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NEWS

SMALL VICTORY

Live music campaigners celebrate as small venues get licensing exemption



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TEEN-AGE PICKS

There go the Noughties... but is the industry ready for the tumultuous Teens?



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DEALS FOR A NEW DECADE

MW looks back on a busy year for new talent

HMV hopeful in battle with SMS for Mama but potential bidding war could raise price

HMV has edge in Mama takeover

Live

By Gordon Masson

HMV GROUP IS WINNING THE TAKEOVER BATTLE for its live music partner Mama Group with the directors backing a £46m offer from the music retail specialist.

According to insiders the deal could now be wrapped up within the first month of the year providing no bidding war ensues and Mama's directors continue to successfully rebuff buyout proposals from its largest shareholder SMS Finance, which has already made two cash offers for the company and is currently considering its next move.

Luxembourg-based investor SMS currently owns 29.8% of Mama, but surprised City analysts on December 7 when it offered to buy out remaining stock for 3.7p per share.

That bid valued the company at around £29.8m. However, the offer was described as "highly opportunistic" by the Mama board. SMS then raised its offer to 4.75p two days later.



HMV may have to pay more than its offered 5.4p per share if SMS rejoins the battle for Mama

In a move to protect its interests in the 50/50 Mean Fiddler partnership it entered into with Mama last year, HMV began accumulating shares in the group, acquiring 66.5m shares at 5.25p per share on December 10 and adding a further 13.25m within days to take its overall stake in the company to about 9.9%. And with HMV chief executive Simon Fox pinning the company's hopes on diversifying its revenue streams, a full offer for the company of 5.4p per share followed on December 23.

Commenting on the offer Fox says, "I am delighted that we have

agreed terms for a recommended offer. Our joint venture has worked well since its formation and the full combination of HMV and Mama will enable us to accelerate our growth into live music."

On Christmas Eve the Mama co-CEOs Dean James and Adam Driscoll - who alongside their Mama directors have committed their private holdings, worth nearly 9%, to HMV - wrote to shareholders urging them to reject the SMS overtures, which they described as undervaluing Mama. They also noted that the HMV offer represented a premium of almost 14% on the SMS bid.

James and Driscoll believe HMV's £18.2m investment to buy 50% of Mean Fiddler in January 2009 and help operate venues including the Jazz Café, Forum, Hammersmith Apollo and Garage has been working well. In a statement they say, "That operation has worked extremely well and we believe there are even greater opportunities to develop and evolve the live music operations, alongside our artist services business, within the HMV group of businesses."

Institutional shareholders Schroder Investment Management and Herald Investment Trust have followed the Mama board's lead by irrevocably agreeing to sell their combined 15% of Mama to HMV, meaning Fox's group now has the upper hand with a commitment for more than 33.8% of the company's shares.

However, with more than 36% of shareholders still unaccounted for, some market analysts suggest shareholders could hold out for a bidding war that will send Mama Group shares higher.

"While the timing of the announcement, just ahead of the likely

peak trading on Boxing Day, would suggest the move has been driven for defensive reasons, nevertheless the acquisition has strategic and commercial logic," says Charles Stanley retail analyst Peter Smedley.

Smedley predicts HMV may need to make an improved offer because "SMS is determined". He says, "We would not be surprised if HMV Group has to pay more than the offered 5.4p per share for Mama Group to secure SMS's acceptance."

But, SMS may also decide to cash in on its Mama investment having made a substantial profit rather than get into an expensive bidding war with the music retail giant. A spokeswoman says SMS is "considering its position."

Mama's business interests are split across three divisions: live music, the Barfly network of venues and the Mean Fiddler portfolio.

In the year ended July 31 2009, Mama reported revenues of £38.2m (£33.5m) while pre-tax profits were £4.8m (£49,000).

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Lucian leads the charge for honours in Queen's New Year list

LUCIAN GRAINGE, one of the music industry's pre-eminent executives, has been rewarded in this year's New Year Honours list.

The Universal Music Group International chairman and CEO, who has played an increasingly prominent role in Government lobbying and pushing British creativity in music and the arts over the last few years, is named a CBE.

He says, "To receive the CBE from Her Majesty the Queen is a very proud moment for me and my family. I'm truly honoured."

Alongside Grainge, the music industry is amply represented with other honours too. First Night Records managing director and Brit Trust chairman John Craig picks up an OBE for services to music and



charity having been the longest serving BPI council member and also a member of the Prime Minister's steering committee on knife crime.

Ivor Novello award-winning musician and composer Craig Armstrong, once of bands Hipsway

and Texas and who has worked with everyone from Madonna to U2, picks up an OBE as do Status Quo frontmen Rick Parfitt and Francis Rossi.

The guitarists and songwriters were awarded their honours for services to music and charity, having been mainstays of the first ever Prince's Trust concert in 1982. The opera singer Sarah Connolly has also been awarded a CBE.

But it is the award of a Commander of the Order of the British Empire to Lucian Charles Grainge that has excited most in the industry.

UK Music chief executive Feargal Sharkey says, "It's fantastic to see so many people from the world of music getting this kind of

recognition. Lucian especially has worked tirelessly and been particularly influential, in helping the industry move to a much more positive and constructive place from which to build its future. It's great to see him getting the applause that he so clearly and richly deserves."

IFPI chairman and chief executive John Kennedy simply adds, "It's fabulous."

Grainge, who was voted "most influential executive" of the last decade by several people in *Music Week's* recent review of the decade, has been playing on a larger stage for several years now having been invited by former culture secretary Andy Burnham to help plan and establish this year's inaugural C&binet - a Davos-style conference for the creative industries.

Shadow culture secretary Jeremy Hunt has also canvassed Grainge's help in formulating the Tories' own review of the issues facing the music and creative industries. Some even credit Grainge, who one insider has said is always "in and out" of 10 Downing Street, with persuading business secretary Peter Mandelson to suddenly intervene during the recent P2P filesharing legislation consultation with proposals to suspend serial infringers' accounts.

A Universal spokesman adds, "He has been in the business for 30 years and for the last 10 of those has been pretty senior and dynamic. He is always promoting British creativity."

The latest round of honours follows last year's award of an MBE to UK Music chairman Andy Heath.

News

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

Playlist: best of 2009



LADY GAGA
Just Dance

Interscope

Firmly establishing herself as a genuine global superstar in 2009, Just Dance was the song to really get things started for GaGa.



DIZZEE RASCAL
Bonkers

Dirtee Stank

Dizzee's performance at Glastonbury this year confirmed his ascent to pop royalty. This was a brilliant slice of club-friendly pop produced by Armand Van Helden.



LA ROUX
In For The Kill (Skream remix)

Polydor

This haunting remix of La Roux's sleeper hit proved an anthem for festivals and clubs throughout 2009, setting off a great year for all involved.



THE BIG PINK
Dominos

4AD

Despite failing to live up to commercial expectations, The Big Pink delivered one of the year's best songs in this Paul Epworth-produced gem.



THE TEMPER TRAP
Sweet Disposition

Infectious

The song that started the A&R buzz for these Australians quickly established itself at commercial radio and was a clear favourite around the MW office.



ANIMAL COLLECTIVE
My Girls

Domino

Animal Collective could lay a credible claim to being the act of 2009 - at least critically - and this beguiling single showed precisely why they were so adored.



BEACH HOUSE
Norway

Bella Union

Beach House's third studio album has attracted a phenomenal and utterly justified amount of critical buzz and this first single is an example of why.



BEYONCÉ
Single Ladies (Put A Ring On It)

Columbia

Officially released in February last year, this single was backed by a video so good that Kanye West told Taylor Swift she should give her MTV award back.



PAOLO NUTINI
Candy

Atlantic

The lead single from Nutini's now twice platinum second album was criminally overlooked at radio, but this is something very special indeed.



FLORENCE + THE MACHINE
Raise It Up (Rabbit Heart)

Island

Another tremendous Paul Epworth production, Raise It Up was the euphoric commercial highlight from Florence Welch's debut as far as MW was concerned.



GIG OF THE WEEK

Who: Richard Hawley
When: Saturday, January 9
Where: Royal Festival Hall, London
Why: Sheffield's finest showcases songs from his Truelove's Gutter album that featured in plenty of 2009 best-of lists. Expect melody, sharp wit kitchen-sink drama and top songs, too

New year set to hand Brand New Cadillac and Living Doll

Copyright axe hangs over m hits as UK presses for term e

Copyright

By Robert Ashton

THE URGENCY FOR THE BRITISH GOVERNMENT to push for term extension in Europe again was underlined at the start of the new year as Brand New Cadillac, What Do You Want and a raft of other early rock'n'roll songs fell out of copyright in the UK.

Brand New Cadillac, released in April 1959 by Vince Taylor and his Playboys (pictured far right) and made famous by The Clash two decades later when the punk band recorded a version on their seminal London Calling album, is among a host of hits from the late 1950s which are likely to turn up on public-domain labels later this year unless term extension becomes a reality.

Earlier this year Culture Secretary Ben Bradshaw signalled he will be pressing for extension across Europe now that the pro-term Spanish are taking on the presidency and he has



Out of flavour: Lonnie Donegan is set to lose another of his hit songs to the public domain

already had meetings with his opposite number, the Spanish culture minister Angeles Gonzalez-Sinde.

But with copyright protection currently only at 50 years in the UK, ministers will need to be quick to stop other well-known tunes, including Adam Faith's famous number one hit What Do You Want, which first appeared in the 1959 charts in November and spent

19 weeks there, from falling into the public domain.

Cliff Richard's first hit Move It, released in 1958, is already in the public domain. It will be joined this year by another couple of Cliff hits - Living Doll (penned by Lionel Bart) and Travellin' Light, recorded by Richard and the Drifters (the forerunner to The Shadows) in 1959 and produced by the legendary Norrie Paramor.

Vinyl not so final as format flourishes for s

VINYL'S RESURGENCE AS A FORMAT is underlined by the first-year performance of vinyl-only label Music On Vinyl, which is already planning to triple the amount of music it releases this year.

Music On Vinyl UK label manager Mike Gething says there are plenty of titles not being released on vinyl in the UK and adds that he wants these so the company can set up a bespoke service.

"We will improve our contacts with labels and artists and aim to have moved from 30 releases to 100 releases by early this year," says Gething. "Judging by the



market this is not unachievable. This form has a deep niche because it is a physical format. It is like the paperback book versus

the hardback argument, where purists just want to have beautiful artwork and something nice to hold."

Gething's optimism has been fuelled by recent reports released by the RIAA and the BPI, which both demonstrate strong sales increases for vinyl. The RIAA report shows that the US LP market increased by nearly \$34m and the BPI figures show that over the last year 220,000 LPs were sold in the UK, an increase of nearly 8%.

Gething adds, "Figures show that vinyl is holding a steady curve of improvement. We know you can

Will Young and James Blunt top OCC's Noughtie



WILL YOUNG (LEFT) AND JAMES BLUNT were among the biggest selling artists of the Noughties according to new figures from the Official Charts Company.

Young's single Anything Is Possible/Evergreen topped the list of biggest single sellers with his 2002 debut clocking up a massive 1.8m sales. He pipped fellow Pop Idol star Gareth Gates, whose Unchained Melody was in second

place with 1.3m copies sold. James Blunt's 2005 debut album Back To Bedlam sold 3.2m copies to top the end-of-the-decade chart, ahead of Dido's No Angel album and Amy Winehouse's Back To Black, which also both sold more than 3m units.

Among the video releases, music won out with 2008's Mamma Mia! The Movie selling 5.9m copies to become the decade's biggest home video, ahead of Gladiator and Lord Of The Rings: The Fellowship Of The Ring.

The Now! series confirmed it was master of the compilation brands with its November 2000 release, Now! 47 - featuring singles such as Robbie Williams Rock DJ, U2's Beautiful Day and David Gray's Babylon - taking the biggest selling compilation album crown. It sold 1.4m copies to pip 2001's Now! 50 into second place.

