tickets, but with record labels unable to break significant numbers of new global acts, ultimately live music could be facing a bleak future.



HIGHS & LOWS



NICK GATFIELD EMI president new music – North America, UK & Ireland

Pivotal moment Launch of the iPod

Most influential executive Steve Jobs

Gig of the decade The Warchild gig in London

Best band Coldplay

Best solo act Robbie Williams

Best album Amy Winehouse: *Back To Black*



MAX LOUSADA Chairman, Atlantic Records UK

Pivotal moment Launch of iTunes

Most influential executive The late Ahmet Ertegun continues to inspire

Gig of the decade Led Zeppelin at The O2

Best band The White Stripes

Best solo act Mike Skinner (The Streets)

Best album Amy Winehouse: *Back To Black*

High point Selling 20m records, breaking artists

Low point Businesses built on music and hard work that don't compensate artists and labels

Event of the decade Glastonbury year on year



SIMON FOX CEO, HMV

Pivotal moment The launch of the iPod and the emergence of The X

Factor as such a powerful medium

Gig of the decade Prince at The O2

Best band Elbow

Best solo act Duffy

Best album Amy Winehouse: *Back To Black*

High point Joining HMV

Low point Top Of The Pops going off air and the death of the physical single

Event of the decade Led Zeppelin at The O2



MIKE SMITH Managing director, Columbia

Pivotal moment 9/11

Most influential executive Simon Cowell

Gig of the decade Arctic Monkeys at the Dublin Castle

Best band Kings Of Leon

Best solo artist Amy Winehouse

Best album Arcade Fire: *Funeral*

High point Becoming a father

Low point Losing friends and relations

Event of the decade Election of Barack Obama



FRAN NEVRKLA Chairman/CEO, PPL

Pivotal moment Full merger of PAMRA and AURA into PPL

Most influential executive Rupert Murdoch

Gig of the decade Led Zeppelin at The O2

Best band LSO

Best solo act Bryn Terfel

Best album Simon Rattle and the Berlin Philharmonic: Mahler's Ninth Symphony

High point Enlargement of the EU

Low point 9/11

Event of the decade 2008 Beijing Olympics



CLIVE DICKENS COO, Absolute Radio

Pivotal moment iPod launch

Most influential executive

David Joseph

Gig of the decade Pink Floyd at Live8

Best band Coldplay

Best solo act Eminem

Best album Eminem: *The Marshall Mathers LP*

High point Barack Obama's election

Low point 9/11



RICHARD RUSSELL Founder, XL

Pivotal moment People giving money away in a meaningful way

Most influential executive Those I work with at XL

Gig of the decade Every White Stripes show

Best band Radiohead

Best solo act Kanye West. People focused on his behaviour, but his music was amazing

Best album Four Tet: *Rounds*

High point For me personally, and for XL as a company, this decade has been full of countless highlights

Low point Any time I failed to listen

Event of the decade Any time anyone did anything they believed in



JEREMY LASCELLES CEO, Chrysalis Music

Pivotal moment 9/11

Most influential executive George W Bush (for all the wrong reasons)

Gig of the decade David Gray headlining a sold-out Madison Square Gardens in 2003

Best band Yeah Yeah Yeahs

Best solo act Ray LaMontagne

Best album Bon Iver: *For Emma, Forever Ago*

High point Barack Obama's election

Low point Tony Blair's lies and deception

Event of the decade England winning the Ashes in 2005



TREVOR DANN CEO, The Radio Academy

Pivotal moment iPhone launch

Most influential executive Simon Cowell

Gig of the decade Brian Wilson's Pet Sounds live

Best band Imagined Village

Best solo act Bob Dylan

Best album Robert Plant & Alison Krauss: *Raising Sand*

High point Election of Barack Obama

Low point Ross/Brand/Sachsgate on Radio 2

Event of the decade John Peel's funeral



PETER THOMPSON Managing director, PIAS

Pivotal moment Launch of iTunes

Most influential executive Steve Jobs

Gig of the decade Arctic Monkeys at The Astoria

Best band Arctic Monkeys

Best solo act Dizzee Rascal

Best album The Strokes: *Is This It / The Hold Steady: Boys and Girls in America*

High point Working with The Darkness on their debut album was pretty good fun

Low point Leeds United's decline from Champions League to League One

Event of the decade 9/11



JOHN SMITH General secretary, Musicians' Union

Pivotal moment My election as

MU general secretary in 2002 and re-election in 2007, of course. But also the merger of PAMRA and AURA into PPL

Most influential executive Too many to choose one, but I'd mention Fran Nevrkla, Feargal Sharkey and Alison Wenham

Gig of the decade Stevie Wonder at The O2



DAVID CAMPBELL President & CEO, AEG Europe

Pivotal moment Live music in the UK is now worth more to the industry than recorded music

Most influential executive I am not trying to be sycophantic but I'd have to say Tim Leiweke and Phil Anschutz (AEG)

Gig of the decade I am really looking forward to Paul McCartney's only UK appearance at The O2 on December 22

Best band Take That for their remarkable renaissance and coming back bigger than ever

Best solo act Again with a live bias, I'd single out Pink – a great performer

Best album Coldplay: *Viva La Vida / David Gilmour: On An Island*

High point June 24 2007, seeing Jon Bon Jovi walking down the artists' corridor to go on stage and open The O2 – all those years of dreams (and nightmares) were suddenly a wonderful reality

Low point The tragic death of Michael Jackson.

Event of the decade December 2007, Led Zeppelin at The O2, Ahmet Ertegun Tribute

MUSIC ON THE AGENDA

Government

By Richard Mullet, director of public affairs, BPI

TEN YEARS AGO, THE WORLD WAS NERVOUSLY AWAITING the impact of the Millennium Bug and looking forward to taking up Prince's invitation to party like it was 1999. Tails were high. Chris Smith, the Culture Secretary, had the previous year published a mapping document of the creative industries which for the first time set out clearly the economic contribution the sector made to the economy. And while there may have been widespread discomfort with the crass "cool Britannia" tagline (never actually uttered by Blair himself, but now widely understood to be his cultural policy) the fact that the decision makers in Whitehall actually saw music as a business sector, rather than just a cultural sector, was a welcome development.

Smith's mapping document had shown an industry whose sales graph was rising healthily. But then, as the spotlight moved away, a reverse set in. From 2004, the impact of copyright infringement started to bite and trade volumes and revenues started to plummet. The bright future for the British music sector was now imperilled. The challenge became to persuade politicians that

not only was something going wrong, but that they had it within their power to do something about it.

It was not until Andrew Gowers' (pictured) Review of Intellectual Property, conducted through 2006, that the music sector had its first formal opportunity to make a full representation to Government on these issues. The upshot was a report which - while it failed to acknowledge the benefits to the sector of extending copyright for sound recordings - did acknowledge that copyright law did not require fundamental reworking in the digital age. Critically, it also recommended that the Government consider legislation to deal with unlawful P2P filesharing, if the industry and ISPs failed to agree.

Moving forward 18 months to 2008, James Purnell and then Andy Burnham were driving DCMS, and the creative industries were back in the spotlight of policy making. The Creative Britain document upped the ante for Government's support for intellectual property rights and committed itself (again) to legislation to tackle online copyright infringement. Fast forward to 2009 and Lord Carter and Ben Bradshaw completed the circle, bringing forward the first consultation on legislation which now finally sits before the Houses of Parliament



(and in the meantime, DCMS also came around to supporting term extension). It is no exaggeration to see the Digital Economy Bill as one of the most important pieces of legislation for music in the modern age. If, through its proposed measures of consumer education, support for legal services and deterrent action, online copyright infringement can be reduced, then the sector can return to the healthy growth first mapped by the DCMS 10 years ago.

The creative industries, and music in particular, are now seen as a central political issue. As the economy recovers from recession, and with the property and financial services sectors struggling to find their feet, politicians will turn with increasing interest to what music can do to help.

The change in the political environment is not confined to a single party. Jeremy Hunt and Ed Vaizey (Conservatives) and Don Foster (Liberal Democrats) have demonstrated that the Shadow Culture, Media and Sport briefs can be frontline political jobs. The British political establishment now sees that there are votes, jobs and benefits in supporting UK music. This is not based on an attempt to be cool, but on a clear perspective of the value music plays in society and the economy which augurs well for the decade ahead.

POP GOES THE ARTIST

Artists

By Stuart Clarke

HAVING DIGESTED THE DECADE'S MOST ACCLAIMED ALBUMS as chosen and compiled by the likes of *NME*, *Pitchfork* and *Rolling Stone*, you would be forgiven for believing that there were few notable albums released in the latter half of the Noughties.

With few exceptions, the end-of-decade polls are dominated by releases from the first half of the decade including The Strokes' *Is This It* (2001), Radiohead's *Kid A* (2000) and The Streets' *Original Pirate Material* (2002).

The fondness among critics for albums issued during the early days of the Noughties could well be attributed to their obvious preference for original material produced by innovative singer-songwriters, rock, rap and indie acts. But the story of the late Noughties has been about the rise of pop music, bolstered by reality TV shows.

The Noughties began with the launch of *Pop Idol*, which spawned a slew of successes, some short-lived (Gareth Gates, Darius) and some less so (Will Young). Since

then Simon Cowell's involvement in the TV format has seen both record-breaking TV audiences and music sales.

While Cowell's *Britain's Got Talent* has generated a truly international internet and sales sensation this year in Susan Boyle's *I Dreamed A Dream*, which is likely to become the biggest selling album of 2009, it is *The X Factor* that has shaped the latter half of the decade.

Since its launch in 2004, *The X Factor* has amassed an ever-widening influence on the public's listening habits and, as 2009 draws to a close, the show's musical offspring boast a significant market share, while the likes of Leona Lewis are proving hugely successful international exports.

From an A&R perspective, and from the viewpoint of breaking artists, two developments had a major impact on the acts being signed and taken to market during the decade. Firstly, the amount of terrestrial TV opportunities available to mainstream acts has reduced despite the birth of reality TV shows. Aside from *Later... With Jools Holland*, the demise of *Top Of The Pops* has left it to breakfast

prime-time reality TV shows to expose new acts to market, which is great for the latest opera crossover act or pop artist, but not, say, for a Klaxons or Animal Collective.

And while the internet has opened access to new music, more artists are selling less as a result and those not enjoying the huge profile sparked by Cowell's enterprises are finding it increasingly hard to get noticed.

But, of course, there have been exceptions, notably Lily Allen who used MySpace to her advantage and the Arctic Monkeys who created such a buzz both online and in the mainstream media that their debut album became the fastest-selling debut by a band in British music history.

UK acts to emerge from the Noughties with a formidable global career beyond album one can be counted on one hand: Coldplay, Arctic Monkeys, Amy Winehouse. It is little wonder, then, that critics are nostalgic for the early days of the decade. But while the market continues to shrink, the success of Cowell's businesses are evermore vital to the current health of the industry.



Staff cuts

ED MILLER



Albums of the decade

- 1 Bloc Party:** *Silent Alarm* (Wichita)
- 2 British Sea Power:** *The Decline And Fall...* (Rough Trade)
- 3 Arctic Monkeys:** *Whatever People Say I Am, That's What I'm Not* (Domino)
- 4 Seafood:** *Surviving The Quiet* (Fierce Panda)
- 5 The National:** *Boxer* (Beggars Banquet)

Tracks of the decade

- 1 Bloc Party:** *So Here We Are* (Wichita)
- 2 Arctic Monkeys:** *Mardy Bum* (Domino)
- 3 Los Campesinos!:** *Death To Los Campesinos* (Wichita)
- 4 The Twilight Sad:** *And She Would Darken The Memory* (FatCat)
- 5 The Libertines:** *Don't Look Back Into The Sun* (Rough Trade)

Gig of the decade

The Wedding Present: 20th Anniversary Gig, London Koko, Oct. 2007



HIGHS & LOWS

MILES LEONARD President, Parlophone
Pivotal moment Election of Barack Obama

Most intuitive executive Simon Moran (note 'intuitive')

Gig of the decade Glastonbury

Best band Coldplay

Best solo act Lily Allen

Best album MGMT: *Oracular Spectacular* / Blur: *Think Tank*

High point Wedding/family

Low point 9/11 and subsequent action

Event of the decade Summer 2003

PAUL JACKSON Group programme director, 95.8 Capital FM, The Hit Music Network and XFM Network

Pivotal moment For radio, it was the emergence of Global Radio

Most influential executive Richard Park

Gig of the decade The Killers at V 2007

Best band The Killers

Best solo act Rihanna

Best album Kings Of Leon: *Only By The Night*

High point Being in charge of Capital and XFM

Low point Scotland not qualifying for the previous two World Cups

Event of the decade The first Jingle Bell Ball, December 10 2008

BILLY GRANT Managing director, 2Point & Jayded Records

Pivotal moment The election of the first black US president. Definitely sent out a ray of hope to all black execs out there

Most influential executive Alison Wenham, AIM

Gig of the decade I saw Alicia Keys, Usher and Puffy plus a load of South African artists like Mendoza and Danny K play at Green Point Stadium in Cape Town in the early 2000s

Best band Outkast in the early Noughties

Best solo act Busta Rhymes and Jay Z - I saw Busta Rhymes by accident at Hammersmith in the early Noughties. He absolutely blew me away

Best album Jay Z: *Blueprint* / Dizzee Rascal: *Boy In Da Corner*

High Point Starting 2Point9 in 2003

Low point 9/11

MARTY BANDIER Chairman and CEO, Sony/ATV

Pivotal moment iPod launch

Most influential executive Steve Jobs

Gig of the decade Rock & Roll Hall of Fame 25th Anniversary concerts

Best band of decade Bon Jovi

Best solo act of decade Beyonce

Album of the decade Norah Jones: *Come Away with Me*

Low point/Event of the Decade 9/11 - a tragedy beyond imagination

RICHARD MANNERS Managing director, Warner/Chappell UK

Pivotal moment Pop Idol

Most influential executive Steve Jobs

Gig of the decade The Strokes at Heaven

Best band Girls Aloud

Best solo act Dido

Best album Radiohead: *In Rainbows*
High point Hearing Crazy by Gnarls Barkley
Event of the decade Introduction of the iPod

MARINA DIAMANDIS Marina & The Diamonds
Pivotal moment Deciding to move to London to "be a pop star"

Gig of the decade Mumford & Sons, 2009

Best band The Distillers

Best solo act Lady Gaga is here to stay.

Best album The Distillers: *Coral Fang*

High point Getting signed and being able to create music videos

Low point Having no real friends for a long time and having everyone think I was a) crazy b) stupid d) a failure for choosing this path.

Event of the decade Moving to Greece to go to high school at 16. It shaped the next five years

Features

FANTASTIC VOYAGE

Loathed Napster? Love Spotify? Either way, the journey from one to the other has been a mesmerising technological trip that could scarcely have been imagined in the Nineties. So here we present the 10 pieces of technology that helped shape the decade for the music industry

Digital

By Eamonn Forde

1 NAPSTER 1.0

While it debuted quietly in June 1999, it was not until the next year that Shawn Fanning's college project became the beast that threatened to swallow the music business whole. Everything that followed, both legal and illegal, was as a direct response to Napster's detonation of the rulebook. It showed that consumers would embrace music digitally if the process were to be simplified. It also declared that "free" would be the concept that would shape the subsequent decade - "free" in the sense of price but also in the sense of the removal of all technical restrictions. Ever since, the music industry has been attempting to plot its course between these two extremes.



2 IPOD



Its place as the device of the decade cannot be questioned. Of course, MP3 players existed before the iPod's arrival in 2001, but here was a device that placed as much emphasis on exterior design as it did on the internal circuitry that made it work. It quickly became a must-have device and brought digital portability confidently into the mainstream. It has since passed through several improvements and different product lines - video iPod, Nano, Shuffle as well as increasing its storage capacity; yet none of its offspring can claim to have the same head-spinning shock of the new that the iPod had when we first saw it.

3 SHAZAM

In 2001, "mobile music" was essentially just monophonic and polyphonic ringtones. The following year saw Shazam launch, which for the first time demonstrated how the mobile phone could become a music-centric device. Using audio fingerprinting, it was able to identify any song from the millions in its database by just "hearing" 30 seconds of it. When tagged, it would send the user back an SMS with the song title and artist. The 2580 shortcode may seem primitive to Shazam's slick app-based version today, but it marks a flashpoint where impulse purchasing could actually be harnessed.



4 ITUNES MUSIC STORE



While Napster 1.0 defined the illegal threats of the decade, this was countered by Apple's refining and realisation of the legal opportunities for digital music. Just as with the iPod, legal download stores existed before iTunes, but none captured the public's imagination in the way Apple's did. Launching initially as a digital music player and content management system, it seamlessly integrated with the iPod. The

foundations laid, the store arrived in the US in 2003 (and the following year in the UK) making mainstream legal downloading a reality. With the store controlling an estimated 80% of downloads today, the music business is still coming to terms with iTunes' uneasy position as its saviour and its gaoler.

5 LAST.fm

Launching just after the first dot-com bubble burst, Last.fm represented in 2002 a new breed of music service. Underscored by the philosophy of Web 2.0, it used technology in a way that reacted to consumer behaviour and gave it equal billing with the software the service ran on. Using its AudioScrobbler technology, Last.fm tracked what users were listening to and pushed recommendations to them based on what similar-minded fans were listening to. This crowd-sourcing model only makes sense when a site reaches scale, which Last.fm did with such speed that US media company CBS bought it in 2007 for \$280m (£170m).



6 MYSPACE

Founded in 2003 and not intended primarily as a music-centric site, the fresh wave of DIY-inspired acts who embraced MySpace made it symbolic of a tilt in the power balance between artists and record companies. It also crystallised the power of social networking as a way to promote and engage with fans in whole new ways. Bought in 2005 by News Corp, MySpace may have recently lost ground to other social networks (notably Facebook), but it remains essential for musical artists - both large and unsigned. The launch of MySpace Music, with music companies taking an equity stake, shows a company keen to move with the times.



7 YOUTUBE

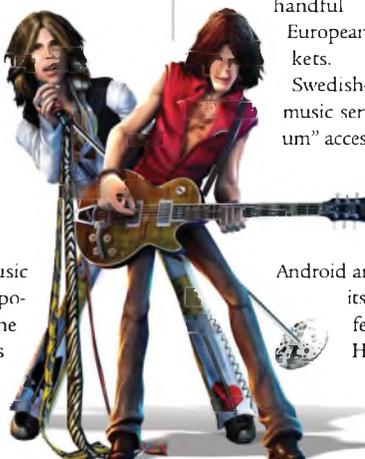


Launched in 2005, YouTube is a Web 2.0 service where the emphasis was placed on video content but the grey area of user-generated content has caused licensing complications. Music companies have had an uneasy relationship with the service, with Warner Music and PRS for Music only agreeing to return content this year after settling licensing disputes. Its brand power, however, makes it an essential component of any digital activity. Labels run successful YouTube channels while both Sony and Universal have partnered with its parent company Google on Vevo, a high-definition video channel.

U2's LA gig this October attracted 10m live streams and hints at a whole new future for music video online.

8 GUITAR HERO

Until Guitar Hero arrived in 2005, music on video games was an important component, but it still took a back seat to the game play. What Guitar Hero did was to make the music itself the game, with users playing along with special



colour-coded peripheral controllers. In-game downloading of tracks and bespoke artist-specific editions (Metallica, Aerosmith) have been added to unlock important new revenue streams. With pan-generational appeal, Guitar Hero has propelled musical licensing and catalogue marketing into whole new areas while the launch of DJ Hero this year has taken the franchise from rock into dance music. See also: Rock Band and SingStar.

9 IPHONE



Since its 2007 launch, the iPhone changed all the rules for music-enabled phones. Building in iPod functionality was merely the start of its importance for music; it was what users could download that really triggered innovation. The launch of the Apple App Store has delivered more than 2bn app downloads in little over a year from a catalogue of 100,000 titles. Every other handset manufacturer has thrown their weight into their own app stores this year, showing how important this area has become. Ultimately, apps are a new format and a new delivery channel, being embraced by artists themselves as well as music access and discovery services.

10 SPOTIFY

It is the most-talked-about music service since iTunes, yet Spotify only opened to the public at the start of this year and has still to launch outside of a handful of European markets. The Swedish-based music service is representative of the "freemium" access movement; it offers free streaming with ads peppered through songs or it charges £9.99 a month for an ad-free version that will also work as an app on the iPhone, Google Android and Symbian devices. As a measure of its immediate cultural impact, in just a few months Spotify has done what Hoover and Google took years to achieve: it moved from being a noun to a verb.



Staff cuts

SIMON WARD



Albums of the decade

1 LCD Soundsystem:

Sound Of Silver (DFA)

2 Four Tet: Pause

(Domino)

3 Badly Drawn Boy:

The Hour Of Bewilderbeast

(XL/Twisted Nerve)

4 Tunng: Comments Of

The Inner Chorus

(Full Time Hobby)

5 Nick Cave & The Bad

Seeds: Abattoir

Blues/The Lyre Of

Orpheus (Mute)

Tracks of the decade

1 Primal Scream: Shoot

Speed Kill Light

(Creation)

2 Sufjan Stevens:

Casimir Pulaski Day

(Rough Trade)

3 Cinematic Orchestra:

To Build A Home

(Ninja Tune)

4 The Flaming Lips: Do

You Realize? (Warner)

5 Eels: Hey Man

(Vagrant)

Gig of the decade

The Specials: Brixton

Academy, 2009



SINGLES STIMULATION

THE GREATEST SUCCESS OF DIGITAL is identifiable in the UK singles market. Downloads now account for 98% of Top 40 singles sales and more than 2m on average are sold every week.

While the unbundling of albums is ripping the guts out of the albums market, it has breathed new life into the singles trade. The singles market was in freefall by the turn of the millennium. In 2002, a total of 43.9m singles were sold, sliding in 2003 to a low of just 30.8m. The following year saw sales jump to 47.8m and they continued to power ahead, almost tripling in volume by 2008 when 115.1m were sold.

Of course, 2004 was the first year digital sales were counted by the Official Charts Company (OCC) and the positive upswing caused by the rise in consumption of digital tracks became glaringly obvious.

For singles, 2004 was the critical year. Not only did iTunes arrive in the UK, but the first Official UK Download Chart was published. The first track to top this new digital rundown in September of that year was Flying Without Wings by Westlife.

The next few years saw continued steady growth in singles sales; in 2005, for the first time, more than half of all singles sales were downloads. Digital-only singles were not, however, chart eligible and required the concurrent release of a single on a physical format to qualify for chart inclusion. There was a partial relaxation of the rules in early 2006 which allowed digital sales to count – providing

there was a physical release the following week. In April 2006, Gnarls Barkley's Crazy became the first single to go to number one in the UK based entirely on digital sales.

By 2006, a staggering 78.5% of singles were digital and the OCC revised the chart rules accordingly in January 2007. Singles no longer required release on a physical format to count towards the chart, a symbolic moment for a format that was showing no signs of slowing down.

The scrapping of the clause covering a physical release was not only symbolic; it dramatically changed the dynamics of the charts. Album tracks, songs used in adverts or TV shows and the originals of hit cover versions have all re-entered the charts. As they are instantly available online, labels no longer have to manufacture physical copies to quickly capitalise on these opportunities.

The multi-formatting typical of the late Nineties created enormous churn in the charts where heavily-promoted singles would enter high in their opening week but drop out of the Top 40 quickly. What digital has managed to do is bring stability back to the charts where tracks enter low

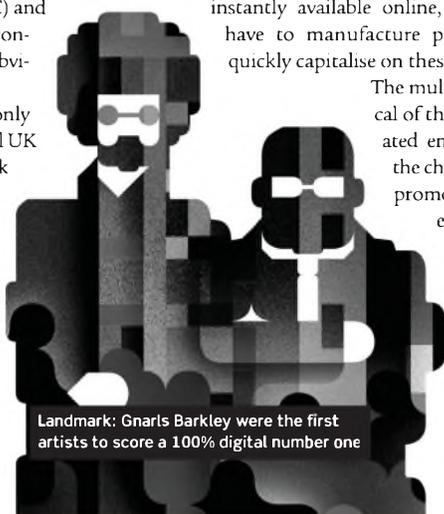
in the Top 40 and spend the next few weeks building momentum and climbing. This, more than anything, has changed the way singles are marketed and promoted in recent years.

Not only has digital become the default format for singles, it has utterly reshaped the purchasing dynamics of UK music consumers. Until recently, the two most important days for single sales were Monday (the day of release) and Saturday (traditionally the day teens would buy records with their pocket money).

Between them, Monday and Saturday accounted for almost half (42.5%) of all singles sales in 2003. Fast-forward to 2008 and the most important day for singles sales is now Sunday; from 7.3% of single sales in 2003, it rocketed to 17.6% last year. This has entirely been driven by digital and seen many singles made available on a Sunday rather than a Monday.

While downloads are dominated by iTunes (with an estimated 80% market share), a whole host of competing services including 7digital, Napster, eMusic, Nokia Music, Sky Songs, 3, Bleep, Amazon MP3 and Beatport have all staked their claim in this booming market.

While Apple has set the standard market price at £0.79 for tracks, we are seeing more experimentation with pricing and bundling that should stimulate the market further and coax consumers to download for the first time. This is critical for the long-term growth of the market, though a balance must be struck between making downloads attractive in price but in a way that does not devalue and undermine the market. The foundations now in place, this will be digital music's biggest challenge in the next decade.



Landmark: Gnarls Barkley were the first artists to score a 100% digital number one

HIGHS & LOWS



JOHN GIDDINGS Managing director, Solo Agency and promoter of the Isle of Wight Festival

Pivotal moment 9/11

Most influential executive Lucian Grainge

Gig of the decade Pink Floyd at Live 8

Best band Kasabian/Muse/U2

Best solo act Beyoncé

Best album U2: No Line On The Horizon

High point Getting The Rolling Stones to play the Isle Of Wight

Low point Paying for their B stage

Event of the decade Live 8



BRIAN ROSE Managing director, commercial division Universal

Pivotal moment Launch of iTunes in the UK

Most influential executive Lucian Grainge

Gig of the decade U2 at Twickenham

Best band Coldplay, for volume sales and sheer consistency in making great albums

Best solo act Paul Weller

Best album Amy Winehouse: Back To Black

High point Joining Universal Music in 2003

Low point Losing so many retail stores

Event of the decade Being one of 80,000 Celtic fans in Seville for the UEFA Cup Final in 2003



MADELINE MILNE Managing director, eMusic Europe

Pivotal moment Launch of the iPod in 2001

Most influential executive Eric Schmidt

Gig of the decade Prince at The O2, 2007

Best band The Libertines

Best solo act Adele

Best album The Strokes: Is This It

High point Forget the election of Obama, sequencing of the human genome or the Civil Rights Act coming into force – this has to be the launch of eMusic in the UK

Low point 9/11 (and if it has to be music-industry-related, then the death of John Peel)

Event of the decade The Olympics in China, the stock market crash... or the UK launch party of eMusic!



JOHN PROBYN COO, UK music Live Nation

Pivotal moment Clear Channel in to Live Nation

Most influential executive Denis Desmond

Gig of the decade Robbie Williams at Knebworth

Best band U2 (live)

Best solo act Robbie Williams

Best album The Killers: Day & Age

High point Live8 at Hyde Park

Low point Galbraithgate

Event of the decade Live8



STEPHEN NAVIN CEO, MPA iTunes

Most influential executive Richard Griffiths, Paul Curran and Nigel Elderton

Gig of the decade The White Stripes at the 100 Club, 2001

Best band Radiohead

Best solo act Sultjan Stevens

Best album Arcade Fire: Funeral

High point Joining the wonderful band of music publishers at the MPA

Low point The near disappearance of the UK's record shops

Event of the decade MPA's 125th birthday party



BOB SHENNAN Controller, Radio 2 and 6 Music

Pivotal moment Steve Wright establishing himself on daytime Radio 2

Most influential executive Steve Jobs

Gig of the decade Live8

Best band Coldplay

Best solo act Amy Winehouse

Best album Amy Winehouse: Back to Black

High point Arriving at Radio 2

Low point Channel 4 pulling out of the radio business

Event of the decade Liverpool beating AC Milan in the 2005 Champions League final



JONATHAN SHALIT Founder, Shalit Global

Pivotal moment The impact of X Factor and American Idol

Most influential executive Simon Cowell

Gig of the decade Michael Jackson's movie, This Is It

Best band N-Dubz (and U2)

Best solo act Jamelia (and Bruce Springsteen)

Best album Laleh: Laleh

High point When Michael Jackson announced his final tour outside The O2

Low point Michael Jackson's death

Event of the decade Birth of my nephew



SIMON HALLIDAY Managing director, 4AD

Pivotal moment US independent music overtaking UK as the best in the world

Most influential executive Martin Mills

Gig of the decade Rage Against The Machine at Coachella

Best band Deerhunter

Best solo act Jay Z

Best album J Dilla: Donuts



BARRIE MARSHALL Managing director, Marshall Arts

Pivotal moment The demise of the major record companies and the loss of A&R

Most influential executive Tim Leiweke, AEG

Gig of the decade Paul McCartney at the Coliseum, Rome

Best band MGMT

Best solo act Pink

Best album Alicia Keys: The Diary of Alicia Keys

High point Tina Turner's return

Low point Stately Home's tour with Elton John when it rained on nearly all of the shows, but he still played every one

Event of the decade George Michael opening Wembley



KORDA MARSHALL Founder, Infectious Records

Pivotal moment Muse headlining the new Wembley and selling out two nights

Most influential executive Tom Whalley

Gig of the decade Neil Young at Glastonbury

Best band Muse

Best solo act Lily Allen

Best album Muse: Black Holes & Revelations

High point Chelsea winning everything

Low point The long journey home from the Moscow

Champions League final after Chelsea losing on penalties

Event of the decade My children becoming teenagers

KIM BAYLEY Director general, ERA



Pivotal moment Political recognition that action is required to curb illegal filesharing

Most influential executive Steve Jobs

Gig of the decade The Police reunion gig

Best band Razorlight

Best solo act Justin Timberlake

Best album Keane: Hopes And Fears

High point Changing our name to ERA and embracing new music distribution channels

Low point Closure of Woolies, EUK and Zavvi and the sad

roll-call of other formerly influential retailers

Event of the decade The launch of iTunes

Staff cuts

PAUL WILLIAMS



Albums of the decade

1 Arctic Monkeys:

Whatever People Say I

Am, That's What I'm

Not (Domino)

2 Bruce Springsteen:

The Rising (Columbia)

3 Flaming Lips:

Yoshimi Battles The

Pink Robots (Warner)

4 Outkast:

Speakerboxxx/The Love

Below (LaFace)

5 Arcade Fire: Neon

Bible (Merge)

Tracks of the decade

1 Flaming Lips: Do You

Realize? (Warner)

2 Beyoncé: crazy In

Love (Columbia)

3 Coldplay: In My Place

(Parlophone)

4 MGMT: Time To

Pretend (Columbia)

5 Arctic Monkeys:

Fluorescent Adolescent

(Domino)

Gig of the decade

Stevie Wonder: at

Abbey Road studios

CHAS DE WHALLEY



Albums of the decade

1 Goldfrapp: Felt

Mountain (Mute)

2 Elbow: Leaders Of

The Free World (V2)

3 Fountains Of

Wayne: Welcome

Interstate Managers

(S-Curve/Virgin)

4 Feist: The Reminder

(Interscope)

5 U2: All That You Can't

Leave Behind (Island)

Gig of the decade

U2: Elevation tour date

at Earls Court, 2001

Features

BUILT TO LAST

The pioneers behind PIAS have survived the ups and downs of the music industry over the past three decades and kept true to their roots. Music Week looks at how PIAS continues to evolve

Profile

By Adam Woods

ANYONE LOOKING FOR A SLIGHTLY simplified illustration of the decline of physical product and the rise of digital ought to look at PIAS UK. Brought nearly to its knees less than a decade ago by the financial demands of its warehouse, the company then known as Vital slimmed down, had a look around and reconfigured itself as a format-neutral distribution and marketing company for the new millennium.

"It's a tough business, isn't it?" reflects managing director Peter Thompson. "Another six months and it probably would have dragged us under. And the key to all this is that once we were out of warehousing (Sony DADC now handles its physical storage and distribution), we were able to get involved in digital. And suddenly everything changed and we were the modern company."

So there you have it: physical will kill you, digital will set you free. Except that PIAS these days embraces both. Like the modern music business, the company's West Brompton base is a hive of complementary activity: physical and digital distribution, traditional and digital marketing, synchronisation and branding services and international label management.

"Our revenues are not all coming from sales of CDs anymore," says Thompson. "Our role now is to provide a whole range of services as and when they are needed."

PIAS UK these days is an interesting case - a digitally-conscious company with deep roots in the indie music of the past 30 years, piloted on modern principles from London and Belgium, where its equally venerable parent company lives. The combination of musical credibility and business sense is a unique one, says Thompson, but it fits the times.

"There's a lot of similarities at the moment with what was going on in the late-Seventies and early-Eighties, even down to the fact that the independent market is starting to be driven underground a little bit," says Thompson. "Nobody is investing in them anymore, but they have still got a lot of ways of doing it for themselves."

Independent distribution certainly no longer looks like it once did, having rocketed, crashed, professionalised and then all but crashed again since Thompson entered the fray 30 years ago when he began working the counter at the Red Rhino record shop (see box).

The demise of Pinnacle and 3MV, not so long ago the other two in a trinity of successful independent distributors, has left PIAS UK as the sole big indie player, now just as focused on digital services as on physical product.

Just as it did before it shed the Vital name in 2006, PIAS UK still sells and markets many of the UK's key indie labels. Some, such as Nightwish's Nuclear Blast and Union Square, it distributes for digital only. Others, including Beggars, Domino and Warp, it works purely on physical.

There are single-band labels (Oasis's Big Brother, Madness's Lucky 7), there are management clients (Raw Power, home of Fightstar) and artist-driven labels (Dizze Rascal's Dirtee Stank). Then there are PIAS's own labels (Wall of Sound, PIAS Recordings) and plenty of the small, focused indies that define the sector: Lucky Number, Memphis Industries, Sunday Best, Infectious, Independiente, Sub Pop, Drag City, Full Time Hobby,



PICTURED (clockwise from top left) Dizze Rascal, Kano, Tiesto, Placebo. All four acts are signed to PIAS's marketing arm Integral, while the bottom two benefit from a deal with PIAS Digital Marketing

Dance To The Radio - the list goes on.

But there are other kinds of relationship, too. Through its Integral department, PIAS UK offers bolt-on, back-end services that can guide the way for a tiny label with a promising act to break into an industry that is high on entry costs and low on margins - José Gonzalez (Peace Frog), Seasick Steve (Bronzerat), Crystal Castles (Different) and Enter Shikari (Ambush Reality) all make persuasive case studies.

In fact, PIAS UK has grown its offering so fast in recent years that Thompson and Adrian Pope, director of digital and business development, feel it is time to bring the world up to date. The company has a long history as Vital, and as Revolver-APT, APT and Red Rhino before that, but in a strange way, the story of the modern business arguably begins with the discovery of The Darkness in 2002.

The band arrived inauspiciously, as they so often do. Must Destroy's Ian Johnsen had once worked at Vital in Bristol, before moving to Creation and Poptones and ultimately setting up the label with Alan Hake, once a member of Creation hopefuls 18 Wheeler. Vital picked them up in 2002 and helped them get *The Darkness* off the ground.

"We felt they could be huge, and we wanted to be very actively involved in whatever they did," says Thompson. "Unfortunately, for various reasons, they ended up doing the deal with Korda [Marshall] at Atlantic, but because of our support at the beginning,

the records remained sold and distributed by us"

A similar situation occurred a couple of years later with the Kaiser Chiefs. "We had done all the build-up to the album, but then B-Unique needed support and we lost that to Universal, ultimately," says Thompson. "And you think, 'Right, we can't keep doing this.'"

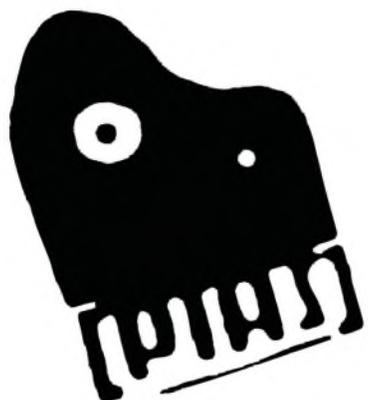
What was upsetting the model, Thompson and Vital came to appreciate, was that the structure of an indie label was changing.

"Whereas before you had Creation, Mute, Beggars Banquet, V2, Gut, Ministry of Sound, suddenly some of them were selling themselves, some were going bust, and there was no-one coming through," he says. "Domino had grown up, but other than that, we were really wondering where our next batch of labels was coming from."

The launch of Vital:PIAS Digital in June 2004 both interrupted and complemented that train of thought. Digital was not a popular format among those with an investment in bricks and mortar of any kind, but Vital, relatively newly liberated from physical distribution, saw the potential.

"It lost money to start with," says Thompson. "We made a lot of investments in systems and people and in some ways it didn't make sense. Pinnacle was saying the same thing: 'It isn't worth it; it doesn't make sense for us as a business.' But there was no denying it was going to become a substantial part of what we did."

Moving into digital was not an organic step for a traditional distributor - even one that had returned to its



[PIAS]UK

strengths as a lean sales and marketing operation. Systems needed building, labels needed educating, retailers needed to be negotiated with on the issue of rates.

"A lot of the battle was for us to bat competitively, on the same commercial terms as others in the market," says Pope. "We spent a lot of time being aggressive and ensuring independent labels were getting fairly treated."

The key to everything, says Thompson, was to treat digital like any other format. "We brought in certain skill sets, but we basically just made sure our sales teams were geared up to work with digital. Which doesn't sound extraordinary now, but at the time, it was moderately unique."

Martin Mills, chairman of Beggars Group, shares that evaluation. "Their moving into digital was something they did before any other distributor," he says. "That seems like a no-brainer now, but it didn't at the time. And what they have done since with Integral, where they have taken the opportunity to offer a stepped up level of resource for artists who want to be their own labels – that is a really smart move."