The OCC research also demonstrates how reality TV shows have come to dominate the charts: eight of the Top 20 biggest selling singles during the decade were from artists

l to public domain

More classic extension



Lonnie Donegan, whose son Peter has been a vocal supporter of term extension over the last few years, saw his famous Rock Island Line and Cumberland Gap lost to the public domain last year: this year another Donegan song – Does Your Cheating Gum Lose It's Flavor (On The Bedpost Over Night) – slips out of copyright.

Earlier this year the UK Government supported copyright term being extended to 70 years across Europe as long as it is delivered with a package of protections to artists and musicians.

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Specialised label

still buy vinyl on the high street but it is in a different network, so we are using our own to try and inform people around the world when something is coming out."

In its first year of business Music On Vinyl has already forged deals with companies including Sony Music and has reissued classic titles on vinyl including London Calling by The Clash (pictured left) and Bad by Michael Jackson.

The operation has also released the first-ever vinyl edition of Jeff Buckley's The Grace EPs collection, which includes live performances and material from promo-only EPs.

sales charts

– including Young, Gates, Alexandra Burke, Shayne Ward, Hearsay and Leona Lewis – who emerged from reality TV.

OCC managing director Martin Talbot says, "In the Noughties, we became obsessed with reality TV music, from the explosive launch of Pop Idol right up to The X Factor today. On top of that, Coldplay, Robbie Williams and Now! dominated the albums market throughout the decade, while The Beatles again demonstrated their enduring popularity."

Small venues to be exempt from licensing restrictions

Live music gives cautious welcome to small victory

Live

By Gordon Masson

LIVE MUSIC CAMPAIGNERS are celebrating a lobbying triumph after the Government revealed it will allow small venues an exemption from licensing restrictions.

On New Year's Eve, Licensing Minister Gerry Sutcliffe launched a consultation into proposals to allow venues catering for 100 people or fewer an exemption.

The move has been widely welcomed by the industry; however, some critics point out that the timetable for the Licensing Act amendment could mean the exemption is lost with the General Election looming this year.

The closing date for responses to the consultation is March 26, so any draft legislation would not be presented to Parliament until later in the year when it's likely that a new Government will be settling in at Westminster.

UK Music CEO Feargal Sharkey cautiously welcomes the news, but points out that the

parliamentary clock is already ticking.

Sharkey says that legislation states there must be a 12-week consultation process. "So there's nothing that can be done about that, but given that there will probably be a lot of responses to this consultation I reckon it'll take ministers most of April to digest that and draw up a final order," says Sharkey, who adds that a 40-day resolution process could take the whole process up to the middle of June. "By my reckoning there has to be a General Election by June 5 at the very latest, so the timetable doesn't seem to work in our favour."

Nevertheless Sharkey is pleased that the Government has recognised the importance of grassroots venues to the health of the music business in the UK.

"We'll be seeking some urgent discussions with ministers as soon as possible, as well as the opposition parties to gauge their response to this," continues Sharkey. "It is a positive step forward as the music industry is built on fragile little

foundations and we need small venues so that future talent can flourish. This was an issue that needed to be addressed and I have to say that the Musicians' Union deserves a pat on the back for their diligent work on this during the past 10 years."

Sutcliffe says the exemption would make it easier for a wide range of venues to put on live music and help musicians who want to play to a live audience. However, the exemption would only apply to performances that are indoors and take place between 8am and 11pm, ensuring any concerns of people living close to venues are taken into account.

Sutcliffe adds, "An exemption for venues with 100 people or less would benefit many small venues, particularly unlicensed premises such as village halls and cafés, which may currently be put off by licensing requirements. But we are also proposing that the exemption can be revoked at individual premises if there have been problems with noise, nuisance or disorder."

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Producer Millar plans active retirement

VETERAN PRODUCER ROBIN MILLAR has slid his final fader and is retiring from production duties after more than three decades behind studio consoles.

One of Britain's most successful record producers with 150 gold, silver and platinum discs and 44 number ones to his credit, including Sade's Diamond Life album, Millar says he is looking for "new adventures in music" after becoming disillusioned with the role of the production process and the politics within it.

"There are now too many artistic compromises in seeking work from major labels," says Millar, who produced his first record – by French new-wave group Extrabelle – in 1979. "I think the way the business is going is not right for the artist and as a producer you have to be honourable to the artist."

He claims that "artistic compromises" have been steadily getting more insidious over the last decade or so and adds, "It has been going on for some time, but you can only take so much of it."

Millar adds, "Although in reality this is just coincidence, the end of the decade seems a nice moment for



'I don't think the mainstream has anything to offer me at the moment' – Robin Millar

me to decide that I am formally stopping making myself available as a producer for mainstream music companies. I will still mix because I enjoy it and I'm good at it. I will still work with artists who have something to say and who have the full creative support of their funders or who have no support at all but I don't think the mainstream has anything to offer me at the moment."

In recent years Millar has become more involved in academic work and the political sphere and was recently

sponsored, by more than 300 industry executives, as a possible peer to sit in the House of Lords representing the music business.

That move now appears to have hit the buffers, but Millar hopes to continue his political and academic work; in 2007 he was awarded Honorary Professor status at Thames Valley University, he is an honourable patron of the Music Producers Guild and a board member of The National Skills Academy – helping to talk up the music industry.

"I'd like to do anything I can to move and shake," says Millar. "I don't see this as an end, but a search for new interesting opportunities and freeing up more time to do other stuff."

He also hopes to continue to work with producer Cameron Jenkins to help establish an ethical label.

After Extrabelle, Millar quickly established himself as one of the pre-eminent producers working with Strawberry Switchblade, Weekend, Everything But The Girl, Fine Young Cannibals, Chrissie Hynde and Yusuf Islam.

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In case you missed them as MW skipped an issue over Christmas here are the OCC sales charts for the final week of 2009

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Week-one sales charts for 2010

News

Editorial Robert Ashton



Live sector's late flurry can only be good news for the rest of us...

ANOTHER YEAR ENDS and another major shift takes place in the music industry. However, compared to the fag end of 2008, when it felt like the bottom had dropped out of the retail sector, 2009's late corporate dealings – which saw HMV move on Mama Group and Live Nation and Ticketmaster's marriage given the thumbs up – look like giving the live sector a decent late Christmas present. And that can only be good news for the wider industry.

For sure, not everyone is happy about Live Nation and Ticketmaster's link-up. There are worries that if the deal does now go ahead after the Competition Commission's blessing then prices will increase and Live Nation will control too much of the market.

However, some live operators are more optimistic and suggest the net result will be win/win all round with cheaper ticket prices for fans, more gigs for them to enjoy and even more bums on seats.

The move will also likely see AEG rip up its agreements with Ticketmaster and become a ticket seller, which could also ramp up competition.

And then there is HMV, which is now in the boss seat to get its hands on Mama Group after an extraordinary bidding war with the live group's largest shareholder SMS. HMV already has a good working relationship with Mama, having dipped its toe into the live sector by entering into a 50/50 deal to run the Mean Fiddler operations.

Everyone in the live sector will want to see that relationship – where two strong music companies profit, rather than a private equity group – continue. The link-up provides HMV with another sound revenue source and, of course, there could be real benefits to the consumer.

Already there has been talk about more music being sold through venues such as the Jazz Café and Kentish Town Forum and the move could be a real boon for grassroots music if HMV is able to sell more tickets for shows through its outlets.

As two leading live executives suggest in this issue, live music is currently going from strength to strength. One of them, Viagogo founder and CEO Eric Baker says, "It [the live sector] will be strong a decade from now and it'll be strong a thousand years from now."

Both these deals are testament to that and will, hopefully, ensure that the sector does endure.

One piece of news that was as welcome as a brace of strong Bloody Marys on New Year's Day was the inclusion of Lucian Grainge and John Craig in the Queen's Honours List.

Rockers Rick Parfitt and Francis Rossi are obviously deserving of their OBEs, but the system can often overlook those toiling in the backrooms – or boardrooms – of music companies.

And few can begrudge Grainge his CBE. The industry is facing some big challenges right now and needs as many big players as it can field to deal with them. While other creative industries, such as film and fashion are able to call on household names such as the movie producer Lord Puttnam or Top Shop mogul Sir Philip Green, the music industry needs more well-known heavy hitters to push its agenda.

Few come bigger than Grainge. He already has the ear of many at the top of Government and is courted by the Tories too: he was earmarked by the shadow minister for culture Ed Vaizey as his "most influential executive" of the Noughties.

This honour can only help to cement his standing and offer a greater likelihood of success as he bats for the UK industry.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Will 2010 see an upturn in the fortunes of the recorded music industry?

THIS WEEK WE ASK:

Is HMV's move on Mama Group good for the industry?

YES 51% NO 49%

To vote, visit www.musicweek.com

Teen-age picks: who store over the comi

We have had the tumultuous Noughties – are we ready for the six executives to look into their crystal balls and predict what? What should we expect, and how will consumer trends and a

Preview

KIM BAYLEY

Entertainment Retailers Association
director general



Had any of us been asked to predict 12 months ago where the entertainment industry would be at the end of 2009, we could have been forgiven for being somewhat pessimistic.

Woolworths had just gone down and Zavvi was about to follow suit. Against a background of the wider financial crisis, 2009 began in most companies and many households with a virtual lockdown on discretionary spending.

And yet, 12 months on, even as the entertainment retail landscape continues to undergo change, those who are left and those who are entering the market are, for the most part, cautiously optimistic for the future.

Physical sales may be declining

gradually, but retail has reacted to the challenge by moving business online and challenging existing high-street models. New retailers and new digital models are also driving sales.

And many of the factors which partially caused music's decline are belatedly being addressed, be it filesharing with encouraging noises coming from politicians, or the commodification of music with the growing number of added-value, boxed and deluxe editions, or the lack of competition in the digital market with the launch of an increasing number of exciting new services.

As we look forward to 2010 and the decade that will follow, I believe we can expect a business which will still offer the potential for profitable entertainment retailing, but which will test our skills as never before.

Key among the trends will be: ● an acceleration of the "winner takes all" trend which sees individual titles such as Susan Boyle's album or the Modern Warfare: Call of Duty 2 videogame become huge phenomena. The challenge

for stores will be to drive sales in between such blockbusters;

● the same crowd mentality applied to business models as to products so that – particularly on the internet – players such as MySpace and Bebo go from hero to zero in a matter of months;

● at the same time that the public seems able to quickly embrace the new, it will remain fundamentally conservative and so we will need to resist the temptation to



Trendsetter: huge-impact "winner takes all" acts will rise in the Teens, according to Kim Bayley

Jeremy Silver Featured Artists Coalition chief executive



I'm optimistic that the revolution that we have been living through for the last 10 years is set to continue in the next decade.

The power shift that puts artists and their

management companies at the centre of the entire music industry will continue. Artists who have started to develop meaningful and sustainable relationships with their fans will continue to do this more and more effectively over the coming years.

The companies that they partner with to help them achieve that goal will need to become better service providers, increase the transparency of their deals and the fairness of their contracts, and learn quickly how to translate effective online marketing into real fan-cores of lasting value.

As this shift occurs so does the source of real investment in artists' careers. Although in the middle part of the Noughties we saw some innovation in investment, it has subsided again recently under the weight of the recession. In the coming decade, new ways of investing in artists' careers will start to

emerge – some from new and unexpected investors and some from managers who are willing to partner with artists and increase the professionalism and the sophistication of what they do.

"There's no silver bullet" has been the mantra recently and this will continue to be true. But those who make the boldest innovative moves, who believe in the future rather than cling to the past, are the ones we should all look to for the leadership that is sorely lacking in our industry.

It may become almost impossible to break global superstars by pure cash spend in the future, but making the smartest use of technology will lead to new triumphs. The ability to analyse audience reactions in real time, to modify campaigns accordingly and to do things such as book shows in geographies where there is the most filesharing of an artist's music or working with influential bloggers to figure out new kinds artist fan experiences: those are the sorts of things that will help us to achieve more profits online.

In the next decade successful businesses will be those that learn to enhance the flow of the web and stop behaving like King Canute.

What's in the coming decade

Will the terrible Teens? Music Week asks what will shape the coming decade. How will the new Government could shape us?



prematurely kill off physical formats which continue to appeal to a wide consumer base.