Here, in a way, PIAS has come full circle. Its parent company, the PIAS Entertainment Group, began in 1982 as a small Belgian label whose UK distribution went through Red Rhino. These days, the label owns the distributor, and in Integral they have built, in addition to those businesses, a service that allows small labels to function, just as they once did, with limited capital of their own.

Potentially, the service extends to design, video commissioning, manufacturing and packaging, social network activity and all aspects of marketing, from street teams to digital – effectively, all the things a tiny label with no track record struggles to put together on its own.

"We needed to provide a broader range of services to the smaller labels, so that when a small label like Peace Frog has a success, it doesn't need to sign the artist to a major record company," says Thompson.

The principle is understandably one that is close to the hearts of PIAS founders Kenny Gates and Michel Lambot.

"Independent labels these days haven't got the margins that used to exist in the Nineties or Eighties," says Gates. "They can't afford to staff up an international department, a marketing department, so they need services on an ad hoc or an as-needs basis. With systems like Integral, an indie label can be two people in an attic, starting like we did, with a passion and a vision for two or three bands."

Integral's first project was José González, whose *Vener* album went on to sell 700,000 copies around the world, peaking at number seven in the UK chart and setting a slightly unrealistic precedent in the process. Albums by Charlotte Hatherley and Five O'Clock Heroes helped to regulate expectations, but it was not long before Enter Shikari chalked up Integral's second big success, using a slightly different kind of model.

"Year two of Integral was an interesting one, because that is when a new factor came into the marketplace, which was managers wanting to do it themselves," says Thompson. "That's where we realised we really were in



PICTURED
The success of Enter Shikari (above) emphasised that there was more to PIAS than distribution; Oasis (left) have been a client since Definitely Maybe

Red Rhino Where it all began...

Rough Trade tends to get all the credit – and blame – for making the connection between local retail and national distribution, but lined up alongside Geoff Travis and Richard Scott was Red Rhino and its founder Tony Kostrzewa, known as Tony K.

"Right at the beginning, we would all buy records wholesale from Rough Trade," PIAS UK managing director Thompson recalls. "Swell Maps was one of the early ones. Stiff Little Fingers, Factory and Postcard would come through, as well as the second-level punk labels like Crass and Alternative Tentacles, with the early Dead Kennedys."

"Over time, all the local shops started getting their own repertoire. Backs had the Higgs; Probe had Half Man Half Biscuit; Fast had things like Gang of Four and the Human League's *Being Boiled*."

Red Rhino had singles by Leeds bands such as The Mekons and Red Lorry Yellow Lorry. Later, it would release early singles by Pulp and albums by The Gun Club and Gary Clail's Tackhead Sound System, but it was as a distributor that Red Rhino made its real impression.

"One of my jobs was going out in the van," Thompson waxes. "On Monday morning, I would have to drive up to Sunderland, Middlesbrough and Newcastle. I remember sitting in Redcar on a January morning, with the wind coming off the North Sea, having just driven through the Middlesbrough ICI factory, thinking, 'This isn't pleasant.'"



But it was not all romance – there was shambolic administration, too. While PIAS might still channel some of the independent spirit of the Cartel days, it does not cleave to the same business practices. Thompson, still a label manager during the mid-Eighties high point of Red Rhino and the Cartel, remembers well the chaos that swirled around the whole operation, particularly when real success began to strike.

"I'm not sure where the books were done," he muses. "There was a lot of business out there and a lot of enthusiasm to release new music. There was also a lot of investment going into things, but there was no real control over that investment, and cash flow was probably a problem."

"We didn't have computers – we didn't have fax machines at that time – so stock-control was non-existent, accounting was primitive. Balance sheets – I don't know if anybody knew what one of them was."

Buoyed by The Wedding Present, The Gun Club and The March Violets, Red Rhino did increasingly good business throughout the 1980s and then collapsed in 1988, becoming the first of the Cartel to do so.

"It was actually successful, but the weight of the business just caught up," says Thompson. "You can see how it ultimately fell apart, because it just grew and the business skills weren't around to keep in under control. But Tony was a business in many respects, along with people like Richard and Geoff."

Features

an interesting place, because we could offer the manager a deal he couldn't get from a record label; he could keep hold of his copyright while getting the service of a record label."

The potential conflict of interests for a company that depends on its relationships with record labels was not lost on PIAS, which is why the example of Enter Shikari still strikes Thompson as a perfect one.

"It was a really classic case of a band that had done all the hard work, they had built up a fan base," he says. "It wasn't really a movement, it was more a case of 14- to 15-year-old kids getting into them. And none of our labels were looking at a band like that; it was only the majors and us."

It was probably no coincidence that the manager of Enter Shikari was – and is – Ian Johnsen, by now of Mythophonic. The success of the new band's debut, *Take To The Skies*, which crashed into the UK albums chart at number four, brought closure to a nagging frustration on Thompson's part. "What we should have done with *The Darkness*, we did with Enter Shikari," he says.

The current Integral roster includes Dizzee Rascal, Kano, Placebo and Tiësto, all of whom conform to the rule of thumb that Integral projects ought to be aiming at least for silver status.

The latter two of those acts have also signed up to PIAS Digital Marketing, a new pan-European service launched in October to manage campaign strategy, including digital and mobile in the UK and across the continent, drawing on other parts of the PIAS label group as appropriate. The Indie Mobile and Sync & Brand divisions round off the portfolio of services.

The UK company also works increasingly with its European counterparts within the group for multi-territory digital and/or physical distribution and marketing support. Not every market can produce the 35% increase in digital distribution revenues experienced by PIAS in the UK, but the group impact gives the company something like major-label scope.

Taking the performance of Oasis in France as an example, Pope cites examples of physical sales uplift



PICTURED
The XX, distributed by PIAS, and iTunes' album of the year, *The Invisibles* (inset), also handled by PIAS

album-on-album, in spite of the contracting market. He also contends that the marketing work put in by the PIAS office in France incidentally resulted in unprecedented ticket sales, raising interesting questions about how such knock-on achievements are rewarded.

"If we had told them they would have to pay x amount more [to provide marketing support for the French tour], they would have said, 'Get out of here,'" says Pope. "But our value in that market has been proven now. All right, we didn't get the immediate benefit, but the dialogue can commence, because we are showing our real value to their broad range of revenue streams."

PIAS UK is undoubtedly a company in transition. What creates the bulk of the revenues now is unlikely to be as fruitful in five or 10 years' time. The strength of the

business is that it is reckoning on great change, and it has come a long way to meet it.

"About three years ago, our mantra here was, 'how do we exist when music is free?'" says Thompson. "It is hard to believe, but that will happen – it's just a question of the timescale. We are still waiting to see how the financial model is going to work in an industry that has been squeezed a little bit."

"But we are a service company through and through, always have been," he adds, "and we have got new services developing all the time."

Will the last surviving player from the dawn of independent distribution continue to ride out this unprecedented shake-up in its usual style? If music survives – and it will – you have probably got your answer.

PIAS Digital Marketing Investment in new service pays off

PIAS UK's new digital marketing division effectively launched in response to demand from within Integral, which had struggled to find third-party digital marketing experts who could work on a par with the industry's other well-established independent operators.

"We don't have pluggers in-house, and we don't have press people – they are all third-party agencies and that works fine," says Adrian Pope. "But what we tended to find with digital marketing was that a) the third parties were a bit hit-and-miss, and b) that what they were actually doing in a lot of cases wasn't really marketing, just online PR."

PIAS Digital Marketing offers advice in areas such as CRM, digital strategy, e-commerce, mobile, asset creation and campaign metrics, and the aim is to work on a fairly small set of just the right projects at any given time.

"It is being rolled out just like Integral," says Pope. "We are being quite measured in the people we work with."

At the heart of it is an unapologetic focus on data and infrastructure. "It sounds dry, but when you are collecting data and email addresses, like all the independent rights-holders and managers do, you have to make sure it is all compliant, clean and sitting in a decent database, and that is hard for independents to do, because they haven't got the infrastructure for it."

Add to that the fact that good digital marketing depends on constant interaction of a type that most labels haven't really reckoned on constantly pumping out, and Pope believes PIAS UK is occupying another important niche. "If we are sat there in the middle,

giving rights-holders the tools to organise the data, analyse what they are doing, it lets them interact with people on a much more powerful basis."

PIAS UK's digital marketing offering extends into direct-to-consumer e-commerce models, both for mobile and online, which Pope believes are of particular relevance for the coming year.

"Last year, 360° was the most over-used phrase in the business, and D2C is probably this year's," says



Adrian Pope, PIAS UK director of digital and business development

Pope. "But from our perspective, there's no reason why labels shouldn't be making a reasonable percentage of their sales on a D2C basis – it just needs to be done properly. You are never going to compete with Amazon or iTunes, and tickets don't necessarily make money on D2C, but everything brings people to your site."

Underpinning PIAS UK's digital services, which also include Indie Mobile and a full set of data, asset creation and e-commerce tools, is the company's IT and CRM architecture. Painstakingly built up in recent years, it has completed the company's transformation from physical distribution specialist to digital-age hybrid, and PIAS chief information officer Mal Allerton cannot stress its importance enough.

"We have invested in lots of cutting-edge applications in CRM to better manage processes and produce better reports," says Allerton. "We have also invested in a centralised royalty system, and it has all been done on a group basis, so that everyone is sharing information. We are trying to make it a much smoother machine."

The IT base, built up by partners including eLinea and Cirquent, will serve PIAS well, Allerton adds. "It means that if you take Spotify or MySpace as an example, we are now able to take all that data and deal with it. In the old physical world, you would have sold 200 or 300 different products in a particular month, but now you are getting up to 500,000 lines a month that we have to deal with."

Among the plans for next year is a system of label portals, enabling each client to view their statements online and to make use of PIAS's suite of CRM and digital marketing products.



Congratulations and continued success to Peter and all at PIAS



RMG Chart Entertainment Ltd are very proud to be the official distributor for PIAS in Ireland



Thank you to Peter and the whole team at [PIAS]
for inspiring us with your commitment to innovation and independence

CI is proud to have supported [PIAS] Digital since the very start, and to have helped [PIAS] thrive in times of rapid change and (r)evolution

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Serving the independent music community since 2003, and connecting the best independent music with more digital services than any other platform



Features

INDEPENDENT SPIRIT

From 70s DIY distribution to digital pioneer, MW and key insiders salute PIAS UK's Peter Thompson

These are the roots of indie distribution: any one of hundreds of bands shuffles into a shop somewhere in the very late Seventies with a self-pressed single; the shop sends copies out to similar shops in other towns to see what happens.

The weeklies pick it up; voracious music-lovers track it down. The band move on to bigger things, the shop sends out more singles, followed by some albums, and Britain's post-punk indie distribution network is gradually born. In simple terms.

PIAS UK managing director Peter Thompson would be the last to claim he invented the concept. But 30 years since he started out on the counter at the Red Rhino shop in York – a founder member of the vastly significant indie network known as the Cartel – he has earned the right to tell the story of those days.

With the arguable exception of Rough Trade's Geoff Travis and Beggars Group's Martin Mills, Thompson is the last remaining prime mover from that DIY era of distribution. It has taken a few moves to get from a poster-plastered little record shop in York to a comfortable corner of a trading centre in West London. But if you squint a bit and factor in the changing times, what Thompson today does with PIAS UK has more than a little in common with what Thompson found himself doing 30 years ago.

"I remember Soft Cell, Sisters of Mercy, The Redskins all that early sort of scene," says Thompson. "They would come into the shop and say, 'We're releasing this ourselves, can you help us get it into the other shops around the country?' So we'd do it. We didn't go in for branding and identity; it was punk rock – we just existed."

Today, there is a bit more branding, but the bands are still coming in, looking for support: José González, Enter Shikari, The Gossip, The Pigeon Detectives, Crystal Castles, even The Darkness and Grace Jones, all owe something to PIAS's modern equivalent of that DIY method. And as in the punk and post-punk years, the future looks like it might hold interesting things.

"It used to be relatively cheap to put out your own single, and you could actually make money out of it," says Thompson. "Nowadays, people put out their own download or stream and get publicity that way."

"The independent sector is almost having to start again, and thankfully a company like ours exists, that understands where we came from in the first place, and how we can hopefully create a new environment for independents."

Where did PIAS UK come from in the first place? Down a long, straight line from the old days of British indie initiative. Or from Belgium, depending on how you look at it.

Red Rhino would become a part of the Cartel, the potent but somewhat informal distribution network that formed from a scattered group of shops-turned-labels – Rough Trade in London, Backs in Norwich, Fast Forward in Edinburgh, Probe in Liverpool, Revolver in Bristol and Nine Mile in Leamington Spa.

Red Rhino Distribution thrived throughout the Eighties, before crashing in 1988 and re-emerging in a more robust form, owned by Michel Lambot and Kenny Gates, founders of Play It Again Sam, a Belgian label and long-term client. But even through several name-changes, today's company still incorporates DNA from Red Rhino, and much of it comes through Thompson.

"Vital and PIAS are really the inheritors of that spirit of the early days of the Cartel and Rough Trade Distribution," says Beggars chairman Martin Mills.

"There were obviously many component parts and there have been a number of different mergers over the



PICTURED

Left: PIAS UK managing director Peter Thompson has guided indie distribution through 30 years of change

years, but all the threads pulled into one eventually. PIAS is the link back to those exciting days of the democratisation of distribution, and Peter is absolutely fundamental and core to them."

Gates recognises the reference to the spirit of the company, though he believes the qualities that have made PIAS what it is are a little different from those of the Rough Trade network, even in its prime.

"We have got the same feel for music, which has always been our grassroots," says Gates. "But we have never had the hippy side of it, like the Cartel had, which is obviously what let them down – we are certainly better organised than the Cartel. We have high standards of professionalism and we believe our success is down to a combination of that professionalism, the knowledge we have and also the spirit, which is indefinable."

After the collapse of Red Rhino, Lambot and Gates examined the wreckage to see if it might be worth reactivating the business. In the event, they effectively launched a new business where the old one had stood, naming it APT and putting Thompson in charge.

"At the time, we really didn't have much," says Thompson. "We managed to keep going with things like The Sisters of Mercy and a bit of the old stuff – I think we might have had a Wedding Present album."

And then, not for the last time, the Belgian connection began to bear fruit. As the label began to thrive on a new wave of European dance music, its UK distribution offshoot caught the same wave.

Then, in 1991, APT picked up a little London indie called Too Pure, just as it was preparing to put out Dress, the first single by PJ Harvey.

"Through hard work and endeavour and good fortune, we built up a reasonable business," says Thompson. "We were still in York and a little bit outside of the mainstream, but we reinvented ourselves as a reasonable player in the independent network."

After the collapse of Rough Trade Distribution, APT picked up physical distribution for The KLF, Bill Drummond and Jimmy Cauty's subversive indie project that was on the verge of an improbable assault on the mainstream.

EVERY YEAR, THERE ARE MANY ALBUMS OF THE YEAR, BUT...
THERE'S ONLY ONE PETE THOMPSON!
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Domino

Features

"I don't think we had really sold a cassette single before that, and suddenly we were getting all the Our Prices phoning us up and having to ship thousands of them," says Thompson. "The next thing, they were huge. That helped the growth. It didn't change our lives, particularly, but it was just a hint of what it was like in the grown-up world of music – we had a warehouse, we had a sales team."

They had also, in the eyes of the ambitious Lambot and Gates, reached something of a ceiling. They opened merger discussions with Mike Chadwick's shop-turned-distributor Revolver, another Cartel refugee, and the combined Revolver-APT operation, based in Bristol, opened for business on the first of the year, 1993.

"They had a better set-up," says Thompson. "Mike had labels like Earache and Acid Jazz, and they were doing very well with a lot of dance stuff. We brought maybe some of the indie stuff and they had a broad range of dance and rock."

By 1994, the name had sensibly been changed to Vital, and Pinnacle and 3MV were rounding out an increasingly buoyant indie distribution sector. And that same year, perhaps the biggest card in the entire game went down.

"I have no idea what the politics behind it all were," says Thompson, "but Sine were going through Pinnacle for their physical distribution, and they said to us, 'Creation have got this new band and it's not going through Pinnacle – would you look after it?' And that band was Oasis."

If the KLF had been a gear-change, the partnership with 3MV for Oasis turned Vital into an entirely new kind of vehicle. "I'd thought that was quite frantic, but the early days of Definitely Maybe were another level altogether," says Thompson.

A host of Britpop staples followed in Oasis' footsteps and Vital picked up more than its share of the whole



scene, including Elastica, Sleeper, Echobelly and The Bluetones.

"It was a strange time for everybody, because we were starting to work with these bands that were basically indie bands, and suddenly they were selling 200,000, 300,000 records," says Thompson.

Alec McKinlay, part of the Oasis management team at Ignition, remembers an incident at the very height of Britpop that he believes defines PIAS UK to this day.

"Vital helped Creation out of a real tight spot around the release of Roll With It in 1995," he says. "They stickered 250,000 CD singles on the eve of the single release to fix a mistake by Creation's production department. They went way beyond the call of duty, taking over a warehouse

and working through the weekend to get the stock all successfully out in time."

Thompson remembers bringing in "virtually every single agency person in the south-west of England" to unpack the boxes and sticker over the offending barcode. "We literally had 24 hours to do it, or else the single wouldn't have been in the shops."

As Britpop raged, a deal with Beggars and Mute to distribute their labels strengthened the spiritual connection with the old days of indie, as did the opening of a new office in Ladbroke Grove.

Next came PIAS's temporary acquisition by Edel, which funded a bigger Bristol warehouse for Vital and the equally temporary purchase of 3MV. Big albums for Tom Jones on Gut and Moby on Mute kept the business ticking over even as the Edel money quickly ran out.

Thompson admits those were tough times. The huge Bristol warehouse was barely two-thirds full and was sapping the company's finances at a frightening rate. The decision was made to offload it and focus on the company's strengths in sales and marketing. Thompson believes this was one big part of the secret to Vital's survival as Pinnacle and 3MV foundered.

With the entire operation finally centred on London, the music also began to flow again, and Thompson is visibly cheered as he recounts the highlights of the earlier part of this decade.

"We seemed to just have a stream of them," he says. "White Stripes, Franz Ferdinand. That really settled us nicely. We had The Strokes as well, and after that came almost that second wave of Britpop – although we didn't do The Libertines. The Arctic Monkeys came pretty quickly, and a lot of records were doing very well."