In short, I believe we can expect the next 10 years to be driven by a public which is hit-driven, fickle and yet conservative as never before. Plus ça change, as they say.

DAVID GLICK

Edge Group founder



The key to successful prediction is to admit the limits of your predictive powers, so I will acknowledge from the off that I cannot tell you which acts, which musical styles or even which companies will be prospering 10 years from now.

However, I am willing to venture that we will see a healthier, more diverse and more financially disciplined music industry than ever before.

Many of the building blocks of that optimistic prediction are already in place. First is the fact that outside sources of finance have come along to fill the funding vacuum that has been left by major record companies no longer prepared to be first resort for venture capital in the music industry. Young entrepreneurs determined to make their way in music now have many more options for funding than they ever had in the past.

Second is the erosion of the hit album as the single measure of success in music. While this paradigm shift has been uncomfortable for many it has led to the

recognition that it is now possible to make a business at virtually every level of success in music.

It might mean artists DJing and painting as well as performing. It may mean an indie label running a bar as well as putting out records, but the demise of a single accepted model for success has allowed a thousand flowers to bloom.

Third is the emergence of technology - typified by digital services such as We7, Spotify and Sky Songs - which present music as a service based on access rather than a product. This access model will clearly supplant some physical sales, but overall I believe it will grow the market for music.

All three trends I believe will be positive for music and for the music business.

ROB HALLETT

AEG Live president international



Fast forward 10 years: it is December 2019 and we are looking back at the second decade of the 21st Century.

Like many adolescents there were growing pains, but the sickly child of 2009 has grown into a strong adult. It is a more caring, sharing animal that has dispensed with the ecologically unsound CD concept saving tonnes of carbon emissions whilst providing the fan with more digital options and access than they have ever had before.

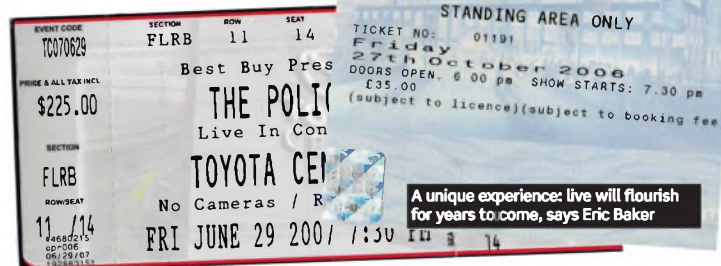
More artists are selling direct to their fanbase, increasing the financial woes of the two surviving labels who have been reduced to little more than digital catalogue jukeboxes,

with A&R functions being replaced by social networking sites where fans can make up their own minds and buy directly from the artists.

Sky's new "hologram concerts in your living room" concept is proving a huge success, but provincial venues have suffered as a consequence as all shows are now broadcast from The 02.

Another Reel Talent TV show winner tops the Christmas chart. The show has taken the decade by storm being the antithesis of the Noughties' X Factor. In this show you need to be able to write a song and play an instrument. Now there is a novelty.

Lady GaGa sells two stadium



tours during the decade, as does Beyoncé, confirming the trend of ladies taking over music. Leonard Cohen finally begins his farewell tour aged 85.

ERIC BAKER

Viagogo founder and CEO



The music business is not in trouble. CD sales have suffered and it's the record company model that is in trouble - the music industry as a whole is in good health.

I love music and listen to it all the time on my iPod, iPhone, on my computer, on radio and on TV and I'm not alone in that. So looking to the future, I believe the issue for the music industry basically boils down to what the business models are going to be.

Artists have now made the transition from a place where they used to tour to promote records, to the new world where they are prepared to give their music away if it can drive people to buy tickets and merchandise, allowing

the artist to make the majority of their money from touring.

No matter what happens, you cannot pirate a live event - that experience cannot be duplicated and that's what makes the live sector so strong. It will be strong a decade from now and it'll be strong a thousand years from now.

What is going to change in the next decade are the models that evolve for recorded music and the devices that drive that evolution. Music discovery using services such as Spotify could become crucial. The way those outlets are helping the democratisation of music - by allowing bands to go out and create their own fanbases - is fantastic.

In addition to shows such as American Idol and X Factor, services like MySpace are allowing acts to put music directly on to media that can attract mass audiences and I believe more artists will use that to break in the future.

There is a lot of talk about where tomorrow's superstars are going to come from. But every generation believes that current music is not as good as it used to be, while at the same time we see acts such as Lady GaGa, Kings Of Leon and Rihanna coming through. In other words there are always going to be new acts breaking and musical innovators coming through.

All the new devices that people can use to listen to music can be targeted to allow even greater diversity for singers and performers and the challenge will be to find new models to maximise artists' exposure to these multiple routes to market.

Jo Dipple UK Music senior political advisor



Politically, the over-riding consideration for 2010 is that it will be an election year and, regardless of who wins, any incoming Government will face unprecedented financial pressure.

The banking crisis has added up to £1.5tn to our national debt, global terrorism and the ongoing Afghanistan War take a physical and financial commitment from our country, and London's hosting of the 2012 Olympics will continue to absorb huge amounts of public funds.

Smaller Government will be the buzz phrase for 2010. The main political parties have already announced extensive plans for cutting back on the reach of the state, with the Conservatives planning to scrap quangos and regulators which are unable to prove their usefulness.

So where does that leave the music industry? Thanks to Lord Mandelson, by the time an election comes along we should have a legal framework giving protection from illegal operators in the digital market. This is absolutely essential as a means of

underpinning where this industry grows next. From this point on, the industry needs to be innovative and quick to meet new commercial solutions to digital market challenges.

For the rest of it, it might not be overly productive to expect too much state help. The money isn't there. All Government departments will come under intense scrutiny, budgets will be slim. Yes, Ofcom will have new responsibilities to our sector and the Department of Business, Innovation and Skills (or whatever remains as BIS) will oversee our enterprise and business concerns. But it will be up to our industry to be nimble, positive and brave.

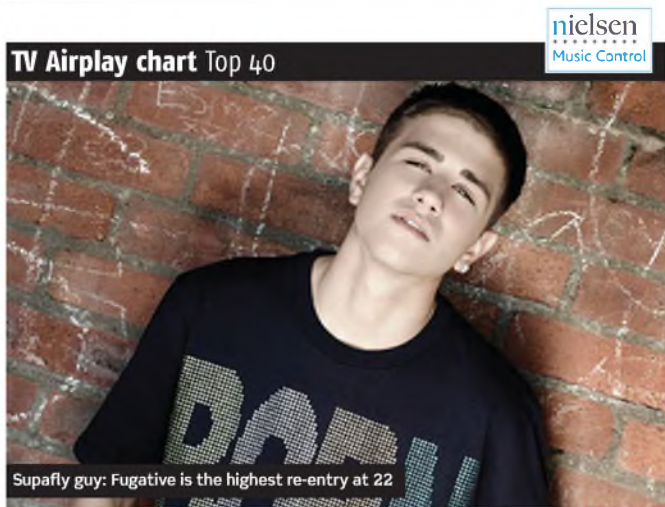
For Europe it will be an equally difficult and important year. The spectre of changes to global licensing and the potential that term extension will return to the agenda mean that we need to work closely with our MEPs and European colleagues.

Closer to home, UK Music will be publishing a blueprint for the industry in the first months of 2010 to help inform policy makers of what we require as an industry to maintain our preeminent position for UK plc and on the world stage.

British music is the very best advert for the UK and the goal for 2010 is that we can convince our political masters to acknowledge this.

Technology: services such as Spotify will continue supplanting physical sales

News media



nielsen
Music Control

TV Airplay chart Top 40

This Wk	Last	Artist	Title	Label	Plays
1	1	LADY GAGA	Bad Romance	/ Interscope	413
2	4	ALEXANDRA BURKE	Broken Heels	/ Syco	380
3	2	BLACK EYED PEAS	Meet Me Halfway	/ Interscope	377
4	3	CHERYL COLE FEAT. WILL I AM	3 Words	/ Fascination	344
5	14	THE SATURDAYS	Ego	/ Fascination/Geffen	336
6	7	TIMBALAND FEAT. SOSHY & NELLY FURTADO	Morning After Dark	/ Interscope	322
7	15	JOE MCELDERRY	The Climb	/ Syco	317
8	8	N-DUBZ FT MR HUDSON	Playing With Fire	/ AATW/MTV	291
9	6	CHIPMUNK FEAT. TALAY RILEY	Look For Me	/ Jive	290
10	8	JASON DERULO	Whatcha Say	/ Warner Brothers	276
11	10	KESHA	Tik Tok	/ Columbia	273
12	12	RIHANNA	Russian Roulette	/ Def Jam	251
13	17	SIDNEY SAMSON	Riverside	/ Data	231
14	22	CHERYL COLE	Fight For This Love	/ Fascination	224
15	15	JAY SEAN FEAT. LIL WAYNE	Down	/ Island	222
16	24	3OH!3 FEAT. KATY PERRY	Starstrukk	/ Photo Finish/Atlantic	195
17	30	BEYONCE FEAT. LADY GAGA	Video Phone	/ Columbia	194
18	39	BLACK EYED PEAS	I Gotta Feeling	/ Polydor	190
19	33	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys	/ Syco	189
20	26	JLS	Everybody In Love	/ Epic	188
21	31	X FACTOR FINALISTS	You Are Not Alone	/ Syco	179
22	28	IYAZ	Replay	/ Reprise	176
22	RE	FUGATIVE	Supafly	/ Hard2beat	176
24	29	WILEY FEAT. CHEW FU	Take That	/ Island	174
25	44	JAY-Z FEAT. MR HUDSON	Young Forever	/ Atlantic	173
26	RE	DIZZEE RASCAL	Bonkers	/ Ditee Stank	168
27	RE	BLACK EYED PEAS	Boom Boom Pow	/ Interscope	158
28	RE	ROBBIE WILLIAMS	You Know Me	/ Virgin	153
29	RE	TAIO CRUZ	Break Your Heart	/ 4th & Broadway	151
30	RE	JUSTIN BIEBER	One Time	/ Def Jam	150
31	RE	KINGS OF LEON	Sex On Fire	/ Hand Me Down	149
31	RE	JLS	Beat Again	/ Epic	149
33	RE	PIXIE LOTT	Cry Me Out	/ Mercury	148
34	RE	DAVID GUETTA FEAT. AKON	Sexy Chick	/ Positiva/Virgin	145
35	36	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	/ Atlantic	142
36	RE	LADY GAGA	Poker Face	/ Interscope	140
37	RE	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	/ Positiva/Virgin	138
38	RE	50 CENT FEAT. NE-YO	Baby By Me	/ Interscope	137
39	RE	BRITNEY SPEARS	3	/ Jive	134
39	RE	BEYONCE	Sweet Dreams	/ Columbia	134

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, Bliss, 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

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Station aims to double listenership via national exposure

NME Radio nabs a national DAB berth

Radio

By Ben Cardew



NME RADIO MANAGING DIRECTOR SAMMY JACOB (left) expects his station to double its listener numbers next year, after securing a berth on national DAB radio.

The station, which launched in summer 2008, was previously available on DAB in London, as well as via Sky, Virgin Media, Freesat and online. It went national on DAB on midnight December 22.

In the most recent Rajar figures covering the third quarter of 2009, NME Radio posted a solid 218,000 weekly listeners and Jacob says being on national DAB will double this.

"We would like to see that almost double over the next year or so," he says. "There will be people who know about the station and may not have the opportunity at the moment to listen because they don't have Sky or Virgin Media. They will find it a lot easier to listen now. It provides another touch point."

Were NME Radio to double its listenership, this would bring its audience to around two thirds of that of 6 Music – one of its most



obvious rivals – which posted some 624,000 listeners in the

Q3 Rajars. Jacob says, "That would be quite a remarkable achievement, considering how long they [6 Music] have been going." Jacob also believes that the added reach will open up new possibilities. "In the first couple of months of 2010 there will be exciting things going on, for example the NME Awards [which take place at the O2 Academy Brixton on February 24]," Jacob explains.

"There will also be a couple of big artist and album launches that

we are excited about. But with us expanding our platforms to national DAB it means we can do more and we can reach people better."

Looking into the new year, with the UK set to pull out of recession and advertising revenues hopefully recovering, Jacob says the future is bright for NME Radio with booked revenues for 2010 already twice what it had at this time last year.

NME Radio is owned and operated under licence by DX Media.

ben@musicweek.com

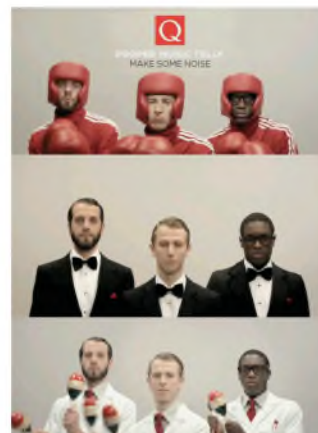
QTV rebrands as 'proper music telly'

BOX TV CHANNEL QTV HAS REBRANDED for the new decade, with the aim of offering "proper music telly".

The channel, a spin-off of the Bauer Media magazine, changed its look on New Year's Eve to include new idents and a new logo. It has also shaken up its programming to include the series Live From Abbey Road, the Album Chart Show and the extreme sports series from Red Bull Rivals.

"We're taking Q's credentials and positioning them with all the energy and wit of a lad's night out," says Box TV programming director Dave Young. "The music policy is blokes-orientated, a kind of pub-anthem-led playlist with quality long-form access programming at 9pm. We're really excited about the future of the channel and think the rebrand is just the first step to a better music TV experience for real fans everywhere."

The idents feature three friends (pictured) in everyday situations



with the tag line "proper music telly".

"Each buddy looks like a normal man dressed up, the kind of guy you might see down the pub enjoying a few jokes over a pint with his friends," explains Box TV head of marketing Melissa Pine. "It was important for these guys to feel affable, not too odd or

too cocky. The main aim of the new channel identity is to inject a distinctive kind of humour that resonated with our core male target audience without alienating female Q fans."

Live From Abbey Road debuted on QTV yesterday (Sunday) with sets from The Killers, Florence + The Machine and Chairlift.

The series will later showcase artists including Green Day, Doves, Mika and Fler Foxes, while QTV is also promising regular live interludes from the likes of The White Stripes and Florence + The Machine.

Q magazine editor-in-chief Paul Rees says Q prides itself on its authority, the breadth of the music it covers and the high quality of its photography. "I'm delighted to say that the new QTV is perfectly aligned to this proposition – indeed, we fit together like, if you will, hand and glove," Rees adds.

QTV airs on Sky 364 and Virgin 338.

Airplay analysis Alan Jones

Climber Joe has the get up and go



AN ODD WEEK ON THE AIRPLAY CHART, with year-end countdowns and recaps propelling many of the year's biggest hits back up the list, while the Christmas songs which dominated the chart last week have all vanished without a trace.

In the latter category the two biggest are The Pogues & Kirsty MacColl's Fairytale Of New York and Mariah Carey's All I Want For Christmas Is You. Although their sales have grown weaker in each of the last two years, their airplay has strengthened. All I Want For Christmas Is You peaked at number 11 on the radio airplay chart in 2007, at number seven in 2008 and at number two last week, while Fairytale Of New York got to number nine in 2007, number three in 2008 and number one last week.

Both are now absent from the Top 200, leaving the way clear for Joe McElderry's The Climb to return to the summit after dipping 1-3. Securing 2,209 plays from 109 stations, The Climb nevertheless had an audience of just 45.86m last week – the lowest for a number one in the last year.

While Top 10 returnees Black

Eyed Peas' Meet Me Halfway (up 17-4), Cheryl Cole's Fight For This Love (16-6), Rihanna's Russian Roulette (11-7), Alexandra Burke's Bad Boys (24-8) and Pixie Lott's Cry Me Out (19-10) have all charted higher earlier in their careers, the one genuine new arrival to the top tier this week is 3 Words, Cheryl Cole's collaboration with will.i.am. The track climbed as high as number 11 a fortnight ago but slumped to number 26 during the seasonal programming frenzy last week. It now bounds to number nine, with 1,314 plays earning it an audience of 29.27m. Key to its Top 10 placing, the song was aired 10 times on Radio 1 (29.54% of its audience).

Topping Radio 1's most-played list, however, is Take That by Wiley and Chew Fu. Even Radio 1 is not immune to seasonal programming, and the 17 plays that Take That required to top the list is the lowest by any song for more than two years. Nevertheless, it did provide an audience of 13.22m – 86.52% of the 15.28m audience that Take That secured from a grand total of 151 plays to climb 51-42.

Campaign focus



Andre Rieu

December – the Radetzky March became the UK's first classical iTunes single of the week.

Decca's head of marketing Emma Newman capitalised on this by ensuring Rieu bagged high-profile slots on BBC Breakfast News and Sky News on the day of release (December 28) underpinned by a Christmas Special on Channel 5 the day before and a major profile piece in *Sunday Times Culture*.

Classic FM has also signed up to support the release with an exclusive concert on New Year's Eve, when traditionally the eyes and ears of the world turn to Vienna and the music of Johann Strauss, whose favourites Blue Danube, Vienna Blood and Wine, Women and Song are all on Forever Vienna.

Newman is also planning a £60,000 advertising splurge, which began on Boxing Day and will run through January, mostly on ITV1. She expects this could take in slots on Dancing On Ice, which starts in the first week of the New Year. "We are going for the middle England audience," says Newman. "We are trying to bring him to the masses."

Decca was rewarded with a top 30 placing in the albums chart for Forever Vienna following a massive UK campaign to push Andre Rieu in this market for the first time.

Rieu is capitalising on a global revival in waltz music – fired up by BBC's Strictly Come Dancing – and can now boast more than 30m album and DVD sales. Decca swamped media and advertising over the last few weeks to ensure the new album from the Dutch violinist, conductor and composer has not been overlooked by the UK public.

Indeed, before the campaign had kicked in proper – signalled by a Royal Variety Performance in mid-

UK radio airplay chart Top 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % + or -	Total Aud (m)	Aud % + or -
1	3	3	2	JOE MCELDERRY The Climb Syco	2209	-4.5	45.86	-3.9
2	10	8	9	ROBBIE WILLIAMS You Know Me Virgin	2410	8.02	40.77	2.23
3	5	10	4	KESHA Tik Tok Columbia	1737	-2.58	38.22	-15.61
4	17	12	3	BLACK EYED PEAS Meet Me Halfway Interscope	2352	-0.52	36.82	7.54
5	8	11	1	LADY GAGA Bad Romance Interscope	1573	-5.16	36.03	-15.06
6	16	17	11	CHERYL COLE Fight For This Love Fascination	2265	-0.74	34.51	2.35
7	11	10	8	RIHANNA Russian Roulette Def Jam	1777	-5.63	33.18	-13.23
8	24	14	12	ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys Syco	1388	6.21	30.38	1.78
9	26	5	5	CHERYL COLE FEAT. will.i.am 3 Words Fascination	1314	-7.07	29.27	2.24
10	19	9	24	PIXIE LOTT Cry Me Out Mercury	2308	-7.75	25.14	-12.33
11	30	9	16	JASON DERULO Whatcha Say Warner Brothers	1285	-1.53	27.85	3.72
12	28	16	15	JLS Everybody In Love Epic	1398	-5.14	27.12	-1.74
13	RE			PALOMA FAITH Do You Want The Truth Or Something Beautiful Epic	420	0	26.2	0
14	35	5	17	THE SATURDAYS Ego Fascination/Geffen	1073	11.77	26.14	1.55
15	43	14	20	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind Atlantic	576	2.31	26.12	10.63
16	37	25	14	BLACK EYED PEAS I Gotta Feeling Polydor	1450	3.2	25.62	1.35
17	20	5	10	CHIPMUNK FEAT. TALAY RILEY Look For Me Jive	544	1.07	25	-21.5
18	34	13	26	JAY SEAN FEAT. LIL WAYNE Down Island	1212	2.57	24.85	-3.3
19	32	5	25	ALICIA KEYS Doesn't Mean Anything J	1545	-8.3	23.71	-10.26
20	22	6		TAKE THAT Hold Up A Light Polydor	1261	0.88	23.64	-24.64
21	38	3		IVAZ Replay Reprise	550	10.22	23.5	-6.15
22	46	17	23	MICHAEL BUBLE Haven't Met You Yet Reprise	1251	-5.35	22.53	3.38
23	NEW	1		PAOLO NUTINI 10/10 Atlantic	217	0	22.55	0
24	44	9	41	WESTLIFE What About Now S	1582	4.53	22.15	-2.77
25	47	25	75	BEYONCE Sweet Dreams Columbia	1216	-5.74	21.64	-2.3
26	NEW	1	6	3OH!3 FEAT. KATY PERRY Starstruck Photo Finish/Atlantic	605	0	21.28	0
27	33	5	21	TIMBALAND FEAT. SOSHY & NELLY FURTADO Morning After Dark Interscope	521	14.51	21.23	18.13
28	36	4	27	JAY-Z FEAT. MR HUDSON Young Forever Atlantic	603	12.25	21.07	-17.55
29	RE			MUMFORD & SONS Winter Winds Island	258	0	21.02	0
30	42	19	46	WHITNEY HOUSTON Million Dollar Bill Arista	1375	-10.37	20.74	-12.38
31	50	31	34	JLS Beat Again Epic	1258	-4.37	20.72	0.58
32	NEW	1		BIFFY CIYRO Many Of Horror (When We Collide) Atlantic	188	0	20.42	0
33	RE			KINGS OF LEON Sex On Fire Hand Me Down	1352	0	20.34	0
34	27	4		SIDNEY SAMSON Riverside Data	459	5.28	20.18	-27.2
35	RE			TAIO CRUZ Break Your Heart 4th & Broadway	1215	0	19.65	0
36	NEW	1	19	ALEXANDRA BURKE Broken Heels Syco	875	0	19.01	0
37	49	15	28	LEONA LEWIS Happy Syco	1459	-12.55	18.51	-8.87
38	RE			DAVID GUETTA FEAT. AKON Sexy Chick Postiva/Virgin	657	0	18.63	0
39	RE			KINGS OF LEON Use Somebody Hand Me Down	645	0	18.27	0
40	RE			ONE REPUBLIC All The Right Moves Interscope	178	0	17.56	0
41	NEW	1	76	ALICIA KEYS Empire State Of Mind Part II J	245	0	17.21	0
42	NEW	1	22	WILEY FEAT. CHEW FU Take That Island	151	0	15.27	0
43	NEW	1		AGNES Release Me 3 Beat Blue/AATW	550	0	14.43	0
44	RE			FLORENCE + THE MACHINE You Got The Love Island	658	0	14.32	0
45	RE			LADY GAGA Poker Face Interscope	571	0	14.26	0
46	RE			NORAH JONES Chasing Pirates Blue Note	179	0	14.07	0
47	NEW	1	18	N-DUBZ FEAT. MR HUDSON Playing With Fire AATW/UMTV	355	0	14.05	0
48	RE			DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over Postiva/Virgin	714	0	13.75	0
49	RE			CHIPMUNK Opsy Daisy Jive	482	0	13.62	0
50	NEW	1	7	JOURNEY Don't Stop Believin' Columbia	584	0	13.62	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: iXTRA, 100-102 Real Radio, 102 4 Wish FM, 103 4 The Beach, 105 4 Real Radio, 106 3 Bridge FM, 107 6 Juice FM, 107 7 Brunei FM, 2 (R-FM, 6 Music, 95.8 Capital FM, 96 Trent FM, 95.2 The Revolution, 96.3 Aire FM, 96.3 Rock Radio, 95.4 FM The Wave, 95.9 Viking FM, 99.9 Radio Norwich, Absolute Radio, Absolute Xtreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Swindon, BBC Radio Ulster, Beacon FM, Choice FM (London), Citybeat, 96.9 FM, Cyde 1 FM, Cyde 2, Cool FM, Downtown Radio, Dream 100 FM, Dream 107.2, Essex FM, 107.2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South Coast 102.2 FM, Galaxy Yorkshire, Gaylar Radio, Gold, Hallam FM, Heart 100.5, Heart 100.7, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.9, Heart 103, Heart 103.3, Heart 106.2, Heart 106.1, Heart 96.3, Heart 96.4, Heart 96.6, Heart 96.9, Heart 97, Heart 97.6, Imagine FM, Invicta FM, Isle Of Wight Radio, Juice 107.2, KCFM, Kerrang! 105.2, Key 103, Kiss100 FM, Kiss 101, Kiss 107/108, Leicester Sound, Lincs FM, Magic 105.4 FM, Magic 110, Max 100 Sound, Mersey FM, Metro Radio, Mix 96, Nation Radio, New 96.4 BRMB, NME Radio, No 100 and 1, No 100 and 1, No 100 and 2, Oak FM, Ocean FM, Palm 105.5, Piratic FM, Placem: Christian Radio, Q102.9 FM, Radio City 96.2, Ram FM, Real Radio Scotland, Real Radio Wales, Real Radio Yorkshire, Red Dragon FM, Rock FM, Signal D100, Smooth 100.4 (Manchester), Smooth 105.2 (Birmingham), Smooth 106.6 FM, Smooth FM (London), South West Sound FM, Southern FM, Spirit FM, Tay FM, TFM, The Coast 106, The Hits Radio, The Pulse, Utop, Wave 105 FM, West FM, West Sound AM, Wave 105.2, XFM 104.9, XFM Manchester