The middle-Noughties were also the years of The Darkness, whose pre-Atlantic early days of success were made possible by the support they received from Vital

PICTURED
The Darkness:
former PIAS subsidiary Vital
picked up on the band in 2002
before they signed
to Atlantic

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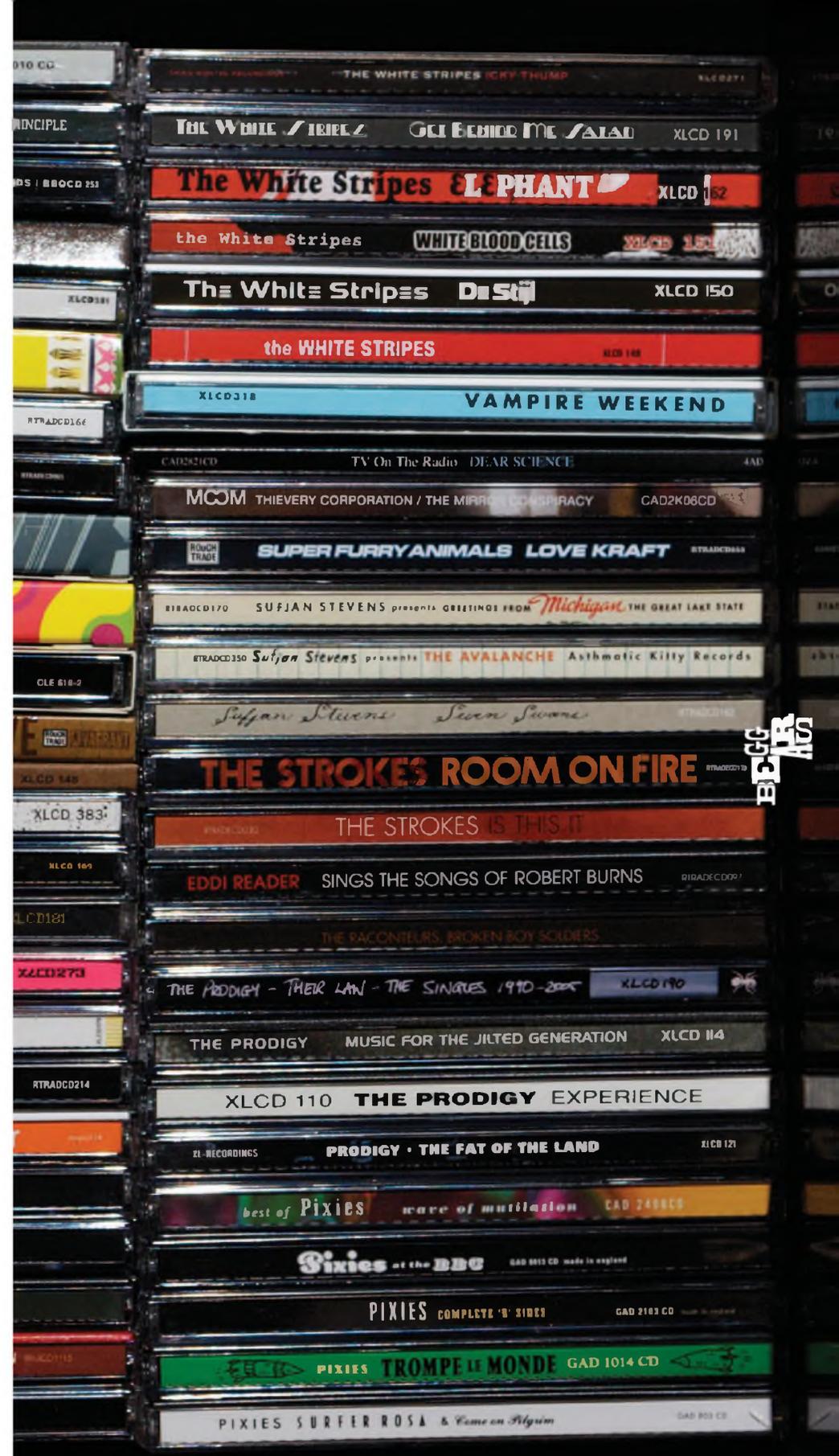
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Pete Thompson
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Features

Kenny Gates uses the example to demonstrate the effectiveness of Thompson's ears.

"Going back to the spirit of PIAS and the fact that we are music lovers, Peter is definitely the incarnation of that description," says Gates. "He has always been very early in discovering new trends of music. When everybody thought The Darkness were nothing, he was championing them. They went on and sold 1.5m albums, and that has happened in several cases."

A longtime jewel of the catalogue, Sheffield's Warp Records, also began having proper, genuine hits not long afterwards, and lays a good part of the credit at the door of Thompson and PIAS UK, which shed its old Vital name for good in 2006.

"We originally started being distributed by them when they were Rough Trade, many years ago," says Warp founder Steve Beckett. "It is a very personal, hands-on relationship we have with them. They know what acts we are working on and Peter knows if I pick up the phone to him about a specific act, I want him to get behind it and push it through the rest of his company."

One such example is indie floor-fillers Maximo Park, whose 2005 breakthrough was set up substantially by PIAS, according to Beckett.

"Pete and his team were instrumental in breaking that band in the UK," he says. "Initially, they talked it up in the indie shops, then built a retail base to start charting and eventually shipped two gold records to retail chains and supermarkets."

Managers have long memories, and when 3MV shut down in 2004, Oasis brought its Big Brother imprint over to Vital for sales and marketing, and later for both physical and digital distribution.

"They were the logical choice for us at the time," says McKinlay. "Pete has built up a very consistent team at Vital/PIAS, which is a big plus from our point of view.



He's a good team manager, very inclusive, lets his people do their jobs without too much interference and just gets on with managing the company. His sensible, cautious approach has been key to PIAS's survival over the past few years, when more aggressive competitors haven't made it."

The past five years have arguably seen more change than either Thompson or PIAS have weathered in the previous 25. Thompson, modest to a fault, gives himself little credit for the deft way in which PIAS UK has navigated the vagaries of the modern marketplace, but others are more forthcoming.

"Peter is a very modest individual, but he is never satisfied, and he has been instrumental in never allowing PIAS to do what it does without thinking of what will happen next," says Gates, who pays tribute to Thompson's relationships with the labels. In turn, the labels queue up to pay tribute to Thompson.

"What I've always liked about Peter is the complete absence of music industry bullshit," says Big Dada founder Will Ashon. "He's the complete antithesis of that smooth, suave, self-congratulatory type. I remember him taking me out to dinner before the launch party for [Roots Manuva's] Run Come Save Me and then the people we had on the door not letting him into the club. He did, eventually, accept my apologies."

Peter Quicke, managing director of Ninja Tune, calls him "a tireless supporter of independent music" and likewise asserts Thompson's fannish credentials, recalling him enthusing about TCO at Ninja's 10th birthday party.

Craig Jennings of Raw Power Management and the Search and Destroy label, whose releases through PIAS UK include albums for Fightstar, Lethal Bizzle, In Case of Fire and Blackhole, describes Thompson as "one of the most forward-thinking people in distribution".

"He is one of the most genuine guys out there and a true lover of music," he adds. "There are not enough of them around."

Martin Mills believes Thompson has unique qualities, too, and particularly the combination of strong A&R instincts, long-lasting label relationships and a sound sales and marketing outlook.

"That is really a very rare thing," says Mills. "The world and the market have changed beyond recognition in the last 30 years, and obviously PIAS is a very modern company now. But it is a real credit to them, and particularly to Pete, that they have managed to retain the ethos of dealing with music in a very respectful way."

PICTURED
Maximo Park: PIAS was instrumental in the set-up of the band's chart success in 2005



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It's ...Christmasas!

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So let's raise a glass with Stephen and Nigel to another fifty MPA Christmas Lunches to come.

See you there!

The logo for PRS for Music, featuring the letters 'PRS' in a large, bold, white sans-serif font, with 'for MUSIC' in a smaller, lowercase, white sans-serif font below it. The text is set against a dark red, irregular, rounded shape that resembles a drop or a stylized musical note.

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Features

A THREE-POINTED PUBLISHING PLAN

Next month, Stephen Navin celebrates his fourth year as chief executive officer of the Music Publishers Association. Music Week talks to him about the challenges of heading up the oldest music trade association in Britain and his 'triangulation' approach to the business

Organisations

By Paul Sullivan

THE MUSIC PUBLISHERS ASSOCIATION, a non-profit, London-based trade body that looks after the interests of music publishers based or working in the UK, was established in 1881. Just to help get that date into perspective, it was the same year Thomas Edison and Alexander Graham Bell formed the Oriental Telephone Company, Béla Bartók was born and Billy the Kid was shot and killed by Pat Garrett.

In its impressive – and turbulent – journey through the decades, the MPA has had to consistently fight to find solutions to a mind-boggling array of problems ranging from piracy (two of the association's original goals were to "watch over the general interests of the music publishing trade" and to "communicate with the proper authorities on all matters connected with copy right whether home, colonial or international") to the advent of new technologies and media, including game-changing innovations such as radio, film, television and the internet.

Today the organisation – which boasts several specialist sub-committees including the Education and Training Group, the Printed Music Publishers Committee, the Pop Publishers Committee, the Classical Publishers Committee and the Library Publishers Committee – is more vigorous than ever, with a steadily growing membership and a devoted mission to bring together all the disparate strands of the music industry.

With a dynamic and diverse CV that includes roles as VP of operations for BMG Europe, worldwide CEO of the V2 Music Group and three years spent as advisor to the UK Government's Department of Culture, Media and Sport, Stephen Navin is the perfect figure to oversee the Music Publishers Association. Indeed, since joining, he has risen to the challenge of leading the association into the 21st century with aplomb.

"One of the important moments in my career was when I went to work with Richard Griffiths at BMG back in 1998," he reminisces happily in his London office. "I was his do-it-all gofer around Europe, which meant reaching out to all the partners across the BMG group and also working with Paul Curran, who was running BMG Publishing at the time."

"Paul became chairman of the MPA and we had long talks about how the future of the industry was turning away from reproduction to become based more on a licensing model, something that publishers were already accustomed to. We shared a thought process as well as a friendship, and I continued to work with Paul while at the DCMS. Towards the end of his time at the MPA he approached me and asked if I might want to apply for the position of CEO. I applied along with several other candidates and, thanks be to God, got the position."

Navin is an upbeat and immediately likeable character, simultaneously personable and perspicacious, whose multifarious background has stood him in good stead for what is arguably one of the more complex roles in the



music business. Educated at Dublin's Trinity College (with contemporaries including Chris De Burgh and U2 manager Paul McGuinness) Navin trained initially as a lawyer, working early on with Paddy Grafton Green, whose client list included such rock'n'roll royalty as The Rolling Stones.

In the Seventies Navin joined Richard Branson's Virgin Group as business affairs lawyer. He recalls the first thing that landed on his desk was a "letter before action" from Sting seeking to get out of his Virgin Music contract. Three years of litigation followed – a process Navin describes, with thoughtful sincerity, as "interesting".

"That [experience] represented what you could call an 'old fashioned' contractual relationship between the publisher and the composer. Only coming to work for the MPA did I really see how much this world had changed; how the balance had shifted to become more of a partnership relationship where the publisher now took a smaller share of the cake. The relationship was always quite stormy, of course, but – and this again is something that Paul Curran and I would often talk about – it was generally agreed that we should not all be at loggerheads with each other. After all, we're all part of the same family, carved from the giant trunk of the music publishing world."

This belief in the spirit of collaboration is something that Navin has brought to his role, and is a vision that



requires articulacy, optimism and diplomacy, characteristics that Navin is certainly not short of, as his friends and colleagues readily testify to.

"I've always been fond of, as they say, making jaw-jaw, not war. And yes, much of this work is about bringing people together, albeit with the help of many others, of course," says Navin.

Navin appears to draw on the rules of trigonometry when considering how best to unite the various elements of the business. "How to make sense of our world and move forward? The answer is... triangulation. In our case the three key triangulation points are firstly our MPA members, publishing to the world in all their splendid variety; secondly our collection society [PRS for Music]; and thirdly UK Music. These relationships are key for our future and we use this triangle to navigate within the wider triangle identified by, and so beloved, of governments in the UK and Europe: consumer, user, and rights owner with the consumer at the apex."

Navin's collaborative vision was put to the test almost immediately after he took over his role as CEO, coinciding as it did with the Copyright Tribunal dispute between the BPI and the MCPS-PRS Alliance, an experience he describes as "distressing", adding "I would rather offer up, by way of sacrifice, a vital organ than see such a collision ever occur again."

ABOVE
Three faces of Stephen Navin: the business face (centre top), the relaxed and humorous one (above) and a mix of the two, complete with alternative head-gear (centre right)

Features



ABOVE
Peermusic MD Nigel Elderton (left), current chairman of the MPA, with his predecessor Paul Curran, now of Sony

Another of Navin's self-proclaimed challenges at the MPA to date has been what he likes to term the "demystification" of the publishing world. His intimate experience and understanding of what to many represents a complex and sometimes daunting side of the industry has cast him as one of the industry's most ardent elucidators. He has been a passionate campaigner, asking – and answering – such fundamental questions as: 'What is music publishing?' and 'What does a publisher do?' This may seem basic but it is no simple task in an era when divisions between record label and publisher or even manager and A&R are becoming increasingly blurred.

"Our members these days are inherent multi-taskers," says Navin proudly. "They can be labels and managers and publishers all at once. But what they're all doing, what they have in common, is investing in talent, which is one of the answers to the eternal mystery of the, 'What do they actually do?' Take Newton Faulkner as an example. He was discovered by Peermusic UK, run by Nigel Elderton, MPA chairman, and PRS director, who signed the artist to a development deal early in his career, eventually recording Newton's debut album and licensing it on to a major label. These actions set in motion the complex process whereby a composition sees the light of day.

"Publishers these days might give professional advice, find a producer, bring in a composer, improve lyrical quality... often the nice, 'sticky' things that underpin or confirm the relationship between composer and publisher. It's an ongoing concern of ours to let the world know that publishers are not these dinosaur entities in the

background, but an essential and very rich part of the creative food chain."

In recent years, Navin and his second-in-command Jenny Goodwin have been pushing hard to increase transparency in the publishing business, running various seminars and courses for members and non-members alike. One recent project, launched in September 2008 in collaboration with the MMF, is the Professional Development Programme in Artist Management. The course consists of four standalone modules and has featured speakers

including MMF chairman and Courtyard partner Brian Message and Alan Coffey, head of sales at Universal Ireland. The modules address apparently opaque subjects such as "Creation to consumption: looking at the who, what, where, how and when of music use today, and who is contracted to whom?" – a shining example of both the depth of the topics covered and the general need for simplification.

"Maybe this is an admission of failure," sighs Navin, "but when I speak about [these issues] I believe myself to be imaginative, convincing, explanatory, visionary..." – he pauses to allow his tongue-in-cheek tone to sink in – "However, I'm aware that sometimes parts of it fall on the cutting room floor. So it's still a challenge, and not only within the UK but also in Europe, in Brussels. We have a vital role to play and have to be at the very heart of the triangular debate in Europe as to the management and licensing of our rights and the rights of our composers. In the beginning and in the end we are promoters and managers and defenders of our composers' creativity and the value thereof."

Overall though, Navin feels the educational push has been working. "I think it has been successful. One thousand people attended our training events during 2009 and that's not just publishers on refresher courses but parties from across the industry." Indeed, Navin's tenure has coincided with MPA membership rising steadily from 200 in 2005 to 250 currently. The last year saw a 14% increase and the association estimates that its current membership accounts for between 90% and 95% of total UK music publishing by turnover.

Still, the association is always looking for opportunities to expand. One of the more exciting excursions for

"We can't just go copying the history of the western world, music, films and all, on to a USB stick and take it for free..."

STEPHEN NAVIN

the MPA was this year's Music China, a venture partly funded by a grant from UK Trade & Industry. "The Chinese market is obviously a new frontier, and there's an enormous appetite for music there... even though a lot of it is indigestibly illegitimate," insists Navin. "It's really an extraordinary event and a great opportunity to represent the smaller print music publishers who would not normally have the chance to go. On balance it was a very successful trip. The idea of exporting what we do well here in Britain is very exciting and

I want us to be at the center of that. There are incredible opportunities there for Western music, and we have a product that's unique."

It's an irony not lost on Stephen Navin – or the rest of the 24 elected members of the MPA board for that matter – that 128 years after the MPA was founded precisely to combat piracy, the "P" word has very much raised its head again in recent times. Following a decade or so of flux, uncertainty, tribunals and court cases, recent legislation from Lord Mandelson in the shape of the Digital Economy Bill has finally nailed some of the industry's more pressing concerns.

"It is a trite and obvious comment to say our business has changed," sighs Navin. "The architecture within which we operate has been redesigned. The very building blocks have been changed and I think that other players in the digital environment should be a part of this new architecture and the ISPs should be brought into the circle of responsibility. Obviously I would be as incensed as the next person if someone infringed my personal rights so there has to be a balance, but I think there's a lot of balance in the government paper and in general terms we as an organisation support it. Copyright is a creation of the state and this seems a reasonable adaptation of copyright to cater for a change of environment within that state."

"Ultimately, music should not be like water. It's just not that simplistic. In fact one could say that the beauty of our business is exactly its complexity. No one said it should be easy, and it isn't. We can't just go copying the history of the western world, music, films and all, on to a USB stick and take it for free. Everything has to be measured and again it's a case of finding the correct triangulation between user, consumer and rights owner."

Music Publishers Association Timeline 1881–2009

1881

Music Publishers Association founded by nine publishers to help fight battle against sheet music pirates. Two of the association's original goals are to "watch over the general interests of the music publishing trade" and "communicate with the proper authorities on all matters connected with copyright whether home, colonial or international."

1887

MPA moves into own offices in Air Street, London.

1905

MPA grows to 19 members

1922



Birth of broadcasting and first recorded music (perforated rolls, cylinders, discs). Produced in limited quantity with poor sound quality initially but better quality,

mass-produced discs soon follow – a serious new source of income for publishers.

1924

MCPS (Mechanical-Copyright Protection Society) formed to collect mechanical royalties.

1926

Formation of the BBC (still a major source of revenue for the MPA today).

1927



The first talking picture, *The Jazz Singer*, leads the way to another source of revenue

for music publishers and further issues of how to handle royalties.

1930/40s

"Plugging" a big problem. Band leaders whose bands are being broadcast on the radio take bribes to play publisher's chosen works.

1948

Anti plugging agreement reached between MPA and BBC – any offending band leaders or publishers can now be taken off air for a period of time.

1951

MPA becomes founder member of British Joint Copyright Council (later the British Copyright Council).

1956



MPA involved in establishing the Ivor Novello Awards.

1960

MPA and British Copyright Council press government to take action against pirate radio stations for not paying royalties.

1976

MPA acquires ownership of the

Mechanical-Copyright Protection Society.

1980s

Code of Fair Practice – a guide for students, teachers and other music users – established, giving information on when it is or is not acceptable to photocopy printed music.

1980s



Video tapes, cable and satellite broadcasting open up new challenges for the MPA in terms of potential copyright infringement – but also provide new revenue generating opportunities for members.

1981

MPA develops and launches the MPA Catalogue of Printed Music, originally on microfiche (more recently on CD-rom and now online).

1990s



Growth in use of CDs and emergence of DVDs.

1996

Formation of British Music Rights, together with the British Academy of Composers & Songwriters (now BASCA), the Mechanical-Copyright Protection Society and the Performing Right Society.

2008



British Music Rights grows into expanded body called UK Music, providing a consensus voice promoting the interests of the commercial music industry.

2009

MPA active in promoting the interests of music publishers, defending copyright, and "demystifying" the world of publishing.



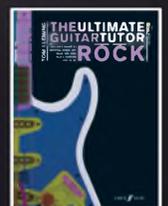
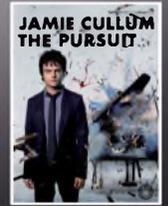
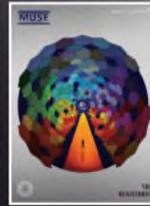
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Congratulations to the MPA on the Fiftieth Anniversary of the Christmas Lunch. Faber Music wishes everyone a very Merry Christmas and a prosperous Happy New Year!