Pre-release Top 15

This week	Artist Title Label	Total audience (m)
1	TAKE THAT Hold Up A Light / Polydor	23.64
2	PAOLO NUTINI 10/10 / Atlantic	22.55
3	BIFFY CIYRO Many Of Horror (When We Collide) / Atlantic	20.42
4	SIDNEY SAMSON Riverside / Data	20.18
5	ONE REPUBLIC All The Right Moves / Interscope	17.56
6	AGNES Release Me / 3 Beat Blue/AATW	14.43
7	BETH NIELSEN CHAPMAN Even As It All Goes By / BNC	11.75
8	LOSTPROPHETS Where We Belong / Visible Noise	11.21
9	CHUCKIE & LMFAO Let The Bass Kick In Miami Bitch / Cr2	11.08
10	PLAN B Stay Too Long / sixsevenine	9.84
11	TIMOTHY B SCHMIT Parachute / Universal	9.42
12	CASCADA Fever / AATW/UMTV	8.85
13	EXAMPLE Won't Go Quietly / Data	8.72
14	NELL BRYDEN Not Like Loving You / Cooking Vinyl	8.00
15	GIRLS CAN'T CATCH Echo / Polydor/Fascination	7.81



News live

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
1,344,780	CLIFF RICHARD AND THE SHADOWS Sheffield Arena	22,413	Live Nation
883,500	CLIFF RICHARD AND THE SHADOWS MEN Arena	14,725	Live Nation
571,860	CLIFF RICHARD AND THE SHADOWS Newcastle Arena	9,531	Live Nation
337,535	TOM JONES Manchester Evening News Arena	7,106	Live Nation
337,250	TOM JONES Liverpool Echo Arena	7,100	Live Nation
178,553	TOM JONES Cardiff International Arena	3,759	Live Nation
177,840	TOM JONES SECC, Glasgow	3,744	Live Nation
141,028	TOM JONES Newcastle Arena	2,969	Live Nation
117,350	PAOLO NUTINI O2 Academy, Glasgow	5,000	DF Concerts
56,093	PAOLO NUTINI Caird Hall, Dundee	2,343	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 October 11-17, 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 sales quantity chart

pos	prev	event	dates
1	1	X FACTOR LIVE	35
2	8	BLACK EYED PEAS	6
3	3	LADY GAGA	12
4	2	WESTLIFE	19
5	5	ROD STEWART	16
6	4	LEONA LEWIS	15
7	6	JLS	20
8	13	AUCIA KEYS	5
9	9	MICHAEL BUBLE	8
10	16	BON JOVI	10
11	17	STEREOPHONICS	7
12	7	RIHANNA	8
13	NEW	PINK	10
14	11	THE PRODIGY	7
15	NEW	GREEN DAY	2
16	18	VAMPIRE WEEKEND	9
17	NEW	30 SECONDS TO MARS	5
18	NEW	PETER GABRIEL	2
19	NEW	WHITNEY HOUSTON	9
20	NEW	KISS	8

tixdaq.com - Live entertainment intelligence
by social comparison website

See more Tixdaq and Hitwise charts at musicweek.com

Hitwise Secondary ticketing chart

pos	prev	artist
1	1	MICHAEL BUBLE
2	2	LADY GAGA
3	3	JLS
4	4	ROBBIE WILLIAMS
5	6	BLACK EYED PEAS
6	7	ROD STEWART
7	8	STEREOPHONICS
8	18	RONAN KEATING
9	11	LEONA LEWIS
10	9	PINK
11	15	MUSE
12	10	ANDREA BOCELLI
13	5	WESTLIFE
14	NEW	N-DUBZ
15	17	RIHANNA
16	NEW	BON JOVI
17	16	KATHERINE JENKINS
18	NEW	NEWTON FAULKNER
19	NEW	PAUL WELLER
20	13	PAUL MCCARTNEY

Experian
Hitwise

Live Nation union likely to get nod from shareholders

Merger plans go to ballot

Mergers

By Gordon Masson

SHAREHOLDERS OF LIVE NATION AND TICKETMASTER will vote on the companies' merger proposals later this week after the deal has been controversially given the green light by the Competition Commission in the UK.

The Commission is being heavily criticised for voting through the deal just prior to Christmas - thereby performing a complete U-turn because a provisional ruling in October had rejected the merger. Opponents suggest the link-up between the world's biggest promoter and the number one ticketing company will lead to consumers paying more for concert tickets.

"We continue to believe this merger will lead to higher ticket prices for fans although the Competition Commission disagrees with our position - and their own initial ruling," says Seatwave founder and CEO Joe Cohen.

"The onus is now on Ticketmaster and Live Nation to demonstrate tangible, financial, consumer benefit, and we certainly hope they do."

However, the Commission says it now believes the merger will not result in a substantial lessening of competition in the UK live market.

Commission deputy chairman Christopher Clarke states that it examined how the merged entity might attempt to shut out competitors: Live Nation could conceivably restrict the availability of tickets for its events to other ticket agents or Ticketmaster could refuse to sell tickets for other promoters and venue operators.

However, Clarke suggests that, "In most of these cases, the merged entity would suffer significant and immediate losses. Therefore, we concluded that it was unlikely that the merged entity would harm other ticketing agencies, promoters and venues in these ways."

The merger has now been cleared by regulators in most countries with the single biggest hurdle in the US, where a congressional probe is expected to make a ruling any day now. Cohen adds, "We'll wait to see if the US Department of Justice chooses to stand up for fans or give them a lump of coal."

Ahead of that decision, stockholders of Live Nation and Ticketmaster will vote this Friday (January 8) to accept or reject the merger proposal. Observers believe there will be little dissent because of the massive savings the companies can make through the consolidation of back-office functions.

In addition to the ticketing and promoting businesses, the merger

would also give Live Nation Ticketmaster an impressive portfolio of live music venues, as well as arguably the world's biggest artist management operation, Front Line Management, which boasts more than 200 acts on its roster.

Meanwhile, Live Nation is making a major contribution to the Government's recently announced job creation programme by taking on youngsters at venues all over the country.

The Live Nation initiative follows the recent DCMS proposal to place more than 600 young unemployed in jobs backed by £5m of funding.

Live Nation has committed to providing opportunities at Southampton Grand Hall, the Apollo in Manchester, Sheffield Arena and Wembley Arena.

A DCMS spokesman says it is a "good start" and fantastic that the music industry, assisted by Creative and Cultural Skills, has got involved. "It is probably tough getting into music unless there is a bit of help," he adds.

The 624 new jobs announced just before Christmas are part of an earlier Government promise, The Future Jobs Fund, that aims to create 120,000 jobs for 18- to 24-year-olds who have been unemployed for six months.

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Festival aims to bring new talent to Surface



UNSIGNED ACTS THROUGHOUT THE UK ARE BEING INVITED to slug it out for the chance of a cash prize and a major summer festival slot as part of a touring battle of the bands festival.

Starting in February, the 2010 Surface Unsigned Festival will tour the UK, giving artists from cities such as Glasgow, Newcastle, Manchester, Bristol, Cardiff, Birmingham, London, Brighton and Portsmouth the chance to compete for £60,000 worth of prizes.

The eventual winner will pick up £5,000 in cash, a slot at the 2011 Sziget Festival in Budapest - playing to a potential audience of 65,000 people - a digital distribu-

tion contract with Zimbalam Digital and various other incentives.

With organisers already having received more than 10,000 applications for the contest, Surface are now planning to expand the search for new talent into Europe in 2011.

"The quality of the bands that have applied so far for 2010 has been amazing," says Surface Unsigned managing director Jay Mitchell. "We've already started to book acts for this year's Festival."

Surface is still accepting applications and anyone interested should visit the website at www.surfaceunsigned.co.uk

The top 16 bands from Surface Unsigned in 2010 will play an industry showcase at London's IndigO2. The event's judging panel is headed by Jon Brookes, drummer of The Charlatans.

South London moves to Texas as pub waves flag for UK talent

SOME OF THE UK'S MOST EXCITING NEW TALENT has signed up for a fundraising concert which should help acts break through at Austin's South By South West showcase later this year.

A strong line-up of artists have pledged to help the Bedford Arms in Balham, south London, raise cash to host its own Bedford at SXSW concerts at the annual gathering this spring.

The fundraiser is being held at the 2,500-capacity IndigO2 in London on January 29. The Bedford's director of music, art and development Tony Moore explains that the acts confirmed to perform have all passed through The Bedford early in their careers.

"It's going to be an astonishing lineup of talent and entertainment, with all the money raised going to help create a very important series of



gigs for Bedford artists in the USA," says Moore.

Money raised from the IndigO2 show's £20 tickets should allow The Bedford to produce three nights of music at SXSW, helping up-and-

coming UK acts to make their mark and secure deals in the US and around the world.

Already confirmed for the IndigO2 event are Jon Allen, Lucie Silvas, Foy Vance, Lo Star, Ben's Brother, Noush Skaugen, The Yeah You's, Katie V, Amateur Transplants and The Blues Circus.

Moore adds, "SXSW gives British acts an opportunity to immerse themselves in the heart of the US entertainment business and make connections with other territories. The Bedford at SXSW shows could be a pivotal moment for the acts that we promote there."

The Bedford has helped put acts including Paolo Nutini, James Morrison and Amy Macdonald on the map. Moore adds, "SXSW is probably the most successful and highly regarded industry conference and festival in the world today."



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Music Sync of the Year
Independent Breakthrough of the Year
Consumer-Facing Digital Music Service of the Year

JUDGED Written Submission
Sales Team of the Year
PR Campaign of the Year
Promotions Team of the Year
National Radio Station of the Year
Regional Radio Station of the Year

Distributor of the Year
Independent Music Retailer of the Year
Specialist Music Retail Brand of the Year
Mail-Order Online Retailer of the Year
Non-Specialist Music Retailer of the Year
Live Music Venue of the Year
Live Promotion Team of the Year
Live Agency of the Year
Live Production Team of the Year
Online Music Destination of the Year
Digital Artist Tool of the Year

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Features

DEALS FOR A NEW

The industry may have been cutting costs in 2009, but that did not stop a raft of record deals being drawn up.

Talent

By Stuart Clarke

CAST YOUR EYES OVER THE LENGTHY LIST OF ARTISTS that signed deals with UK record labels during 2009 and you could be forgiven for forgetting that we are in the middle of a recession.

On numbers alone, A&R activity looked pretty healthy with around 150 artists signing deals with UK labels during the past 12 months. The majors also managed to find the funds and resources to set up or revive a number of imprints and sub-labels.