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“THIS IPOD THINGY OF YOURS MAY HOLD POTENTIAL OLD CHAP, BUT IT WILL TAKE TIME TO CATCH ON YOU MARK MY WORDS”



Warner/Chappell Music warmly congratulates the MPA Christmas Luncheon on 50 enormously successful years of merriment, great company and good cheer. We raise a glass in recognition of this incredible achievement, to all those involved who have made this event a milestone and look forward to another 50 years of festive frivolity, stand-up comics and noisy balloons! Long may it continue!

Features

LEGENDS OF THEIR OWN LUNCHTIME...

The MPA Christmas Lunch has become a thing of legend in music-industry circles. As the event reaches its 50th year, MW called on a few veterans to share their admittedly hazy memories...

RIGHT
Clockwise from top: the fashions and hairstyles may have changed as this flashback to the 1983 lunch shows, but the fun factor remains the same; guests at the 2006 lunch including Catalyst's Peter Knight (pink shirt, front); and Frank Carson chatting with current MPA director Andy Heath back in 1994

IT WAS 50 YEARS AGO that the Music Publishers Association decided to launch a Christmas lunch for its members. In that time the event has been through a slew of venues and witnessed a merry parade of entertainers and speakers from Jeffrey Archer to Frank Carson.

The atmosphere at the lunches – which needless to say run into the evening and beyond – is legendarily buoyant as the year's stresses unravel, the entertainment begins and the famed balloons begin to whizz around the room, trailing their comedic noises behind them.

"It's really just a great event," enthuses MPA CEO Stephen Navin, who has been organising the lunch for the last five years – and has attended many more. "It's a wonderful works outing that people really look forward to. It's really more an end-of-term party rather than some awards ceremony. It's supposed to be an informal occasion and it comes at such a fantastic time of the year in many ways because a lot of people's work is done, the main end-of-year albums are put to bed... Even in these tough times, when people are cutting down and looking

at various ways of generating revenue, there is guaranteed to be a good atmosphere. Publishers are like the proverbial cockroach: even in a nuclear winter you'll find one or two of them creeping around, clutching a worthy composer in their jaws."

"The lunch is a great gathering of music publishers and composers, and it has no corporate edge to it," confirms Catalyst Music managing director Peter Knight. "It's just really good clean fun. No networking, just a good bit of social intercourse. It's not like the Brits where you show off about how many tables you have. It's a very sociable affair and it's great to see all your old pals, some of whom you might not have seen for a year or two."

"The lunch is really a culmination of the whole year," says Nigel Elderton, MD of Peermusic UK and current chairman of the MPA. "It's been a highlight of the industry for 50 years and as you can imagine it takes a lot of organisation each year. We've had all sorts as guest speakers and comedians.

"One memorable year, when I was chairman of the committee, I actually got an irate call from the MPA saying the comedian they had booked had pulled out. They had sold tickets and billed the entertainment by then and asked if there was anyone I knew that could fill the spot at short notice. A friend of mine was a senior member of the Water Rats as luck would have it, and said he'd just had a 'King Rat' voted in. One of the criteria of these 'King Rats' was to generate a certain amount of money for charity. Since the Christmas lunch was [and is] a non-profit event, it would be perfect."

The said King Rat turned out to be none other than ventriloquist Roger De Courcey, most famous for entertaining children with his teddy bear, Nookie.

"When he was announced on stage I almost shrunk under the table," recalls Elderton. "There he was, holding this bear in front of what was a pret-



'Publishers are like the proverbial cockroach: even in a nuclear winter you'll find one or two of them creeping around, clutching a worthy composer in their jaws...'

STEPHEN NAVIN

BELOW
Rookie Nookie: the well-loved bear and his master Roger De Courcey went down a storm with 'that' dog joke in a memorable guest appearance at one MPA lunch



ty merciless music crowd. But in the end he was about the funniest guy we've ever had. Just thinking about him, I have tears welling up in my eyes. Anyone that was there on that day will know what I'm talking about. You just have to mention the dog joke."

"Christ, the dog joke," splutters Andy Heath, managing director of 4AD Music Publishing, chairman of UK Music and current MPA director. "That really is the best joke ever. There have been so many good nights. I can safely say that the Christmas lunch is the only one I've been to where I woke up the next morning in Amsterdam with someone I wasn't expecting to wake up with. That was many years ago, of course, but they still tend to involve a fair amount of drinking.

"Another year, when Paul Curran was chairman, I suggested we book the Ukelele Orchestra of Great Britain. Paul introduced them as being my choice – i.e. my fault – which was kind of him. Hence I was very relieved that it turned out to be a fantastic gig."

By his own admission, not all of Heath's entertainment choices over the years have been so great. He winces at the memory of a well-known Irish comic he once booked in the late Eighties. "This guy just told a string of the most preposterously blue jokes, including

one about AIDS. These were mega-PC times and a whole table walked out. We got through it somehow and I made a closing speech with a very knotted stomach. Then I went off to a Beggars Christmas party and to my horror the same comedian was there! He had no idea how badly he'd performed or that he'd upset anyone. He thought it had gone really well and was extremely enthusiastic about performing at the Beggars party, too. I had to spend the next hour preventing him from getting up on stage."

Despite these occasional blots on the lunch-on landscape over the years (which also include a badly briefed speech by Maureen Lipman and a way-too-blue Tony Slattery), there have been naturally way more great times than bad ones. This year's event – the 50th – will take place at the London Hilton in Park Lane, and the entertainment is to be provided by Mock the Week regular Hugh Dennis.

"There'll be some bling this year since we're having a 'gold' theme," says Navin. "There's always a little frisson when whatever year's comedian comes on stage, but there'll be some additional frisson this year for reasons I can't talk about."

All, of course, will be revealed very soon.

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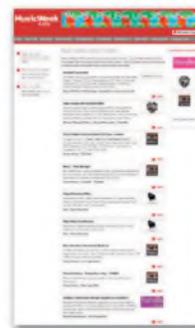
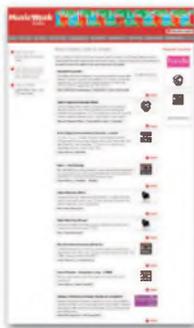
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Key releases

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

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

Out this week

Singles

- **30H!3 Feat. Katy Perry** Starstruck (Photo Finish/Atlantic)

Previous single (chart peak): Don't Trust Me (21)

- **Beyonce Feat. Lady GaGa** Video Phone (Columbia)

Previous single: Broken-Hearted Girl (27)

- **Michael Buble** Hold On (Reprise)

Previous single: Haven't Met You Yet (5)

- **Whitney Houston** I Look To You (Arista)

Previous single: Million Dollar Bill (5)

- **Madonna Vs. David Guetta Feat. Lil Wayne** Revolver (Warner Brothers)

Previous single: Celebration (3)

- **George Michael** December Song (I Dreamed Of Christmas) (Island)

Previous single: This Is Not The Real Reason (15)

- **Mini Viva** I Wish (Xenomania/Geffen)

Previous single: Left My Heart In Tokyo (7)

- **Pet Shop Boys** Christmas EP (Parlophone)

Previous single: Beautiful People (did not chart)

- **Shakira** Did It Again (Epic)

Previous single: She Wolf (4)

- **Taylor Swift** Fifteen (Mercury)

Previous single: Teardrops On My Guitar (51)

- **Vampire Weekend** Cousins (Beggars Banquet)

Previous single: Cape Cod Kwassa Kwassa (did not chart)

- **Robbie Williams** You Know Me (Virgin)

Previous single: Bodies (2)

- **X Factor Winner** tbc (Syco)

Previous single: Hallelujah (Alexandra Burke) (1)

Albums

- **Animal Collective** Fall Be Kind (Domino)

Previous album (first-week sales/total sales): Merriwether Post Pavilion (7,353/34,154)

- **Alicia Keys** The Element Of Freedom (J)

Previous album: As I Am (28,664/320,248)

- **Paul McCartney** Good Evening New York City (Mercury)

Previous album: Memory Almost Full (21,251/102,912)

- **Various** Avatar OST (Atlantic)

Previous album: N/A

Out next week

Singles

- **Cheryl Cole Feat. Will I Am** 3 Words (Fascination)

- **Dead By Sunrise** Let Down (Warner Brothers)
- **Bob Dylan** Must Be Santa (Columbia)
- **Fightstar** A City On Fire (Search & Destroy)
- **Julian Casablancas** I Wish It Was Christmas Today (Rough Trade)
- **New Boyz** You're A Jerk (Warner Brothers)

Albums

- **Laura Marling** Goodbye England (Covered In Snow) (Virgin)

December 28

Singles

- **Paul Carrack** He Ain't Heavy, He's My Brother (Carrack UK)
- **Esmee Denters** Admit It (Polydor)
- **David Gray Feat. Annie Lennox** Full Steam (Polydor)
- **Mr Hudson** Everything Is Broken (Mercury)
- **Iyaz** Replay (Reprise)
- **Wiley** Take That (Island)

Albums

- **30H!3** Want (Atlantic)
- **Leddra Chapman** Telling Tales (AIC Music)

January 4

Singles

- **Justin Bieber** One Time (Mercury)
- **Delphic** Doubt (Polydor)
- **Fan Death** A Coin For The Well (Mercury)
- **Kaskade Vs Deadmau5** Move For Me (3 Beat Blue)
- **Florence Rawlings** Love Can Be A Battlefield (Dramatico)
- **Simian Mobile Disco Feat Beth Ditto** Cruel Intentions (Wichita)
- **Jordin Sparks** Don't Let It Go To Your Head (Jive)
- **The Temper Trap** Fader (Infectious)

Albums

- **Lawrence Arabia** Chant Darling (Bella Union)

January 11

Singles

- **Thomas Dybdahl** Cecilia (last Suppa)
 - **Good Shoes** Under Control (Brille)
 - **Kid Cudi Feat. Ratatat** Pursuit Of Happiness (Island)
 - **Lykke Li** Possibility (LI Recordings)
- Taken from the soundtrack to hit movie The Twilight Saga: New Moon, Possibility is the second single to be released from it. It is the first new material from Swedish artist Li since her acclaimed 2008 debut Youth Novels and is currently number one on the iTunes Soundtrack chart. The original Twilight movie soundtrack has gone on to sell more than 3.5m copies worldwide.
- **Lucky Soul** White Russian Doll (Ruffa lane)
 - **Madness** Forever Young (Lucky Seven)
 - **Paolo Nutini** 10/10 (Atlantic)
 - **One Republic** All The Right Moves (Interscope)
 - **Plan B** Stay Too Long (sixsevennine)
 - **Vampire Weekend** Contra (Beggars Banquet)

Albums

- **All Angels** Fly Away (Decca)
- **Delphic** Acolyte (Polydor)
- **Esmee Denters** Outta Here (Interscope)
- **Adam Green** Minor Love (Rough Trade)
- **New Boyz** Skinny Jeans And A Mic (Warner Bros)
- **Vampire Weekend** Contra (XL)
- **Various** Fabric 50: Martyn (Fabric)
- **Laura Veirs** July Flame (Bella Union)

January 18

Singles

- **Biffy Clyro** Many Of Horror (When We Collide) (14th Floor)
- **Empire Of The Sun** Without You (Virgin)
- **Gucci Mane Feat. Usher** Spotlight (Asylum)
- **Jason DeRulo** In My Head (Warner)

Albums

- **Blockhead** The Music Scene (Ninja Tune)
- **Fyfe Dangerfield** Fly Yellow Moon (Geffen)
- **Gucci Mane** The State Vs Radric Davis (Asylum)
- **Justin Bieber** My World (Mercury)
- **Moonshot** No Sign Of Morning (EMI)

- **One Republic** Waking Up (Interscope)



- **Florence Rawlings** A Fool In Love (Dramatico)
- **Royal Scots Dragoon Guards** The Ultimate Collection (UCI)
- **These New Puritans** Hidden (Angular)

January 25 & beyond

Singles

- **Black Eyed Peas** Rock That Body (Interscope) (1/3)
- **Bon Jovi** Superman (Mercury) (25/1)
- **Jamie Cullum** Don't Stop The Music (Decca) (25/1)
- **Marina And The Diamonds** Hollywood (Atlantic) (1/2)

Albums

- **Alphabeat** The Spell (Polydor) (1/3)
- **Animal Collective** Campfire Songs (Paw Tracks) (25/1)
- **Baby Dee** Book Of Songs (Tin Angel) (1/3)

“The successor to critically-acclaimed debut *Safe Inside The Day*, which won praise across the board following its release in February 2008. Unlike its predecessor, *Book Of Songs* is presented as less of a theatrical piece; this time the way the tracks tiptoe around the central core of the piece is instrumental, with heart-rending treatments intertwining around piano/harp and minimal orchestration. The album is released by UK indie-of-repute Tin Angel (home to a wide ranging roster that includes Devon Sproule and Polar Bear) and Drag City in the US.”

- **Beach House** Teen Dream (Bella Union) (25/1)

- **Black Box** Greatest Hits (UMTV) (1/2)
 - **Mary J Blige** Stronger (Geffen) (1/2)
 - **Toni Braxton** Tbc (Atlantic) (1/3)
 - **David Byrne** Here Lies Love (Nonesuch) (22/2)
 - **Efterklang** Magic Chairs (4AD) (22/2)
 - **Eight Legs** The Electric Kool-Aid Cuckoo Nest (Weekender) (15/2)
 - **Goldfrapp** Head First (Mute) (22/3)
 - **Good Shoes** No Hope, No Future (Brille) (25/1)
 - **Groove Armada** Black Light (GA Recordings) (22/2)
 - **Natalie Imbruglia** Come To Life (Island) (15/2)
 - **Kid Sister** Ultraviolet (Atlantic) (22/3)
 - **Los Campesinos** Romance Is Boring (Wichita) (1/2)
 - **Amy Macdonald** tbc (Mercury) (8/3)
- Macdonald's as-yet-untitled second album is the follow-up to her hugely successful debut *This Is The Life* which went to number one in five countries, including the UK, has achieved platinum or multi-platinum status in 12 countries and has sold 3m copies globally. The new album was recorded at Paul Weller's Black Barn Studios, in Ripley, Surrey, and Weller also features on the album. Lead single *Don't Tell Me That It's Over* is released on March 1, and Macdonald will launch the record with special shows at Glasgow's iconic Barrowland Ballroom on January 28 and the ICA in London on February 2.
- **Marina And The Diamonds** Family Jewels (Atlantic) (15/2)
 - **Massive Attack** Heligoland (Virgin) (8/2)
 - **Midlake** The Courage Of Others (Bella Union) (1/2)
 - **Music Go Music** Expressions (Mercury) (15/3)
 - **Plan B** tbc (sixsevennine) (22/3)
 - **Alan Pownall** tbc (Mercury) (22/2)
 - **Fionn Regan** Midlake (Heavenly/CooperLive) (8/2)
 - **Sade** Soldier Of Love (Epic) (8/2)
 - **Sharleen Spiteri** tbc (Mercury) (1/3)
 - **To Rococo Rot** Speculation (Domino) (15/3)
 - **White Rabbits** It's Frightening (Mute) (25/1)

SINGLE OF THE WEEK

The X Factor Winner tbc (Syco)



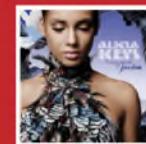
The X Factor winner's single is set to dominate retail, following in the tradition of previous years'

winner's who have gone on to make huge sales impressions over the Christmas period. Reports that this year's single will be a version of the Miley Cyrus hit *The Climb* were not confirmed as we went to print; however the song, with its positive lyrical message and climactic, soaring choruses would be an obvious contender. Last year's single, a cover of Leonard Cohen song *Hallelujah*, broke sales records for Alexandra Burke, becoming the fastest-selling download over a 24-hour period, selling more than 105,000 downloads, and went on to hold the title of Christmas number one.



ALBUM OF THE WEEK

Alicia Keys The Element Of Freedom (J)



Keys' fifth studio album, this sees the 12-time Grammy Award winner in fine form, delivering a faultlessly-produced, polished set that shows her continued growth as a songwriter. The album's release follows a busy few weeks of promotion that has included the all-important X Factor performance, and glitzy London launch at which Keys performed a selection of tracks from the set last week. Top tracks include a soaring solo version of *Empire State of Mind (Part II) Broken Down*, a beat-driven duet with Beyoncé on *Put It In A Love Song* and *Un-thinkable (I'm Ready)*, which features vocals by Drake.

Key releases

Lost profits the key for Lostprophets



A WEEK AGO, Alicia Keys and Paul McCartney had the top two places of all three of our top etailers' pre-release charts sewn up but they have now gone to retail, leaving a confused view of what is hot and what is not.

All Angels' Fly Away alights at the Amazon apex, HMV has a born-again zeal for Lil Wayne's Rebirth, and Play's offer of an

exclusive keyring with each copy means lost profits for them but Lostprophets for number one.

Of the three, the one that is doing best elsewhere is the latter group's *The Betrayed*, which is up 14-6 at Amazon and 7-6 at HMV.

Coming out of copyright, the hits of 1959 are the subject of British Hit Parade 1959: Part 1 –

January-July, and Part 2 – August-December.

The multiple-disc sets, which gather together every single hit from the year in question, debut at 16 and 17 respectively at Amazon for Fantastic Voyage.

If the amount of club and radio support it has gained mean anything at all, Dutch DJ Sidney Samson's *Riverside* (Let's Go) will

be one of the first big hits of 2010. It is the last major Shazam tag hit of 2009, being the most queried song by punters on the company's identification system for the fourth week in a row.