But numbers can be deceiving. And while the amount of activity is encouraging, 2009 was far from a vintage year when it came to new talent making an impact, with few truly sought-after signatures in the tradition of Duffy, Adele or White Lies.

As the success of Duffy and Adele attest, the industry needs the kind of artists that can fuel excitement and a hunger within the media. The buzz that a hot act creates helps boost the profile of music and pave the way for a slew of smaller, perhaps less costly, acts to build a career out of the spotlight's glare.

The decade's last year began pretty quietly, with many buzz artists not being chased in earnest until Q3 and Q4. Recently-appointed Brit Awards Critics Choice winner Ellie Goulding, who will be looking to mirror the success of its past recipients Adele and Florence + The Machine, proved to be one of the most in-demand signatures of the year. Having generated considerable excitement among many of the leading A&Rs, Goulding finally put pen to paper with Polydor and in doing so ended a lengthy courting session with a number of UK majors.

Goulding, who emerged from the Global Publishing stable and is managed by Crown's Jamie Lilywhite, son of legendary producer Steve, became the first new signing to Polydor under the leadership of Ferdy Unger-Hamilton, who returned to Universal from Virgin during the summer.

Goulding recently said that she was won over "because [Unger-Hamilton] knew the titles of the songs and he knew the lyrics... he was genuinely into it". While the ink was still drying, Island quietly snapped up Goulding's studio partner Starsmith, whose production had helped shape the core of the album. A Starsmith album is slated for 2010.

PICTURED
New kids on the block: (l-r) Chapel Club, Deadmau5 and Daisy Dares You were three of 2009's hottest signings



Nobody is unaware of the challenges 2010 will bring. Artists are selling fewer records and the public's appetite for a perpetually replenished pool of musical talent shows no sign of being sated

Universal was also victorious in securing the signatures of two late additions to the A&R must-have list in the shape of London band Chapel Club and male solo singer, Daley. They both signed with the A&M Records team headed up by long-time Universal executives Simon Gavin and James Oldham.

The deals were concluded over two consecutive weeks in November and Gavin says that while Daley is more of a project for 2011, Chapel Club will have something in the market in the first half of 2010. "We're taking our time with Daley, we want to get the record right," he says.

Columbia managing director Mike Smith and his team made some early gains in 2009. They snapped up the new project from hitmakers Bloodshy & Avant, who formed Mike Snow and quietly attracted critical support for their debut. Columbia was also successful in securing Jack White side-project The Dead Weather

and, more recently, picked up Magnetic Man, a collaborative effort between dubstep producers Skream, Benga and Artwork.

On the pop front, RCA successfully secured the signature of teenage chart-topper-in-waiting Daisy Dares You. Emerging from the Empire Management stable, the teenager signed with Nick Burgess who jointly heads the revived Jive imprint in the UK. She later signed a publishing deal with Rakesh Sanghvi at Sony/ATV.

RCA will also oversee the career of hotly-tipped duo Hurts, who signed to Major Label, a new venture under producer Biff Stannard, Phonogenic and Sony.

Along with Jive and Major Label, other new imprints to emerge include Gary Barlow's Future Records, which is fed through the Mercury infrastructure at Universal. Barlow launched the project with his young protegee Camilla Kerslake.

Meanwhile, Virgin revived Source and Columbia brought Deconstruction back from the dead and signed Diagram Of The Heart and Baby Drum.

Supervision Management were also at it, going into business with Universal to form their own label. Former EMI A&R executives Dan Keeling and Keith Wozencroft are also poised to return this year with their own venture, via Mercury.

Independent labels attracted many of the most promising acts. Rough Trade beat off major-label interest in signing Rox, while also picking up Mystery Jets, Julian Casablancas and Micachu & The Shapes, whose omission from the Barclaycard Mercury Prize shortlist surprised many.



NEW DECADE

own up. Music Week looks back at a busy year for new talent

At Beggars, 4AD signed respected Copenhagen act Efterklang, who have a highly-anticipated album on their hands for the New Year, while Domino attracted two new acts to its recording division: Dublin's The Villagers and LA's Chief, who signed recording and publishing deals with the indie.

No one in the industry is unaware of the challenges that 2010 is likely to bring. Artists are selling fewer records and the public's appetite for a perpetually replenished pool of musical talent shows no sign of being sated. This means that building an enduring career is tougher than ever.

But, happily there is no shortage of talent and any one of 2009's signings could provide the next bright spark that sets the world alight. Here's hoping sparks fly.

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PICTURED
New deals:
(l-r) Efterklang
and a solo
Julian
Casablancas
signed to
4AD and
Rough Trade
respectively
last year

Who bagged who? 2009's key signings

BEGGARS BANQUET

4AD

Ariel Pink's Haunted Graffiti
Efterklang
Serena-Maneesh
The National
Tindersticks
Tune-Yards

MATADOR

Cold Cave
Harlem
Julian Plenti
Kurt Vile

TEO

TOO PURE

SINGLES CLUB

Esben And The Witch
I Was A King
The Rifle Volunteer
Tape The Radio
XL RECORDINGS
Gil Scott-Heron
Giggs
Holly Miranda

BELLA UNION

Emily Loizeau



Lawrence Arabia (pictured)
Laura Veirs
The Low Anthem
Wavves

DOMINO

The Villagers
Chief

DRAMATICO

Sarah Blasko
Gurrumul
Ego Lemos
Wild Flower
Nabarlek

EMI

FARLOPHONE

Sky Ferreira
Tinie Tempah

CHIDDY BANG

VIRGIN

Deadmau5
You Me at Six
Professor Green
VIRGIN/RELENTLESS
Mission District

FIERCE PANDA

Goldheart Assembly

NINJA TUNE

NINJA TUNE

Emika



Grasscut (pictured)
Shuttle
Andriya Triana
Jono McCleery
COUNTER
Spokes
MOTION AUDIO
Lou Rhodes
Grey Reverend
BIG DADA
Jammer
Offshore
Bang On
Camelot

ROUGH TRADE

Mystery Jets
Joe Worricker
Rox
Wilder
Strange Boys
Edward Sharpe & Magnetic
Zero's
Pantha Du Prince
Micachu & The Shapes
War Paint
Julian Casablancas

SONY

COLUMBIA

Ramona
Magnetic Man
Miles Kane
Paul Epworth



Miike Snow
The Dead Weather
DECONSTRUCTION/
COLUMBIA
Diagram Of The Heart
Baby Drum
JIVE/COLUMBIA
Funeral Party
Chipmunk
EPIC
Russell Watson
Siphiwo
RCA
Hurts
Daisy Dares You
Jonas Myrin
Loick Essien
Caterina Torres
Bluey Robinson

Tanya Lacey
Sonna

UNIVERSAL

DECCA

Faryl
Band of the Coldstream
Guards
Kirsty Almeida
Edmonson
Punchbowl Band

FUTURE RECORDS

Camilla Kersake

AGGRO SANTOS

DELTA MAID

GEFFEN

Boy Who Trapped The Sun
Mini Viva
Brooke X
Everything Everything
Dame Shirley Bassey
Alma Mater
MSTRKRFT

ISLAND

CocknBull Kid
Lauren Pritchard
Erik Hassle



Mumford & Sons (pictured)
Dionne Bromfield
Wiley
Starsmith
Alex Claire
Shaheen Jafargholi
Jessie J
I Blame Coco

Tinashe

MERCURY

Freefall
Chase & Status
Tiffany Page
Kassidy
Goldhawks
Alan Pownall
Stevie Hoang

POLYDOR/

FASCINATION

Girls Can't Catch

POLYDOR/FICTION

Athlete

Crystal Castles

Detroit Social Club

Matthew P

POLYDOR

Abi and Lucy

Alphabeat

Cheryl Cole

David Gray



Ellie Goulding (pictured)
Jamie Woon
Natalie Findlay
A&M
Alex Gardner
Chapel club
Daley
The Cheek
UMTV
Craig David
Ray Davies

WARNER

WARNER BROS

Joshua Radin

WARNER MUSIC

ENTERTAINMENT

Patrizio Buanne

ATLANTIC

Enter Shikari

Domino Go!

Carly Connor

ASYLUM

Charli XCX

McLean

SIXSEVENINE

Siren, Sirens

B-UNIQUE

Kwame

Millionaires

RHINO

The Soldiers

WARNER MUSIC

CLASSICS

Joanna MacGregor

WARP



Rustie (pictured)
The Hundred in the Hands
Nice Nice

Key releases

For full reviews, updated daily, visit www.musicweek.com/reviews

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

Out this week

Singles

- **Delphic Doubt** (Polydor)
- Previous single: Counterpoint (did not chart)
- **Justin Bieber One Time** (Def Jam)
- Previous single: One Less Lonely Girl (did not chart)



- **Kaskadee Vs Deadmau5 Move For Me** (3 Beat Blue)

Debut collaboration

- **Florence Rawlings Love Can Be A Battlefield** (Dramatico)

Previous single: Hard To Get (did not chart)

- **Simian Mobile Disco Feat Beth Ditto Cruel Intentions** (Wichita)

Previous single: Audacity Of Huge (chart peak: 60)

- **Jordin Sparks Don't Let It Go To Your Head** (Jive)

Previous single: SOS (Let The Music Play) (13)

- **The Temper Trap Fader** (Infectious Music)

Previous single: Sweet Disposition (6)

Albums

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

Previous album: Lawrence Arabia (did not chart)

Out next week

Singles

- **Cicada One Beat Away** (Critical Mass)
- **Good Shoes Under Control** (Brille)
- **Honorebel Now You See It** (Virgin)
- **Kid Cudi Feat. Ratatat Pursuit Of Happiness** (Island)
- **Lucky Soul White Russian Doll** (Ruffa Lane)
- **Lykke Li Possibility** (LL Recordings)



- **Madness Forever Young** (Lucky Seven)
- **Metis All In** (Zagazow)

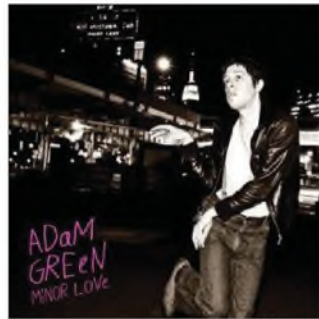
“A US rapper by way of England, Metis recently bagged four Exposure Music awards and the attentions of Kiss 100. With production taking a healthy nod at Kanye West with its brash horns, booming drums and lilting synths, All In offers a strong platform for Metis to build on: an album entitled The Path and a film about his life as a city trader-turned-rapper are both in the pipeline.”

www.musicweek.com/reviews

- **Paolo Nutini 10/10** (Atlantic)
- **One Republic All The Right Moves** (Interscope)
- **Plan B Stay Too Long** (Sixsevenine)
- **Pantha Du Prince The Splendour** (Rough Trade)
- **These New Puritans We Want War** (Angular)
- **Thomas Dybdahl Cecilia** (Last Suppa)
- **Vampire Weekend Cousins** (XL Recordings)

Albums

- **All Angels Fly Away** (Decca)
- **Delphic Acolyte** (Polydor)
- **Esmee Denters Outta Here** (Interscope)



- **Adam Green Minor Love** (Rough Trade)

- **New Boyz Skinny Jeanz And A Mic** (Warner Bros)

- **Vampire Weekend Contra** (XL Recordings)

- **VariouS Fabric 50: Martyn** (Fabric)
- **Laura Veirs July Flame** (Bella Union)

- **Peter Von Poehl May Day** (Feraltone)

- **You Me At Six Hold Me Down** (Virgin)

January 18

Singles

- **Biffy Clyro Many Of Horror** (When We Collide) (14th Floor)
- **Ben Dalby Doctor Can** (Madrigal)
- **Jason Derulo In My Head** (Warner Brothers)
- **Empire Of The Sun Without You** (Virgin)
- **Example Won't Go Quietly** (Data)
- **Fan Death A Coin For The Well** (Mercury)
- **Fugative Supafly** (Hard2beat)
- **Gucci Mane Feat. Usher Spotlight** (Asylum)
- **Is Tropical When O' When** (Hit Club)

Albums

- **Justin Bieber My World** (Def Jam)
- **Blockhead The Music Scene** (Ninja Tune)



- **Fyfe Dangerfield Fly Yellow Moon** (Geffen)

- **Gucci Mane The State Vs Radric Davis** (Asylum)
- **Moonshot No Sign Of Morning** (EMI Recordings)
- **One Republic Waking Up** (Interscope)
- **The Ralfe Band Bunny And The Bull** (OST) (Ghost Ship)
- **Florence Rawlings A Fool In Love**



(Dramatico)

- **Royal Scots Dragoon Guards The Ultimate Collection** (UCJ)

- **Timothy B Schmit Expando** (Mercury)

- **These New Puritans Hidden** (Angular)

- **Barry White Unlimited** (Mercury)

January 25

Singles

- **Aggro Rhythm N Flow** (Mercury)
- **Kenneth Bager I Can't Wait** (A&M)
- **Bon Jovi Superman** (Mercury)
- **Nell Bryden Not Like Loving You** (Cooking Vinyl)
- **Jamie Cullum Don't Stop The Music** (Decca)
- **Editors You Don't Know Love** (Kitchenware)
- **Four Tet There Is Love In You** (Domino)
- **Matthew P Swimming** (Polydor)
- **Miike Snow Silvia** (Columbia)
- **The Seventeenth Century Notes** (Lo Five)
- **Danielle Spencer On Your Side** (Danielle Spencer Music)
- **The xx VCR** (Young Turks)

Albums

- **Animal Collective Campfire Songs** (Paw Tracks)
- **Beach House Teen Dream** (Bella Union)

“A fair head of critical steam is building up around Teen Dream, the third album from Baltimore duo Beach House: Fleet Foxes' Robin Pecknold has already proclaimed it the best thing he has heard all year. Pecknold's recommendation is particularly appropriate, as many people have the band pegged as the act most likely to duplicate Fleet Foxes' success in 2010 and break out of the indie world into the mainstream arena. Behind all this lies an album of remarkable depth and mystery. There had been hints on the duo's last album that something special was afoot although that release sagged after a brilliant opening brace of songs. Teen Dream, however, fulfils this promise, packed from start to finish with fine material, intriguingly arranged. The album extends the band's reach to take in dreamy organs, woozy guitars and exotic harmonies that at one point brings to mind an unlikely comparison to 10CC's pop classic I'm Not In Love. A more useful comparison, possibly, is Mercury Rev's classic Deserter's Songs, in that Teen Dream sees the band change their sound and dramatically up their game. Expect Beach House to feature in many an end-of-year list come December.”

www.musicweek.com/reviews



- **First Aid Kit The Big Black & The Blue** (Wichita)
- **Good Shoes No Hope, No Future** (Brille)
- **The Mary Onettes Islands** (Labrador)

- **White Rabbits It's Frightening** (Mute)

February 1

Singles

- **Egyptian Hip Hop Groove** (Hit Club)
- **Gramophonedzie Why Don't You** (Positiva/Virgin)
- **I Blame Coco Caesar** (Island)
- **Marina And The Diamonds Hollywood** (Sixsevenine)
- **Wolfmother White Feather** (Modular)

Albums

- **Mary J Blige Stronger** (Geffen)
- **Nick Jonas And The Administration Who I Am** (Polydor)
- **Lightspeed Champion Life Is Sweet! Nice To Meet You** (Domino)
- **Los Campesinos! Romance Is Boring** (Wichita)
- **Tom McRae Alphabet Of Hurricanes** (Cooking Vinyl)



- **Midlake The Courage Of Others** (Bella Union)

“The Texan quintet's third album finds the band embracing influences including Fairport Convention and Steeleye Span to produce an album that resonates with a traditional folk feel. While something of a departure from its acclaimed predecessor, 2006's The Trials Of Van Occupantier, The Courage Of Others is a slower, more atmospheric set with an earthy traditional sound that should not alienate existing fans while attracting those turned on by the likes of

THE PANEL

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



RICHARD THANE (THE LINE OF BEST FIT)

Dag för Dag: Animal (Cargo)

“Lets Go!!!” scream American/Swedish siblings Dag för Dag with all the ferocity of a rabid motorcycle gang. Within the first minute, buzz saw guitars and impassioned drumming turn Animal into a Leader Of The Pack for the Teenies.



JOE ROBERTS (DJ MAG)

Robot Koch: Death Star Droid (Project Mooncircle)

He might be Berlin-based, but Robot Koch's musical machinations look to the glitchy soul of San Francisco, Detroit and Glasgow. Stuttering with precise robotic beats, Death Star Droid marks the bold arrival of a shining new talent.



OLI ROBERTSON (ROCK SOUND)

Straight Lines: Versus The Allegiance (Xtra Mile)

Like Kids In Glass Houses going head-to-head with Coheed & Cambria, this rocks with a subtle quality. These Welshmen sure know how to temper melody with oomph, making the most of vocal harmonies, crunching guitar lines and rhythms heard across the valleys and beyond.



NICK STEVENSON (MIXMAG)

French Horn Rebellion vs Database: Beaches & Friends (Once Upon A Time)

The interesting thing about this EP from Milwaukee brothers FHR is that the original mix won't ever be released, just these remixes. The NYC version features more electronic layers than an onion genetically modified by Basement Jaxx.

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

the Fleet Foxes. Despite sounding a little derivative at times, *The Courage Of Others* is a well-timed set full of wintery delights. It is a contemplative work rich in melancholy and yearning."

www.musicweek.com/reviews

- **The Soft Pack** *The Soft Pack* (Heavenly)
- **Ringo Starr** *Y Not* (Polydor)

February 8

Singles

- **Fe-Nix** *Swagga* (Genetic)
- **Calvin Harris** *You Used To Hold Me* (Columbia)
- **Kakuzi** *Sun Kissed Planet* (Major 6 Records)
- **Rihanna** *Rude Boy* (Mercury)
- **Seasick Steve** *Never Go West* (Atlantic)
- **The Soft Pack** *C'mon* (Heavenly)
- **You Me At Six** *Underdog* (Virgin)

Albums

- **Fionn Regan** *The Shadow Of An Empire* (Heavenly/Cooperative)
- **Ludacris** *Battle Of The Sexes* (Def Jam)



- **Massive Attack** *Heligoland* (Virgin)
- **Sade** *Soldier Of Love* (Epic)
- **Seasick Steve** *Songs For Elisabeth* (Atlantic)
- **Yeasayer** *Odd Blood* (Mute)

February 15

Singles

- **The Big Pink Velvet** (4AD)
- **Cobra Starship** *Hot Mess* (Atlantic)
- **Errors** *A Rumour In Africa* (Rock Action)
- **Kasabian** *Vlad The Impaler* (Columbia)
- **Stereophonics** *Could You Be The One* (V2)
- **Timbaland feat. Katy Perry** *If We Ever Meet Again* (Interscope)
- **Charlie Winston** *I Love Your Smile* (Real World)

Albums

- **Mike Batt** *The Mike Batt Music Cube* (Dramatico)
- **Eight Legs** *The Electric Kool-Aid Cuckoo Nest* (Weekender)
- **Marina And The Diamonds** *Family Jewels* (Atlantic)
- **Danielle Spencer** *Calling All Magicians* (Danielle Spencer Music)
- **Tinashe** *Mayday* (Island)

February 22

Singles

- **Alphabeat** *Hole In My Heart* (Fascination)
- **Blood Red Shoes** *Light It Up* (Co-Op)



- **Toni Braxton** *Yesterday* (Atlantic)
- **Brandi Carlile** *Dreams* (RCA)
- **The Cheek** *Biggest Mistake* (Polydor)
- **Detroit Social Club** *Kiss The Sun* (Stranded Soldier)

- **First Aid Kit** *I Met Up With The King* (Wichita)
- **Girls** *Morning Light* (Fantasytrashcan)
- **Ellie Goulding** *Starry Eyed* (Polydor)
- **Groove Armada** *Paper Romance* (GA Recordings)
- **Lady GaGa** *Telephone* (Interscope)
- **Little Comets** *Joanna* (Columbia)
- **Pixie Lott** *Gravity* (Mercury)
- **McLean** *My Name* (Asylum)
- **Owl City** *Fireflies* (Island)
- **Senadee** *My Fault* (Prosumer)
- **Jack Splash** *I Could Have Loved You* (Columbia)

Albums

- **David Byrne** *Here Lies Love* (Nonesuch)



- **Johnny Cash** *American VI: Ain't No Grave* (Mercury)
- **Cobra Starship** *Hot Mess* (Atlantic)
- **Cold Wave Comp** *Compilation* (Angular)
- **The Courteeners** *Falcon* (A&M)

- **Efterklang** *Magic Chairs* (4AD)
- **Erik Hassle** *Pieces* (Island)
- **David Holmes** *The Dogs Are Parading: The Best Of* (UMC)
- **Alan Pownall** *tbc* (Mercury)

March 1

Singles

- **Black Eyed Peas** *Rock That Body* (Interscope)
- **Livvi Franc** *Automatik* (Jive)
- **LMFAO** *Lalala* (Interscope)

- **Amy Macdonald** *Don't Tell Me That It's Over* (Vertigo)

Albums

- **Alphabeat** *The Spell* (Polydor)
- **Toni Braxton** *Woman* (Atlantic)
- **Errors** *Come Down With Me* (Rock Action)
- **Fun Lovin' Criminals** *Classic Fantastic* (Kilohertz)
- **Groove Armada** *Black Light* (Ga Recordings)
- **Natalie Imbruglia** *Come To Life* (Island)
- **New Young Pony Club** *The Optimist* (The Numbers)

ADVERTISEMENT



- **Owl City** *Ocean Eyes* (Island)
- **Sharleen Spiteri** *The Great Movie Songbook* (Mercury)

March 8 and beyond

Singles

- **Amerie** *Heard 'Em All* (Mercury) (5/4)
- **Sarah Blasko** *We Won't Run* (Dramatico) (22/3)
- **Toni Braxton** *Woman* (Atlantic) (10/5)
- **Craig David** *Standing In The Shadows* (UMTV) (15/3)
- **Alex Gardner** *I'm Not Mad* (Cooking Vinyl) (22/3)
- **Goldfrapp** *Rocket* (Mute) (8/3)
- **Goldhawks** *Where In The World* (Mercury) (8/3)
- **Goldhawks** *Keep The Fire* (Mercury) (12/4)

- **Mr Hudson** *Anyone But Him* (Mercury) (15/3)
- **Kid Sister** *Daydreaming* (Atlantic) (8/3)
- **Music Go Music** *Light Of Love* (Mercury) (8/3)
- **Tiffany Page** *Walk Away Slow* (Mercury) (15/3)
- **Plan B** *Hard Times* (Sixsevenine) (8/3)
- **Paul Weller** *Wake The Nation/No Tears Left To Cry* (Island) (5/4)
- **Charlie Winston** *Like A Hobo* (Real World) (19/4)

Albums

- **Sarah Blasko** *As Day Follows Night* (Dramatico) (5/4)
- **Clipse** *Til The Casket Drops* (RCA) (29/3)
- **Craig David** *Signed Sealed Delivered* (UMTV) (22/3)



- **Goldfrapp** *Head First* (Mute) (22/3)
- **Goldhawks** *Trick Of Light* (Mercury) (31/5)
- **James** *The Night Before* (Mercury) (5/4)
- **Jonsi GO** (Parlophone) (22/3)
- **Kid Sister** *Ultraviolet* (Atlantic) (22/3)
- **Andrew Lloyd Webber** *Love Never Dies* (Polydor) (8/3)
- **Amy Macdonald** *tbc* (Vertigo) (8/3)
- **Music Go Music** *Expressions* (Mercury) (15/3)
- **Plan B** *Deformation* (Sixsevenine) (22/3)
- **To Rococo Rot** *Speculation* (Domino) (15/3)
- **Uffie** *Sex, Dreams & Denim Jeans* (Because) (22/3)

SINGLE OF THE WEEK 1

Delphic *Doubt* (Polydor)



Delphic will enter the New Year at a pace, with the release of this single and their debut album in

the first two weeks of January. The band's first full commercial release since signing to Polydor last year, *Doubt* follows *Counterpoint* and *This Momentary*, released through R&S and Kitsuné respectively. The past year has seen the band steadily attracting a UK fanbase with festival appearances and a string of supports, while *Doubt* has also enjoyed some vital exposure thanks to a *Later...with Jools Holland* performance in November. Synth-driven pop with a dark edge and produced by Ewan Pearson, this is destined to charm its way into the top 20.