Finally, Last.fm's overall chart is as one with the singles chart in electing Lady Gaga's *Bad Romance* as its new number one.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	LOSTPROPHETS	The Betrayed	Visible Noise
2	EMINEM	Relapse 2	Interscope
3	LIL' WAYNE	Rebirth	Island
4	DELPHIC	Acolyte	Polydor
5	YOU ME AT SIX	Hold Me Down	Virgin
6	DIANA VICKERS	Diana Vickers	RCA
7	SUGABABES	Sweet 7	Island
8	NATALIE IMBRUGLIA	Come To Life	Island
9	VAMPIRE WEEKEND	Contra XL	
10	JUSTIN BIEBER	My World	Mercury
11	ALL ANGELS	Fly Away	Decca
12	LAURA WHITE	Laura White	DCW
13	VARIOUS	Ultimate Sad Songs	Union Square
14	BEASTIE BOYS	Hot Sauce Committee	Parkphone
15	G UNIT	Come Back	Interscope
16	ONE REPUBLIC	Waking Up	Interscope
17	ROB ZOMBIE	Hellbilly Deluxe 2	Roadrunner
18	MARTINA MCBRIDE	Martina McBride: Live	RCA
19	ESMEE DENTERS	Outta Here	Interscope
20	PETER GABRIEL	Scratch My Back	Virgin



Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	ALL ANGELS	Fly Away	Decca
2	VAMPIRE WEEKEND	Contra XL	
3	SUGABABES	Sweet 7	Island
4	NATALIE IMBRUGLIA	Come To Life	Island
5	LINKIN PARK	Songs From The...	Warner
6	LOSTPROPHETS	The Betrayed	Visible Noise
7	A LLOYD WEBBER	Love Never Dies	Polydor
8	JACK SAVORETTI	Harder Than Easy	De Angelis
9	DELPHIC	Acolyte	Polydor
10	FLORENCE RAWLINGS	Fool In Love	Dramatico
11	CORINNE BAILEY RAE	The Sea	Virgin
12	IMAGINED VILLAGE	Empire And Love	EC&C
13	LAURA VEIRS	July Flame	Bella Union
14	SADE	Soldier Of Love	Epic
15	ROYAL SCOTS	Spirit Of The Glen	UCI
16	VARIOUS	Hit Parade 1959 Part 1	Fantastic Voyage
17	VARIOUS	Hit Parade 1959 Part 2	Fantastic Voyage
18	LIL' WAYNE	Rebirth	Island
19	NOUVELLE VAGUE	Nouvelle Vague	Vital
20	BEE GEES	Mythology	Warner Music



Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	SIDNEY SAMSON	Riverside	Data
2	IYAZ	Replay	Reprise
3	3OH!3	Starstruck	Photo Finish/Atlantic
4	SUB FOCUS	Could This Be Real	Ram
5	PALOMA FAITH	Do You Want...	Epic
6	TAKE THAT	Hold Up A Light	Polydor
7	BEYONCE	Video Phone	Columbia
8	ALL TIME LOW	Damned If I Do Ya	Interscope
9	MINI VIVA	I Wish	Xenomani/Geffen
10	THE TEMPER TRAP	Fader	Infectious
11	PASSION PIT	Little Secrets	Columbia
12	MISS LI	Bourgeois Shangri La	Devil Duck
13	JUSTIN BIEBER	One Time	Mercury
14	GUCCI MANE/USHER	Spotlight	Asylum
15	JLS	One Shot	Epic
16	OWL CITY	Fireflies	Island
17	KLEERUP/YKKE LI	Until We Bleed	Postiva/Virgin
18	ROX	No Going Back	Beggars Banquet
19	LEONA LEWIS	Stop Crying...	Syco
20	VAMPIRE WEEKEND	Cousins	Beggars



Top 20 Last.fm Overall chart

Pos	ARTIST	TITLE	Label
1	LADY GAGA	Bad Romance	Interscope
2	LADY GAGA	Poker Face	Interscope
3	MUSE	Uprising	Helium 3/Warner
4	LADY GAGA	Paparazzi	Interscope
5	KINGS OF LEON	Sex On Fire	Hand Me Down
6	MUSE	Undisclosed Desires	Helium 3/Warner
7	CHERYL COLE	Fight For This Love	Fascination
8	PARAMORE	Ignorance	Fueled By Ramen
9	TEMPER TRAP	Sweet Disposition	Infectious
10	KESHA	Tik Tok	Columbia
11	KINGS OF LEON	Use Somebody	Hand Me Down
12	PARAMORE	Brick By...	Fueled By Ramen
13	LA ROUX	Bulletproof	Polydor
14	BIFFY CIYRO	Mountains 14th Floor	
15	THEM CROOKED VUITURES	New Fang	RCA
16	BON IVER	Skinny Love	4AD
17	MUSE	The Resistance	Helium 3/Warner Bros
18	BIFFY CIYRO	That Golden Rule	14th Floor
19	MUMFORD & SONS	Little Lion Man	Island
20	MUSE	Supermassive...	Helium 3/Warner



Top 20 HMV.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	LIL' WAYNE	Rebirth	Island
2	SUGABABES	Sweet 7	Island
3	MY BLOODY VALENTINE	Loveless	Sony
4	MARY J BLIGE	Stronger With Each Tear	Geffen
5	VAMPIRE WEEKEND	Contra XL	
6	LOSTPROPHETS	The Betrayed	Visible Noise
7	GROOVE ARMADA	Black Light	GA Recs
8	BEASTIE BOYS	Hot Sauce Committee	Parkphone
9	EMINEM	Relapse 2	Interscope
10	ALL ANGELS	Fly Away	Decca
11	NATALIE IMBRUGLIA	Come To Life	Island
12	MY BLOODY VALENTINE	Isn't Anything	Sony
13	ESMEE DENTERS	Outta Here	Interscope
14	YOU ME AT SIX	Hold Me Down	Virgin
15	DELPHIC	Acolyte	Polydor
16	DAVID BOWIE	Reality Tour: Live	Sony
17	AGNES	Dance Love Pop	AATVIUMTV
18	ELVIS PRESLEY	Elvis 75	Sony
19	EELS	End Times	UMTV
20	MASSIVE ATTACK	Heligoland	Virgin



CATALOGUE REVIEWS

LEO SAYER
The Show Must Go On – The Very Best Of (Music Club Deluxe CDCLX 118)



Leo Sayer released a succession of major and memorable

hits spanning more than a decade in the 1970s and 1980s and has remained in the public eye pretty much ever since, whether as a notoriously prickly Celebrity Big Brother contestant or via new mixes of his old hits. This double-disc set brings together all of Sayer's 16 UK hits, another pair that charted only in the US, and a further 18 songs to provide a pleasing selection ideal for both the fanatic and the casual buyer. Sayer was more versatile than he is given credit for, performing in the pop, rock and disco idioms with equal flair, sometimes in a faultless falsetto, sometimes not. By an odd coincidence, three of the best tracks here are Sayer's "heart"

songs – the Buddy Holly cover *Raining In My Heart*, a superb Bee Gees song called *Heart* (Stop Beating In Time) and *Thunder In My Heart*, which he penned himself with Tom Snow – all excellent vehicles for his voice.

VARIOUS
A Complete Introduction To Tamla Motown (Motown/Universal 00600753227091)



Winding up Motown's 50th anniversary celebrations

in fine style, *A Complete Introduction* is a four-disc boxed set compiled by Adam White, with sleeve notes by Brian Southall. That means we are in the hands of experts, and though seemingly random, the four CD themes – *Milestones & Influences*, *British Motown Chartbusters*, *Live In London & Paris* and *Killer Bs* – work very well. With an embarrassment of riches, Motown tossed in some gems as B-sides, and there are

some fantastic flips here, including *Martha & The Vandellas' Third Finger Left Hand* – the flip of Jimmy Mack and a hit in its own right for The Pearls – and Marvin Gaye & Tammi Terrell's uplifting, exuberant Northern soul classic, *Two Can Have A Party*.

CHAS & DAVE
100 Hits – Legends (10 Hits/DMG LEGENDS 011)



Previously prominent session musicians with a truckload of credits to their name, Chas & Dave first came to prominence as a duo over 30 years ago, with their distinctive "rockney" style, and with Dave Peacock recently calling it a day following the death of his wife, this collection serves as an inexpensive and very extensive primer. Comprising 100 tracks recorded from throughout their career – including their annoyingly compelling hits *Rabbit*, *Snooker Loopy* and *Ain't*

No Plesin' You – the set actually includes a great deal more than 100 different songs, as many are new medleys segueing salient segments from several songs. With legions of fans, this should be a big seller.

FUNKADELIC
Standing On The Verge – The Best Of (Westbound CDSEWD 151)



An affectionate romp through 40 years of P-Funk, the 20 songs here surprise with their variety and originality. It is easy to take a track like Funkadelic's biggest hit *One Nation Under A Groove* and imagine its style and flavour is pretty much representative of the band's oeuvre. *Wrong* – the soulful *Whatever Makes My Baby Feel Good* is an impressive early gem, the brilliant, atmospheric *Maggot Brain* is a guitar-dominated 10-minute showcase for guitarist Eddie Hazel, and *Red Hot Mama* rocks. Alan Jones

CATALOGUE ALBUMS TOP 20



This	Last	Artist	Title / Label / Distributor
1	1	LEONA LEWIS	Spirit / Syco (ARV)
2	3	MICHAEL BUBLE	Call Me Irresponsible / Reprise (CIN)
3	2	PAOLO NUTINI	These Streets / Atlantic (CIN)
4	4	MICHAEL JACKSON	Bad / Epic (ARV)
5	11	RIHANNA	Good Girl Gone Bad / Def Jam (ARV)
6	5	MICHAEL JACKSON	Thriller / Epic (ARV)
7	6	TAKE THAT	Beautiful World / Polydor (ARV)
8	8	THE BEATLES	Sgt Pepper's Lonely Hearts Club Band / EMI (E)
9	12	MUSE	Black Holes & Revelations / Helium 3/Warner Bros (CIN)
10	10	THE BEATLES	Abbey Road / EMI (E)
11	9	MICHAEL BUBLE	It's Time / Reprise (CIN)
12	7	TAYLOR SWIFT	Taylor Swift / Mercury (ARV)
13	13	THE BEATLES	Revolver / EMI (E)
14	14	THE BEATLES	Rubber Soul / EMI (E)
15	RE	MICHAEL BUBLE	Michael Buble / Reprise (CIN)
16	15	THE BEATLES	The Beatles / EMI (E)
17	20	PINK	Can't Take/Missundaztood/Try This/I'm Not Dead / RCA (ARV)
18	NEW	ALICIA KEYS	As I Am / J (ARV)
19	RE	METALLICA	Metallica / Vertigo (ARV)
20	17	MICHAEL JACKSON	Off The Wall / Epic (ARV)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	7	4	EXAMPLE	Won't Go Quietly / Data
2	4	4	MUSE	Undisclosed Desires / Helium 3/Warner Bros
3	6	7	TIESTO FEAT. CC SHEFFIELD	Escape Me / Musical Freedom
4	12	4	KENNETH BAGER	I Can't Wait / A&M
5	2	7	KID SISTER	Right Hand Hi / Asylum
6	5	5	KASKADE VS DEADMAU5	Move For Me / 3 Beat Blue
7	13	5	MINI VIVA	Wish / Xenomania/Geffen
8	16	7	THE SCORE	Girls: Gone Wild / Coast Music
9	19	3	BASSMONKEYS & SOULSHAKER FEAT. JD ROX	Bad 4 My Health / Audiofreaks
10	1	5	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go) / Data
11	35	2	PLAN B	Stay Too Long / sixsevenine
12	38	1	MADONNA VS. DAVID GUETTA FEAT. LIL WAYNE	Revolver / Warner Brothers
13	32	2	RITON VS PRIMARY 1	Radiate / Atlantic
14	8	6	TOGETHER	Hardcore Uproar 2009 / House-Trained
15	9	4	MARINA & THE DIAMONDS	Mowgli's Road / sixsevenine
16	11	7	THE IAN CAREY PROJECT	Shot Caller / 3 Beat Blue/Aatw
17	10	4	K-CAT	Boys Don't Cry / Mindset
18	25	3	CHERI MOON	Ships In The Night / Neverdie
19	NEW		PARTY DARK	Is That You / Champion
20	3	5	K-KLASS & REZA	Finally / Muzik-K
21	34	1	NOFERINI & MARINI VS SYLVIA TOSUN	Push N Pull / loverush Digital
22	28	2	PALOMA FAITH	Do You Want The Truth Or Something Beautiful / Epic
23	24	5	DAVID GUETTA FEAT. ESTELLE	One Love / Positiva/Virgin
24	20	7	KESHA	Tik Tok / Columbia
25	22	8	CHUCKIE & LMFAO	Let The Bass Kick In Miami Beach / cr2
26	30	3	DREAMCATCHER FEAT. JESS DAY	Unframed / American Girl Recordings
27	NEW		FUGATIVE	Supafly / Hard2beat
28	NEW		CLEARCUT FEAT. TRIX	Fireworks / Typecast
29	15	6	DIZZEE RASCAL	Dirtee Cash / Dirtee Stank
30	21	7	ERIKA JANE	Give You Everything / Et Music
31	23	8	CAVIN HARRIS	Flashback / Columbia
32	17	9	LITTLE BOOTS	Earthquake / sixsevenine
33	14	6	SNOW PATROL	Just Say Yes / Fiction
34	NEW		STEFANO NOFERINI	Burundi / Deepperfect
35	NEW		LOLENE	Sexy People / EMI/Capitol
36	NEW		SHARAM JAY FEAT. CORNELIA	Army Of Men / King Kong
37	40	2	WILEY	Take That / Island
38	NEW		CHERYL COLE FEAT. WILL.I.AM	3 Words / Fascination
39	27	8	FLORENCE & THE MACHINE	You Got The Love / Island
40	36	7	SOULSHAKER & KATHERINE ELLIS	Time 2 Play / Audiofreaks

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	3	1	MADONNA VS. DAVID GUETTA FEAT. LIL WAYNE	Revolver / Warner Brothers
2	4	3	DAVID GUETTA FEAT. ESTELLE	One Love / Positiva/Virgin
3	5	2	CHERYL COLE FEAT. WILL I AM	3 Words / Fascination
4	9	3	PIXIE LOTT	Cry Me Out / Mercury
5	19	2	LEONA LEWIS	Happy / Syco
6	1	4	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go) / Data
7	16	3	SEAN KINGSTON	Face Drop / Beluga Heights/Epic
8	NEW		VICE	Bounce / R&R Music
9	18	2	MINI VIVA	Wish / Xenomania/Geffen
10	24	2	THE FLIRTATIONS	Roulette / Night Dance
11	10	4	DIZZEE RASCAL	Dirtee Cash / Dirtee Stank
12	13	4	DARIN FEAT. KAT DELUNA	Breathing Your Love / Upside/Sony
13	NEW		JANET JACKSON	Make Me / Interscope
14	2	3	STUNT	Fade Like The Sun / All Around the World
15	30	2	BASSMONKEYS & SOULSHAKER FEAT. JD ROX	Bad 4 My Health / Audiofreaks
16	22	2	ALESHA DIXON	To Love Again / Asylum
17	NEW		50 CENT FEAT. NE-YO	Baby By Me / Interscope
18	NEW		CHIPMUNK FEAT. TALAY RILEY	Look For Me / Jive/Columbia
19	14	5	KESHA	Tik Tok / Columbia
20	NEW		EXAMPLE	Won't Go Quietly / Data
21	NEW		WILEY	Take That / Island
22	26	3	K-CAT	Boys Don't Cry / Mindset
23	NEW		THE SATURDAYS	Ego / Polydor
24	NEW		GIRLS CAN'T CATCH	Echo / Fascination
25	NEW		KENNETH BAGER	I Can't Wait / A&M
26	15	6	LADY GAGA	Bad Romance / Interscope
27	NEW		KATHERINE JENKINS	Who Wants To Live Forever / Warner Brothers
28	12	5	BRITNEY SPEARS	3 / Jive
29	28	2	PETER ANDRE	Inconditional / Conehead
30	29	3	THELMA HOUSTON	Don't Leave Me This Way '09 / Motown

Madonna sets Example a club-chart challenge

Second-time lucky: rapper Example takes the Upfront crown



RAPPER EXAMPLE WAS UNLUCKY ENOUGH to come up against Madonna when his debut hit Watch The Sun Come Up was a major club hit in August. Dynamic dance mixes of the track were enough to push it to number two on the Upfront chart then but Madonna prevailed with Celebration. Fast forward four months, and Example and Madonna are both chart-toppers this week, with the former's Won't Go Quietly making all the right noises on the Upfront chart, where it wins a photo-finish with Muse's Undisclosed Desires by a margin of less than 0.5%, while Madonna's Revolver shoots to the top of the Commercial Pop list.

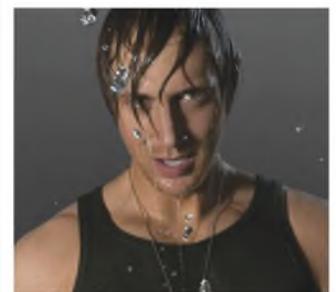
Revolver is Madonna's fifth straight number one on the Commercial Pop chart, and may yet be her fifth in a row on the Upfront

chart, where it leaps 38-12 this week. Although the album version of the track is listed as being by Madonna alone, the club mixes are credited to Madonna Vs. David Guetta. The French DJ/producer has had a phenomenal year, on his own, with Madonna, Black Eyed Peas, Akon and with Estelle – their One Love collaboration climbs 4-2 on the chart, earning Guetta the distinction of becoming the first person to be simultaneously credited as an artist on the top two songs on the chart at the same time.

The Urban top five is the most competitive we have ever had, and there is literally nothing between the top three on points, their order thus determined by the number of supporters they had, and the number of top five placings. **Alan Jones**



Doubling up: Madonna makes the Commercial Pop summit and is highest climber on the Upfront chart



One-two: David Guetta is the first artist to land a simultaneous number one and two on the Commercial chart

Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	17	2	BEYONCE FEAT. LADY GAGA	Video Phone / Columbia
2	2	4	TIMBALAND FEAT. SUSHY & NELLY FURTADO	Morning After Dark / Interscope
3	4	3	50 CENT FEAT. NE-YO	Baby By Me / Interscope
4	3	9	JASON DERULO	Whatcha Say / Warner Brothers
5	1	10	JAY SEAN FEAT. LIL WAYNE	Down / Island
6	6	5	SEAN KINGSTON	Face Drop / Beluga Heights/Epic
7	7	6	KARDINAL OFFISHALL	Clear / Kon Live
8	5	6	CHRIS BROWN FEAT. LIL' WAYNE	I Can Transform Ya / Jive
9	12	4	WILEY	Take That / Island
10	9	9	DIZZEE RASCAL	Dirtee Cash / Dirtee Stank
11	26	2	CHIPMUNK FEAT. TALAY RILEY	Look For Me / Jive/Columbia
12	10	5	KESHA	Tik Tok / Columbia
13	8	12	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind / Roc Nation
14	15	6	LADY GAGA	Bad Romance / Interscope
15	16	4	IYAZ	Replay / Reprise
16	14	4	TAIO CRUZ	No Other One / 4th & Broadway
17	11	15	PITBULL	Hotel Room Service / J
18	18	11	WHITNEY HOUSTON	Million Dollar Bill / Arista
19	13	10	JLS	Everybody In Love / Epic
20	25	8	KANO	Rock N Roller / Bigger Picture
21	21	9	FLO-RIDA FEAT. AKON	Available / Atlantic
22	27	8	TINCHY STRYDER	You're Not Alone / 4th & Broadway
23	20	6	T-PAIN	Take Your Shirt Off / RCA
24	19	4	NEW BOYZ	You're A Jerk / Warner Brothers
25	NEW		JAMMER	Party Animal / Big Dada
26	NEW		GUCCI MANE FEAT. USHER	Spotlight / Asylum
27	24	16	CHIPMUNK	Oopsy Daisy / Jive
28	22	11	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys / Syco
29	29	10	BEYONCE	Broken Hearted Girl / Columbia
30	30	19	JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town / Roc Nation

Cool Cuts Top 20

Pos	ARTIST	Title
1	SUB FOCUS	Could This Be Real
2	DENNIS FERRER	Hey Hey
3	B.Y.O.B.	Best Shoes
4	DEPECHE MODE	Fragile Tension
5	FUGATIVE	Supafly
6	PLAN B	Stay Too Long
7	GRAMOPHONEDZIE	Why Don't You
8	BASEMENT JAXX FEAT. LIGHTSPEED CHAMPION	My Turn
9	DEADMAU5	Strobe
10	ANALOG PEOPLE IN A DIGITAL WORLD	Walking In Harlem
11	WILEY	Never Be Your Woman
12	AUDIO BULIYS	Kiss The Sky
13	MADONNA VS. DAVID GUETTA FEAT. LIL WAYNE	Revolver
14	FUNKUS HAJI V MARK KNIGHT & FUNKAGENDA	Good Times
15	LAIDBACK LUKE & GREGOR SAITO FEAT. MAVIS ACQUA	Step By Step
16	DELPHIC	Doubt
17	BEYONCE	Video Phone
18	NT BROOKS/MICHAEL WOODS	Yemba
19	KRIS MENACE	Dewdrops
20	NOUVEAU YORICAN	Boriqa



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

Charts analysis

Analysis Alan Jones



Lady GaGa: her album becomes one of 2009's million-sellers, along with Susan Boyle and Kings Of Leon

Charts produce million-sellers

EIGHT DAYS AGO, no album had sold a million copies in 2009 – now three have. The **Kings Of Leon's** *Only By The Night* was 40 sales short of the target at the start of the week, and duly completed its millionth sale last Sunday (December 6).

The album, which spent four weeks at number one, dipped out of the Top 40 after a 62-week residency last week and now drifts 41-47 – but at this time of year even the latter position is good enough for sales of 17,908, lifting the album's total sales to date to 2,199,509.

Only By The Night was the third biggest seller of 2008 and slips to third place in the 2009 year-to-date rankings too – having led the chase all year. It's a mark of how sales have fallen this year that the first million-seller didn't arrive until the year's 50th week. Last year, Duffy's *Rockfery* topped the million mark in week 31.

Shortly after achieving its millionth 2009 sale, *Only By The Night* lost its status as the year's best-seller to **Lady GaGa's** *The Fame*, which has been galvanised by the new *Fame Monster* edition, her appearance on *The X Factor*, and the success of latest single *Bad Romance*, which moves to the

singles summit this week.

The *Fame* sold 125,069 copies last week – 117.5% up over the previous frame, and enough to propel the album 12-2 on the chart, while lifting its 2009 sales tally to 1,053,073. **Bad Romance**, meanwhile, jumps 3-1 on the singles list on sales of 72,919 copies. It is the third number one off the album and the eighth Top 75 hit in all surrendered by *The Fame* and *The Fame Monster*.

The *Fame's* reign as the biggest-selling album of the year is bound to be short-lived – some time this week it will be overhauled by **Susan Boyle's** debut album *I Dreamed A Dream*, which remains at number one for a third straight week, on sales of 274,148 copies, which lift its sales tally to 989,719.

Boyle's album flew past the million mark yesterday (Sunday), becoming – at 21 days – the third fastest million-seller to date, its speedy seven-figure sale being beaten only by **Oasis' Be Here Now** which raced to the target in just 11 days in 1997, and fellow Mancunians **Take That's** 2008 release *The Circus*, which required 19 days. The only other albums to sell a million in less than a month are: **Take That's** 2006

Sales statistics

Last week	Singles	Artist albums
Sales	2,537,942	4,558,801
prev week	2,653,978	4,039,428
% change	-4.4%	+12.9%

Last week	Compilations	Total albums
Sales	1,244,807	5,803,607
prev week	1,089,710	5,129,138
% change	+14.2%	+13.1%

Year to date	Singles	Artist albums
Sales	127,926,430	87,706,052
vs prev year	97,615,088	90,200,295
% change	+31.0%	-2.8%

Year to date	Compilations	Total albums
Sales	21,942,424	109,648,476
vs prev year	27,073,219	117,273,514
% change	-18.9%	-6.5%

(Compiled from sales data by Music Week)

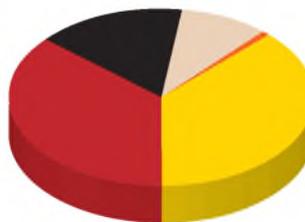
album *Beautiful World* (27 days); **Robson & Jerome's** self-titled 1995 debut and **The Beatles' 2000** compilation 1 (both 28 days); and **Leona Lewis' Spirit**, a million-seller after 29 days in 2007. Boyle therefore snatches the record for a woman from **Leona Lewis**, and the record for a **Simon Cowell** act from **Robson & Jerome**.

With the season's most desirable albums already released, only three new albums enter the chart this week – all by American acts. **Hard rock band 30 Seconds To Mars**, from Los Angeles, debut at number 31 with second album, *This Is War* on sales of 27,022 copies. Their introductory album, *A Beautiful Lie*, debuted at 51 on sales of 4,141 copies in February 2007 but has since gone on to peak at number 38, selling 191,365 copies.

Chris Brown may or may not be suffering the fall-out from his break up with **Rihanna**. His previous album, *Exclusive*, debuted at number 31 in October 2007 on sales of 7,937, and eventually peaked at number three, selling 434,770 copies. Follow-up *Graffiti* makes a smaller scrawl, debuting at number 55 (13,194 sales). **Timbaland** is performing a little below par too. Although first single *Morning After Dark* – which also features **Nelly Furtado** and **So Shy** – climbs 9-6 (26,689 sales), his *Shock Value 2* album debuts at number 60 (10,849 sales). His first *Shock Value* album arrived at number 10 in April 2007 on sales of 19,160 and has since done very well indeed, peaking at number two, and selling 775,293 copies.

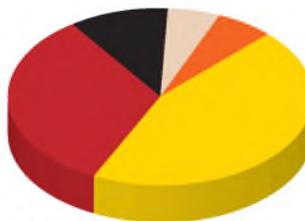
Elsewhere in the albums chart, **Black Eyed Peas' The E.N.D.** increases sales for the 11th week in a row, and sets a new personal best for the fifth time in succession, improving 22.9% week-on-week to 118,412 copies. The album moves 5-4 on the weekly chart, and 6-4 on the year-to-date rankings, with cumulative sales of 757,419. On the weekly chart, it is leapfrogged by

ARTIST ALBUMS



Universal	37.6%
Sony	36.4%
Warner	15.8%
EMI	9.6%
Others	0.6%

SINGLES



Universal	44.9%
Sony	33.1%
Warner	10.4%
EMI	5.6%
Others	6.0%

Michael Bublé's *Crazy Love*, which jumps 6-3 on sales of 118,443 copies.

JLS' self-titled debut album sold more than 100,000 copies for the fifth straight week. Slipping 4-5, the album sold 109,701 copies, taking its 34-day sales tally to 703,700.

The new edition of **Bette Midler's** *The Best Of Bette* compilation adds three new audio tracks and a DVD of her *Diva Las Vegas* stage show. Sales of the album increase 195.9% to 30,280, while it leaps 61-26. The September 2008 release had previously sold 500,925 copies.

On the compilations chart, *Now! 74* continues to blow away all

opposition. On its third week in the shops, the album sold 169,631 copies. Its 20-day tally of 665,102 sales is 16.18% ahead of same-stage sales of 2008-equivalent, *Now! 71*.

Album sales climbed for the fifth week in a row, and reached another 2009 high, improving 13.1% to 5,803,607. That's 4.58% below same week 2008 sales of 6,081,697.

Meanwhile, although **Bad Romance's** sales of 72,919 are enough for it to top the singles chart for **Lady GaGa** and raise her 2009 singles sales to a 21st-century record of 2.5m, it is the lowest figure for a number one for nine weeks and brings to an end the sequence of eight straight weeks in which the number one has sold upwards of 100,000 copies.

Its coronation brings to an end the two-week reign of **The Official BBC Children In Need Medley** by **Peter Kay's Animated All Star Band**. That track dips to number two on sales of 59,467 copies.

Highest debut honours go to the **Chuckie & LMFAO** mash-up *Let The Bass Kick In Miami Girl*, a cleaned-up amalgam of **Chuckie's** *Let The Bass Kick* and **LMFAO's** *I'm In Miami Bitch*. Debuting at number nine (24,289 sales), it is the third Top 40 hit and highest charting of 146 releases on the CR2 label since its 2004 inception.

In a week of few debuts, the transition of **Robbie Williams' You Know Me** to physical format helped to boost the track to a new peak, after falling for three weeks in a row. After debuting at number 17, it slipped 22-24-30 but now jumps to number 15 on sales of 18,438 copies. Parent album *Reality Killed The Video Star* slips for the fourth straight week, falling 10-11 but its sales increased 23% to 74,139 to boost its 34-day sales tally to 514,247 – thus eclipsing the career sales of its immediate predecessor, *Rudebox*, which has sold 511,318 copies in a little over three years.

Singles sales are down for the third week in a row, falling 4.4% to 2,537,942. They are 8.13% above same week 2008 sales of 2,347,061.

Alan Jones

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 SUSAN BOYLE <i>I Dreamed A Dream</i>	£7.68	£8.99	£11.99	£7.68
2 LADY GAGA <i>The Fame</i>	£8.98	£8.99	£11.99	£8.95
3 MICHAEL BUBLÉ <i>Crazy Love</i>	£7.98	£8.99	£11.99	£7.98
4 BLACK EYED PEAS <i>The E.N.D.</i>	£11.28	£8.99	£11.99	£6.98
5 JLS <i>JLS</i>	£8.98	£8.99	£11.99	£8.95

Source: Music Week

International charts coverage Alan Jones

Susan Boyle's album gains ground around the world

FOR THE SECOND WEEK RUNNING, the artist with the highest profile on the world chart scene is Britain's Got Talent runner-up **Susan Boyle**. If anything, her album improves its performance.

Remaining at number one in the US, Canada, Australia, New Zealand and Ireland, it adds a sixth crown as it jumps 5-1 in Switzerland. It also improves 6-4 in Japan, 10-5 in Norway, 13-7 in Flanders, 27-15 in Hungary and

22-16 in Portugal, while debuting at number 16 in Sweden, number 17 in Russia, number 30 in Poland, number 41 in the Czech Republic, and number 44 in Mexico. Its only declines are small: 2-3 in The Netherlands, 5-7 in Wallonia, 8-11 in France, 12-13 in Finland and 10-13 in Spain. The album will be released in Germany and Austria this week. It sold 525,000 copies in the US last week, taking its two-week tally there to 1.25m, and is already the biggest selling

Charts sales

Key

■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	CHUCKIE & LMFAO Let The Bass Kick In Miami Girl / (R2) (Prime Direct)
2	NEW	SIR TERRY WOGAN & ALED JONES Silver Bells/Me And My Teddy Bear / Bandaged (Absolute/Arvato)
3	1	TAKEN BY TREES Sweet Child O' Mine / Rough Trade (PIAS)
4	2	THE BIG PINK Dominos / (QAD) (PIAS)
5	4	THE TEMPER TRAP Sweet Disposition / Infectious Music (PIAS)
6	3	DIZZEE RASCAL Dirtee Cash / Dirtee Stank (PIAS)
7	5	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA CIN)
8	14	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)
9	7	DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS)
10	NEW	VICE Bounce / R&R Music
11	NEW	ASH The Dead Disciples / Atomic Heart (ADA CIN)
12	13	JONA LEWIE Stop The Cavalry / Stiff (ADA CIN)
13	12	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank (PIAS)
14	11	EXAMPLE Watch The Sun Come Up / Data (ARV)
15	10	DUCK SAUCE Anyway / Data (ARV)
16	NEW	PORTISHEAD Chase The Tear / Amnesty International (Amnesty International)
17	15	JUSTICE Genesis / Because (ADA CIN)
18	NEW	SHARON CORR Me And My Teddy Bear / Bandaged (Absolute/Arvato)
19	6	JAY SEAN FEAT. SEAN PAUL AND LIL JON Do You Remember / (Points/Jayded) (Absolute/Arvato)
20	NEW	THE TEMPER TRAP Fader / Infectious Music (PIAS)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	5	PETER ANDRE Revelation / Conehead (Nova Arvato)
2	5	FOSTER & ALLEN Sing The Million Sellers / DMG TV (SDU)
3	3	DIZZEE RASCAL Tongue N Cheek / Dirtee Stank (PIAS)
4	4	DANIEL O'DONNELL Peace In The Valley / DMG TV (SDU)
5	2	JAY SEAN All Or Nothing / (Points/Jayded) (Absolute)
6	6	MADNESS Total Madness / Union Square (SDU)
7	7	ARCTIC MONKEYS Humbug / Domino (PIAS)
8	9	THE TEMPER TRAP Conditions / Infectious Music (PIAS)
9	8	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA CIN)
10	11	FLEET FOXES Fleet Foxes / Bella Union (ARV)
11	15	THE XX XX / Young Turks (PIAS)
12	17	MADNESS Liberty Of Norton Folgate / Lucky Seven (PIAS)
13	12	JACE EVERETT Red Revelations / Hump Head
14	10	TOM WAITS Glitter And Doom Live / Anti (ADA CIN)
15	13	FOSTER & ALLEN 100 Hits - Legends / 100 Hits (SDU)
16	14	ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS)
17	RE	BASSHUNTER Bass Generation / Hardbeat (ARV)
18	16	FLIGHT OF THE CONCHORDS I Told You I Was Freaky / Sut Pop (PIAS)
19	19	THE BIG PINK A Brief History Of Love / (QAD) (PIAS)
20	20	EVA CASSIDY Songbird / Blix Street (ADA CIN)

Indie album breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	2	THE XX XX / Young Turks (PIAS)
2	1	JACE EVERETT Red Revelations / Hump Head (ARV)
3	3	FLIGHT OF THE CONCHORDS I Told You I Was Freaky / Sut Pop (PIAS)
4	4	THE BIG PINK A Brief History Of Love / (QAD) (PIAS)
5	NEW	ANIMAL COLLECTIVE Merriweather Post Pavilion / Domino (PIAS)
6	5	FRIENDLY FIRES Friendly Fires / XL (PIAS)
7	6	GRIZZLY BEAR Veckatimest / Warp (PIAS)
8	7	JULIAN CASABLANCAS Phrases For The Young / Rough Trade (PIAS)
9	10	RODRIGO Y GABRIELA 11:11 / Ruby Works (PIAS)
10	NEW	WILD BEASTS Two Dancers / Domino (PIAS)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 74 / EMI Virgin/UMTV (E)
2	2	VARIOUS Anthems - Electronic 80s / EMI TV/MOS (E)
3	3	VARIOUS Pop Party 7 / Universal TV (ARV)
4	4	VARIOUS R&B Collection / Universal TV (ARV)
5	6	VARIOUS Now That's What I Call Xmas / EMI Virgin/UMTV (E)
6	5	VARIOUS Dreamboats And Petticoats 3 / EMI TV/MTV (ARV)
7	7	VARIOUS Radio 1's Live Lounge - Vol 4 / Sony Music/MTV
8	11	VARIOUS Ministry Of Sound - One / EMI TV/MOS (E)
9	10	VARIOUS Christmas Hits - 80 Festive Favourites / Rhino/Sony (ARV)
10	9	VARIOUS Clubland 16 / A&W/UMTV (ARV)
11	13	VARIOUS Forever Friends - Just For You / Sony Music (ARV)
12	8	VARIOUS Words For You / Universal (ARV)
13	14	VARIOUS Jackie - The Annual 2010 / EMI TV/UMTV (ARV)
14	NEW	VARIOUS Barbie - Let's All Party / UMTV (ARV)
15	12	VARIOUS Floorfillers 2010 / A&W/UMTV (ARV)
16	15	VARIOUS The Annual 2010 / EMI TV/MOS (E)
17	16	VARIOUS Classic Voices 2010 / Decca (ARV)
18	18	VARIOUS The Best Sixties Album In The World / EMI TV/JMTV (ARV)
19	NEW	VARIOUS Clubland Xtreme Hardcore 6 / Universal TV (ARV)
20	20	VARIOUS Motown 50 Love / Universal TV (ARV)

Downloads Top 10

This	Last	Artist Title / Label
1	1	RIHANNA Russian Roulette / Def Jam
2	3	LADY GAGA Bad Romance / Interscope
3	2	BLACK EYED PEAS Meet Me Halfway / Interscope
4	1	JASON DERULO Watcha Say / Warner Brothers
5	5	KESHA Tik Tok / Columbia
6	NEW	ALICIA KEYS Doesn't Mean Anything / J
7	NEW	TIMBALAND FEAT. SOSHY & NELLY FURTADO Morning After Dark / Interscope
8	NEW	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind / Roc Nation
9	7	CHERYL COLE Fight For This Love / Fascination
10	NEW	PIXIE LOTT Cry Me Out / Mercury

Classical albums Top 10

This	Last	Artist Title / Label
1	1	COLDSTREAM GUARDS Heroes / Decca (ARV)
2	4	KATHERINE JENKINS The Ultimate Collection / Decca (ARV)
3	3	THE PRIESTS Harmony / Epic (ARV)
4	2	RHYDIAN ROBERTS O Fortuna / Syco (ARV)
5	5	FRON MALE VOICE CHOIR Voices Of The Valley - Memory Lane / Decca (ARV)
6	8	CAMILLA KERSLAKE Camilla Kerlake / Future Records
7	6	FARYL Wonderland / Decca (ARV)
8	7	MUSIC FROM THE VATICAN Alma Mater Featuring The Voice Of Pope Benedict XVI / EMI (ARV)
9	10	THE PRIESTS The Priests / Epic (ARV)
10	9	HAYLEY WESTENRA Winter Magic / Decca (ARV)

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 United Business Media,
First Floor, Ludgate House,
245 Blackfriars Road,
London SE1 9JY
Tel: (020) 7921 5000
for extension see below
Fax: (020) 7921 8327


EDITOR Paul Williams (8303/paul)
ASSOCIATE EDITOR Robert Ashton (8362/robert)
FEATURES EDITOR Christopher Barrett (8349/chris)
NEWS EDITOR Ben Cardew (8304/ben)
TALENT EDITOR Stuart Clarke (8337/stuart)
CONTRIBUTING EDITOR - LIVE
Gordon Masson (020 7560 4419/gordon)
CONTRIBUTING EDITOR - DIGITAL
Eamonn Forde (eamonn.forde@me.com)
CONTRIBUTING EDITOR - PUBLISHING
Chas de Whalley (c.dewhalley@btopenworld.com)
CHART CONSULTANT Alan Jones
CHIEF SUB-EDITOR & DESIGN Ed Miller (8324/ed)
SUB-EDITOR & DESIGN Simon Ward (8330/simon)
CHART & DATA CONTROLLER
Isabelle Nesmon (8367/isabelle)
ADVERTISING MANAGER
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FEATURES SALES EXECUTIVE
Martin Bojtos (8315/martin)
DIGITAL SALES EXECUTIVE
Yonas Blay Morkeh (8341/yonas)
CLASSIFIED & RECRUITMENT
classified@musicweek.com (8315/classified)

For direct lines, dial (020) 7921 plus the extension listed. For emails, type in name as shown, followed by @musicweek.com, unless stated otherwise.

DIGITAL CONTENT MANAGER
Tim Frost (tim.frost@ubm.com)
GROUP SALES MANAGER Steve Connolly
(8316/steve.connolly@ubm.com)
GROUP CIRCULATION & MARKETING MANAGER
David Pagendam
(8320/david.pagendam@ubm.com)
BUSINESS SUPPORT MANAGER
Lianne Davey (8401/lianne.davey@ubm.com)
PUBLISHING DIRECTOR
Joe Hosken (8336/joe.hosken@ubm.com)

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Jones



album of the year in New Zealand.

Paul McCartney's Live In New York City enjoys more modest fortunes, falling 31-42 in the US, and 38-63 in Canada, while jumping 82-18 in Japan, debuting at number 36 in The Netherlands, number 40 in Mexico, number 52 in Spain, number 54 in Germany, number 57 in France, number 85 in Flanders and number 100 in Wallonia.

After the massive success of Seal's Soul covers album, which topped the chart in France, made the Top 10 in three other countries and the Top 40 in 19, the artist is off to a fine start with his Hits set. Although not released yet in many countries, it achieves debuts in the

Czech Republic (number 21), Switzerland (number 39), Wallonia (number 40), Flanders (number 54), The Netherlands (number 57) and Spain (number 93).

And Northern Ireland's holy trinity The Priests continue to attract excellent sales with their second album Harmony climbing 6-3 in New Zealand, 54-17 in Flanders, 38-29 in Finland, 41-37 in Canada, 67-57 in Spain, while debuting at number 48 in Australia, number 60 in The Netherlands and number 70 in Wallonia, and falling 7-9 in Ireland. The Catholic clerics' earthy boss The Pope's Alma Mater: Music From The Vatican album was released at the

same time as The Priests' album and hasn't done nearly so well, charting only in Ireland (number 58) and Switzerland (number 87).

Leona Lewis' debut album Spirit topped the chart in more than a dozen overseas territories but follow-up Echo has failed to capture even one crown, and is in rapid decline, as introductory single Happy enjoys a mixed reception. Echo falls 6-10 in Switzerland, 16-25 in Austria, 27-32 in Canada, 22-34 in Spain, 25-40 in Germany, 32-43 in Flanders and 49-75 in The US, and improves only in Wallonia, where it moves 45-41.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	3	7	LADY GAGA	Bad Romance	Interscope 2726752 (ARV) (RedOne) Sony ATV (Germanotta/Khayat)	+50% SALES INCREASE
2	1	4	PETER DINKEL	THE OFFICIAL BBC CHILDREN IN NEED MEDLEY	Epic 88697618362 (ARV) (Wright) Sony ATV/Universal/Nottling Hill/IBC (Lennon/McCartney/McVie/Rahman/Namaï/Tanni/Various)	
3	2	3	RIHANNA	Russian Roulette	Def Jam CAT015429408 (ARV) (Ne-Yo/Hermony) EMI/Universal/Imagem (Hermon/Smith)	
4	4	10	BLACK EYED PEAS	Meet Me Halfway	Interscope 2724544 (ARV) (Harris/William) Universal/Downtown/Chrysalis/HeadphoneJunkie/EMI/Calyx/JCherryLane/CC (Cordon/Adams/Pineda/Comez)/Reguson/Kouame/Dorcolek/Chaz/Zimae)	
5	7	6	KESHA	Tik Tok	RCA 88697619042 (ARV) (Dr Luke) Kobalt (Sebert/Lewin/Gottwalc)	
6	9	2	TIMBALAND FEAT. SOSHY & NELLY FURTADO	Morning After Dark	Interscope 2728036 (ARV) (Timbaland/J-Roc) BMG Rights/Universal/CC (Wishington/McSley/Harmon/Epslein/Bell/Hilson/Mzulis/Furtace)	
7	6	4	JASON DERULO	Whatcha Say	Warner Brothers CAT014922743 (CIN) (Rclem) Universal/Scny ATV/Imagem (Derulo/Head/Rclem/Ancerson)	
8	8	2	ALICIA KEYS	Doesn't Mean Anything	88697621702 (ARV) (Keys/Brothers) EMI (Keys/Brothers)	
9	New		CHUCKIE & LMAO	Let The Bass Kick In Miami Girl	(R2 CD2171 Prime Direct) (Lmfc/Chuckie) Universal/Stone/Global (Naimin/Brunings/Husten/Kencel)	HIGHEST NEW ENTRY
10	19	4	CHIPMUNK FEAT. TALAY RILEY	Look For Me	Jive 88697632322 (ARV) (H-Money) Universal/Globe/RRI Productions/EMI April (Fyffe/Riley/Samuels)	+50% SALES INCREASE
11	5	4	X FACTOR FINALISTS	You Are Not Alone	Syco 8869762212 (ARV) (R Kelly) Imagem (R Kelly)	
12	12	6	PIXIE LOTT	Cry Me Out	Mercury CAT0156404169 (ARV) (Hugel/Thorneley) Scny ATV/Universal/Dakmatian (Thorneley/Hugel/Campbell)	SALES INCREASE
13	10	8	CHERYL COLE	Fight For This Love	Fascination 2721778 (ARV) (Wilkins) EMI/Scny ATV/Universal (Kipner/Wilkins/Merritt)	
14	25	7	CHERYL COLE FEAT. WILL I AM	3 Words	Fascination GBIM70912080 (ARV) (Will I Am) EMI/Calyx/Cherry Lane/South Hucson/FCubanc (Acams/Cole/Pejcn)	+50% SALES INCREASE
15	30	5	ROBBIE WILLIAMS	You Know Me	Virgin V5CD2002 (C) (Horn) Chrysalis/Farrell/Alpha Ecitons (Williams/Melic/Ancress/Hercy)	+50% SALES INCREASE
16	11	13	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	Roc-A-Fella AT0350CD (CIN) (Shuck) Global Talent/EMI/HQ Music (Shuck/High/Hunter/Sewell/Carter/Keys/Keys/Robinson)	
17	18	4	50 CENT FEAT. NE-YO	Baby By Me	Interscope 2727064 (ARV) (P-Clow Da Don) Universal/Patrick (Jones/Jackson/Smith)	
18	31	13	THE POGUES FEAT. KIRSTY MACCOLL	Fairytale Of New York	Warner Brothers WFA400CD (CIN) (Hillywhite) Universal/Perfect Songs (Finer/Macgowan)	SALES INCREASE
19	29	16	MARIAH CAREY	All I Want For Christmas Is You	Columbia 6610702 (ARV) (Carey/Afensieff) Universal/Scny ATV (Carey/Afensieff)	SALES INCREASE
20	20	26	BLACK EYED PEAS	I Gotta Feeling	Interscope CAT0151960369 (ARV) (Guetta) Chrysalis/Cherry Lane/EMI/Square Rivet/Riser/Shirpic Bernstein&Co (Acams/Pine/C/Gomez/Ferguson/Guetta/Rieser)	
21	17	7	WESTLIFE	What About Now	5 8869761282 (ARV) (Rcbson) EMI/State One/Buz (Hcges/Mccoy/Hertzler)	
22	14	7	JAY SEAN FEAT. LIL WAYNE	Down	Island 2724316 (ARV) (Remy/Babybess) Warner Chappell/Bucks/Scny ATV (Seen/Larter/Carter/Ske/Herrterew)	
23	32	4	N-DUBZ FEAT. MR HUDSON	Playing With Fire	Universal TV GBFF20900637 (AATVUMTV) (Rawson) Scny ATV (Cantstevens/Centstevens/Rawson/McLcwie)	SALES INCREASE
24	21	9	MICHAEL BUBLE	Haven't Met You Yet	Reprise CAT0153174011 (CINR) (Rock/Chang) Universal/Warner Chappell/Scny ATV (Buble/Chang/Foster)	
25	16	6	JLS	Everybody In Love	Epic 88697562162 (ARV) (Rclem) Scny ATV/Universal (Hector/Rclem)	
26	26	9	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys	Syco 88697590932 (ARV) (The Phaticm Boyz) Universal/Kobe/Scny ATV/CC (Busbee/Summer/iller/Evans/James/Watson/Dillere)	
27	New		SIR TERRY WOGAN & ALED JONES	Silver Bells/Me And My Teddy Bear	Bandaged CDT02 (Absolute/Anato) (Tbc) Tbc (Tbc)	
28	15	5	LEONA LEWIS	Happy	Syco 88697574692 (ARV) (Teccer) Kcbz/Scny ATV/CC (Bcgrn/Teccer/Lewis)	
29	24	15	FLORENCE + THE MACHINE	You Got The Love	Island 2726059 (ARV) (Hugel/Truelove/Interson (Stevens/Belamy/Harris/Maxwell)	
30	13	3	SUSAN BOYLE	Wild Horses	Syco GBHM10900664 (ARV) (Mc) Abkcc/Inwcc/Westminster (Jagger/Richard)	
31	28	2	30 SECONDS TO MARS	Kings And Queens	Virgin V15CD346 (C) (Flood/Hillywhite) Imagem/Universal (Lete)	
32	23	4	TAKEN BY TREES	Sweet Child O' Mine	Rough Trade CAT0156200913 (PIAS) (Lissvik) Universal/Warner Chappell (Rcse/Hucson/Mckgen/Streclin/Acler)	
33	33	6	CHRIS BROWN FEAT. LIL WAYNE	I Can Transform Ya	Jive CAT0155368757 (ARV) (Swizz Beatz) Universal/Ncting Hill/Warner Chappell/CC (Brown/Dean/Berez/Carter/Fchbeer)	
34	27	5	N-DUBZ	I Need You	AATVUMTV CDG0181281 (ARV) (Rawson) Scny ATV (Cantstevens/Centstevens/Rawson)	
35	52	2	THE SATURDAYS	Ego	Fascination GBIM70909570 (ARV) (Mc) P&P Songs/Rakstene/Peermusic (Mac/Walcsen)	+50% SALES INCREASE
36	22	5	BRITNEY SPEARS	3	Jive CAT0155367752 (ARV) (Max Martin/Shellbeck) Universal/Kobe/EMI (Martin/Schuster/Amber)	
37	34	5	SUGABABES	About A Girl	Island 2725791 (ARV) (RedOne) Scny ATV/EMI/CC (Lucian/Khazey/Ricck)	
38	40	4	SHAKIRA	Did It Again	Epic CAT0157087204 (ARV) (The Neptunes) Scny ATV/EMI (Shakira/Wilkins)	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	53	12	WHAM!	Last Christmas	RCA GB88BM8400019 (ARV) (Michael) Warner Chappell (Michael)	SALES INCREASE
40	38	13	TAIO CRUZ	Break Your Heart	4th & Broadway 2717453 (ARV) (Cruz/Smith) Chrysalis/EMI (Cruz/Smith)	
41	54	15	SLADE	Merry Xmas Everybody	UMTV 1713753 (ARV) (Chandler) Barn Publishing (Holder/Lez)	SALES INCREASE
42	37	6	CHASE & STATUS FEAT. PLAN B	End Credits	Vertigo 2723595 (ARV) (Kennerc/Milten) Universal/Pure Groove (Kennerc/Milten/Drew)	
43	New		DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM	Forever	Interscope CAT0155014785 (ARV) (Be-De) Scny ATV/Universal/Chrysalis/EMI (West/Carter/Mathers/Samuels/Greham)	
44	35	10	WHITNEY HOUSTON	Million Dollar Bill	Arista 88697599082 (ARV) (Swizz Beatz) Universal/EMI (Keys/Dean/Harris)	
45	60	11	WIZZARD	I Wish It Could Be Christmas Everyday	EMI CAT0104296423 (C) (Wlcc) EMI (Wlcc)	SALES INCREASE
46	56	7	MILEY CYRUS	Party In The USA	Hollywood - Polydor D510832 (ARV) (Gottwalc) Scny ATV/Warner Chappell/Kobalt (Lurnishi/Kelly/Gottwalc)	SALES INCREASE
47	43	18	DAVID GUETTA FEAT. AKON	Sexy Chick	Positiva/Virgin CAT0152914639 (C) (Guetta) Scny ATV/Stein/Present Time/Bucks/Telepat/MN (Tainfort/Thie/Guetta/Veer/Sincres)	
48	73	2	MUMFORD & SONS	Winter Winds	Island CAT0157244136 (ARV) (Drevis) Universal (Mumfrc)	HIGHEST CLIMBER
49	59	10	SHAKIN' STEVENS	Merry Christmas Everyone	Sony CAT0132824456 (ARV) (Ecmuncs) EMI (Hettie)	SALES INCREASE
50	36	9	PAOLO NUTINI	Pencil Full Of Lead	Atlantic ATU1K091CD1 (CIN) (Nelson) Warner Chappell/Burlington (Fester/Nutini/Duguid/Benbrock)	
51	66	7	JAY-Z FEAT. MR HUDSON	Young Forever	Roc-A-Fella USJ20900041 (CIN) (West) EMI/Chrysalis/Lu Lu/BuDee Ruff/West/Carter/Gold/Mertens/LucyC	SALES INCREASE
52	47	17	JOURNEY	Don't Stop Believin'	Columbia US5M18100116 (ARV) (Ebnst/Stone) IQ Music/Scny ATV (Lain/Perry/Schun)	
53	65	9	BAND AID	Do They Know It's Christmas?	Mercury CAT02056730 (ARV) (Lire) Warner Chappell (Lure/Gelck)	SALES INCREASE
54	44	10	CHIPMUNK	Oopsy Daisy	Jive 88697588692 (ARV) (James/Parker) Universal/BMG Rights/Global Talent/CC (Fyffe/Peters/Abraham/Diaby/Robinson)	
55	39	4	LILY ALLEN	Who'd Have Known	Regal CAT0153869409 (C) (Kurstin) Universal/EMI/Scny ATV/W2/Blue Mountain (Allen/Dwenn/Rcbson/Berckow/Dcnc/Lc/Kurstin/Dranze)	
56	Re-entry		LADY GAGA	Poker Face	Interscope 2703459 (ARV) (RedOne) Scny ATV (Germanotta/Khayat)	
57	62	64	KINGS OF LEON	Sex On Fire	Hand Me Down 88697552002 (ARV) (Petraglia/King) Buz Music (Followill / Followill / Followill / Followill)	SALES INCREASE
58	42	3	TAIO CRUZ	No Other One	4th & Broadway 2724473 (ARV) (F T Smith/Cruz) Chrysalis/EMI (F T Smith/Cruz)	
59	48	10	THE BIG PINK	Dominos	4AD CAT0153495954 (PIAS) (Credell/Furze) Chrysalis (Credell/Furze)	
60	55	22	JLS	Beat Again	Epic 88697545842 (ARV) (Mc) Peermusic/Scny ATV (Mac/Hector)	
61	71	32	LADY GAGA	Paparazzi	Interscope 2721217 (ARV) (Fusari) Scny ATV (Germanotta/Fusari)	SALES INCREASE
62	41	3	LADY GAGA	Telephone	Interscope US1MM70905541 (ARV) (Jenkins) Scny ATV/EMI (Germanotta/Jenkins/Daniels/Franklin/Knowles)	
63	Re-entry		CHRIS REA	Driving Home For Christmas	Atlantic CAT0128841966 (CIN) (Rea) Magnet Music (Rea)	
64	Re-entry		MICHAEL JACKSON	Man In The Mirror	Epic 6513885 (ARV) (Jackson/Jones) Universal/Calyx/Cherry Lane (Ballard/Garrett)	
65	New		THE SOLDIERS	A Soldier's Christmas Letter	Rhino 5186570392 (CINR) (Patrick) EMI/Purple Patch/CC (Chegwin/Patrick/Unknown)	
66	63	14	SHAKIRA	She Wolf	Epic 88697562052 (ARV) (Shakira/Hill/Hencicct) Scny ATV/Chrysalis/EMI/Universal/Ensign/Cezmel/House/Rccce/Mani/Amz/Ifc/Coast (Hill/Rippl/Hencicct)	
67	46	3	SUSAN BOYLE	I Dreamed A Dream	Syco GBHM10900087 (ARV) (Mc) Sacem/Alain Bcubill (Schonberg/Bcubill/Kretzmer/Nate)	
68	49	4	MUSE	Undisclosed Desires	Helium 3/Warner Bros CAT0155386032 (CINR) (Muse) Warner Chappell (Bellamy)	
69	68	15	PIXIE LOTT	Boys And Girls	Mercury 2714871 (ARV) (Hugel/Thorneley) Scny ATV/Universal/Dakmatian (Lett/Thorneley/Hugel)	
70	69	19	THE TEMPER TRAP	Sweet Disposition	Infectious Music INFCD1035 (PIAS) (Abbiss) Imagem (Schlitter/Manceg)	
71	61	6	SNOW PATROL	Just Say Yes	Fiction 2724796 (ARV) (Jacknife Lee) Universal/Chrysalis (Lighthbody/Connolly/Quinn/Simpson/Lee)	
72	45	3	MARIAH CAREY	I Want To Know What Love Is	Def Jam CAT0155191077 (ARV) (Carey/Stewart/Wright) Somerset Songs (Jones)	
73	New		JANET JACKSON	Make Me	Interscope CAT0155380971 (ARV) (Jenkins) Universal/Scny ATV/RJ Productions/EMI (Jackson/Jenkins/Lumpkins/Shiloh)	
74	58	12	DIZZEE RASCAL	Dirtee Cash	Dirtee stank STANK000005 (PIAS) (Cage) Nottin'3 Hill/Cc/Phony/Universal/CC (Mills/Wncent/Welsh/Detnccn)	
75	72	23	BEYONCÉ	Sweet Dreams	Columbia 88697563722 (ARV) (Jonsin/Wilkins/Lcve/Knowles) Scny ATV/EMI (Knowles/Scheffer/Wilkins/Lcve)	

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TITLES A-Z	Break Your Heart 40	Ego 35	I Want To Know What Love Is 72	Merry Christmas Everyone 49	Russian Roulette 3	Indisclosed Desires 68	Key	As used by Radio 1
3 36	Cry Me Out 12	Empire State Of Mind 16	I Wish It Could Be Christmas Everyday 45	Merry Xmas Everybody 41	Sex On Fire 57	What About Now 21	★ Platinum (600,000)	
3 Wcrds 14	Did It Again 38	End Credits 42	Just Say Yes 71	Million Dollar Bill 44	Sexy Chick 47	Whatcha Say 7	● Gold (400,000)	
A Soldier's Christmas Letter 65	Dirtee Cash 74	Everybody In Love 25	Kings And Queens 31	Morning After Dark 6	She Wolf 66	Who'd Have Known 55	● Silver (200,000)	
About A Girl 37	Do They Know It's Christmas? 53	Fairytale Of New York 18	Last Christmas 39	No Other One 58	Sir Terry Wogan & Aled Jones Silver Bells/Me And My Teddy Bear 27	Wild Horses 30		
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Baby By Me 17	Dominos 59	Forever 43	Look For Me 10	Pencil Full Of Lead 50	Bad Boys 26	You Are Not Alone 11		
Bad Romance 1	Don't Stop Believin' 52	Happy 28	Make Me 73	Paparazzi 61	Beat Again 6	You Got The Love 29		
Boys And Girls 69	Down 22	Haven't Met You Yet 24	Man In The Mirror 64	Playing With Fire 23	Black Eyed Peas Meet Me Halfway 4	You Know Me 15		
	Driving Home For Christmas 63	I Can Transform Ya 33	Meet Me Halfway 4	Poker Face 56		Young Forever 51		

A gold party horn with green and gold streamers is positioned on the left side of the page. To its right is a small cupcake with white frosting and a hole in the center. The background is white.

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