SINGLE OF THE WEEK 2

The Temper Trap *Fader* (Infectious)



The first signing to the revived Infectious label under the guiding hands of

Korda Marshall and Michael Gudinski, *The Temper Trap* can afford to enter the New Year in a state of optimism. Their debut single *Sweet Disposition* was one of 2009's standout tunes and served to introduce the band to audiences across the globe, reaching number six on the OCC singles charts. *Fader* is the follow-up, and it is another catchy, Jim Abbiss-produced gem with perhaps more of an obvious hook than its predecessor. The band's August-released album *Conditions* has already sold more than 80,000 copies in the UK, but *Fader* should help give that already healthy tally a big boost in the coming weeks.

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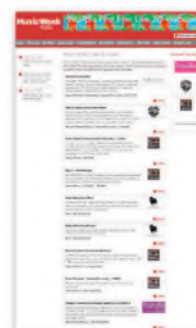
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Charts clubs 2009

2009 Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1			STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love / Data
2			RUDENKO	Everybody / Data
3			DOMAN & GOODING FEAT. DRU & LINCOLN	Runnin' / Positiva
4			FREEMASONS FEAT. HAZEL FERNANDES	If / Loaded
5			CHRIS LAKE FEAT. NASTALA	If You Knew / Rising
6			EMPIRE OF THE SUN	Walking On A Dream / Virgin
7			BEYONCÉ	Single Ladies (Put A Ring On It) / Columbia/RCA
8			SYLVIA TOSUN & LOVERUSH UK!	5 Reasons / SeaToSun/Loverush Digital
9			LAURENT WOLF	No Stress / All Around The World
10			CAHILL	Sexshooter / 3 Beat Blue
11			DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over / Positiva
12			AGNES	Release Me / 3 Beat Blue
13			KID CUDI VS. CROOKERS	Day 'N' Nite / Data
14			DJ ANTOINE	This Time / All Around The World
15			PAUL VAN DYK	For An Angel 2009 / New State
16			WHEELS & DISCO FEAT. MIGHTY MARVIN	Good Times / 3 Beat Blue
17			ROSIE AND THE GOLDBUG	Heartbreak / Lover
18			SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go) / Data
19			ERCOLA FEAT. DANIELLA	Every Word / Cayenne
20			TIGA	Shoes / Wall Of Sound
21			DEAN COLEMAN FEAT. DCLA	Want You / Yoshitoshi
22			AVIV GEFEN	It's Alright / Mars
23			ARMAND VAN HELDEN + A-TRAK PRESENT DUCK SAUCE	Anyway / fools Gold/Data
24			DJ SNEAK VS. HERVE FEAT. KID INFINITY	Droppin' Kisses / CR2
25			FREEMASONS FEAT. SOPHIE ELLIS BEXTOR	Heartbreak (Make Me A Dancer) / Loaded
26			JENNIFER HUDSON	If This Isn't Love / RCA
27			GROOVE ARMADA	Drop The Tough/Pull Up (Crank It Up) / B-Live
28			MADCON	Liar / RCA
29			DEADMAU5 & KASKADE	I Remember / Virgin
30			EMMA DEIGMAN	Tell Your Mama / Storm
31			BEYONCÉ	Halo / Columbia
32			DAVID GUETTA & AKON	Sexy Bitch/Sexy Chick / Positiva/Virgin
33			THE DUBGURU	U Got 2 Know / Maelstrom
34			JOHN DAHLBACK FEAT. BASTO	Out There / Loaded
35			LADYHAWKE	Paris Is Burning / Modular/Island
36			IAN CAREY PROJECT	Get Shaky / 3 Beat Blue
37			MEDINA	You And I / Parlophone
38			ZARIF	Let Me Back / RCA
39			SNEAKY SOUND SYSTEM	I Love It / 14th Floor/Whacc
40			NATURAL BORN GROOVES	Candy On The Dancefloor / 3 Beat Blue

2009 Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1			BEYONCÉ	Single Ladies (Put A Ring On It) / Columbia/RCA
2			LADY GAGA	Poker Face / Interscope
3			DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over / Positiva
4			BRITNEY SPEARS	Circus / Jive
5			WHITNEY HOUSTON	Million Dollar Bill / RCA
6			STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love / Data
7			BEYONCÉ	Sweet Dreams / Columbia
8			JLS	Everybody In Love / Epic
9			JLS	Beat Again / Epic
10			VELVET	Chemistry / Feverpitch
11			DIZZEE RASCAL & ARMAND VAN HELDEN	Bonkers / Dirtee Stank
12			LADY GAGA	Bad Romance / Interscope
13			MADONNA	Celebration / Warner Bros.
14			AGNES	Release Me / 3 Beat Blue
15			CHERYL COLE	Fight For This Love / Fascination
16			KID CUDI VS. CROOKERS	Day 'N' Nite / Data
17			CASCADA	Evacuate The Dancefloor / All Around The World
18			PITBULL	Hotel Room Service / RCA
19			THE SATURDAYS	Just Can't Get Enough / Fascination
20			SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go) / Data
21			DAVID GUETTA & AKON	Sexy Bitch/Sexy Chick / Positiva/Virgin
22			FREEMASONS	Shakedown 2 (album sampler) / Loaded
23			FRAGMA	Memory / Hard2Beat
24			N-TRANCE	Nothing Lasts Forever / All Around The World
25			BOOTY LUV	Say It / Hed Kandi
26			SHANIE	Read My Lips / Nuhope Entertainment
27			PUSSYCAT DOLLS FEAT. MISSY ELLIOTT	Whatcha Think About That / Interscope
28			FREEMASONS FEAT. SOPHIE ELLIS-BEXTOR	Heartbreak (Make Me A Dancer) / Loaded
29			THE SATURDAYS	Work / Fascination
30			DIZZEE RASCAL	Holiday / Dirtee Stank

Angello eyes club crown with help from his friends

Steve Angello combined with Laidback Luke and Robin S for this year's biggest club smash



A FAMILIAR TITLE tops the annual Upfront club charts for 2009. Credited to Steve Angello & Laidback Luke feat. Robin S, Show Me Love combines elements of Greek/Swedish DJ Steve Angello and Filipino/Dutch partner Laidback Luke's underground hit Be, and a newly recorded version of Show Me Love by American diva Robin S. It is a combination that appealed to record-buyers as well as clubgoers, reaching number 11 on the OCC sales chart when released on the Ministry Of Sound's Data label last spring, and selling nearly 120,000 copies. A worthy winner of the annual chart crown, Show Me Love was in the weekly Upfront Top 40 chart (at number 31) at the start of 2009, and remained there for a

further 18 weeks. It tops the charts more than 15 years after Robin S's original Show Me Love, a perennially popular song that also reached number one in new mixes in 1997, 2002, 2006 and 2008.

Show Me Love's closest challenger for annual chart honours – trailing 4.37% behind – was another Data release, Everybody by Russian producer Rudenko. On the Top 40 for 14 weeks in total, it spent five of them in the Top 10, a rare achievement which allowed it to clock up its massive points tally. Commercially, Everybody was only a quarter as successful as Show Me Love, with an OCC chart peak of 24 earning it sales of a little over 30,000.

Her solo career looked a little wobbly before the release of

I Am... Sasha Fierce at the end of 2008 but Beyoncé has silenced her critics with a succession of major sales and club hits lifted from the album. Two of her songs wound up in the Top 10 of the Commercial Pop club chart for 2009, with Sweet Dreams achieving seventh place, while Single Ladies (Put A Ring On It) is the year's top title, finishing 6.25% ahead of runner-up Lady CaCa's Poker Face. Eight other number ones canvassed greater support when at number one than Single Ladies but the track's longevity – six weeks in the Top 10 and 24 in the Top 100 – made it the hit of the year.

In addition to its Commercial Pop success, the track was the seventh biggest hit of the year on the Upfront chart and number two for the year on the Urban chart, immediately ahead of Beyoncé's own Sweet Dreams but trailing Black Eyed Peas' Boom Boom Pow.

The introductory hit from Black Eyed Peas' latest million-selling album, The E.N.D., Boom Boom Pow! spent eight weeks at the Urban chart summit, and finished 8% ahead of Single Ladies to earn BEPs their second annual number one on the Urban chart, following Where Is The Love, which took the title in 2003.

Alan Jones

2009 Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1			BLACK EYED PEAS	Boom Boom Pow / Interscope
2			BEYONCÉ	Single Ladies (Put A Ring On It) / Columbia
3			BEYONCÉ	Sweet Dreams / Columbia
4			FLO RIDA FEAT. KASHA	Right Round / Atlantic
5			PITBULL	Hotel Room Service / RCA
6			KERI HILSON FEAT. KANYE WEST & NE-YO	Knock You Down / Interscope
7			T.I. FEAT. JUSTIN TIMBERLAKE	Dead And Gone / Atlantic/Grand Hustle
8			JEREMIH	Birthday Sex / Def Jam
9			AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS	Beautiful / Universal
10			SOUL BOY TELLEM	Kiss Me Thru The Phone / Collipark/Music/Interscope
11			CIARA & JUSTIN TIMBERLAKE	Love Sex Magic / Sony
12			TINCHY STRYDER FEAT. N-DUBZ	Number 1 / Takeover Entertainment/4th & Broadway/Island
13			SEAN PAUL	So Fine / VPI/Atlantic
14			SEAN KINGSTON	Fire Burning / RCA
15			K.I.G.	Head, Shoulders, Knees N Toes / Mile/All Around The World/Island
16			JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town / Roc Nation
17			KERI HILSON FEAT. TIMBALAND	Return The Favor / Interscope
18			LADY GAGA	Poker Face / Interscope
19			PUSSYCAT DOLLS FEAT. MISSY ELLIOTT	Whatcha Think About That / Interscope
20			JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind / Roc Nation
21			SHONTELLE	T-Shirt / Island
22			BRICK & LACE	Bad To Di Bone / Kon Live/Geffen/Polydor
23			AR RAHMAN/PUSSYCAT DOLLS/NICOLE SCHERZINGER	Jai Ho! (You Are My Destiny) / Interscope
24			CHIPMUNK	Oopsy Daisy / Jive
25			FLO RIDA FEAT. WYNTER	Sugar / Atlantic
26			FLO RIDA FEAT. NELLY FURTADO	Jump / Atlantic
27			THE GAME FEAT. NE-YO	Camera Phone / Geffen
28			JAY SEAN FEAT. LIL WAYNE	Down / Cash Money/Island
29			DIZZEE RASCAL	Holiday / Dirtee Stank
30			BLACK EYED PEAS	I Gotta Feeling / Interscope



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



Singles Lady conquers all

THE 522ND AND LAST SALES WEEK of the first decade of the 21st century brought no addition to the 275 number one singles and 273 number one albums that have topped the charts, with returns to number one for Lady Gaga's *Bad Romance* on the singles list and Paolo Nutini's *Sunny Side Up* on the albums list after absences of three and 30 weeks, respectively.

Bad Romance sold 76,265 copies to secure its return to the summit – its best weekly tally yet. With *Paparazzi* climbing 61-48 (9,354 sales), *Just Dance* moving 67-54 (8,593 sales) and *Telephone* rising 74-67 (7,171 sales), Gaga – who made her chart debut a year ago this week – increased her weeks on the Top 75 in 2009 to 154 – a record for any artist in any year. She spent 90 weeks in the Top 40, and 253 weeks in the Top 200. It is no surprise therefore that she is the biggest singles artist of the year, with sales of just under 3m as primary artist, or just over 3m including her “featuring” credit on *Wale's Chillin'.*

Joe McElderry, who reached number one last week with *The Climb*, dips to number two, with his debut single selling a further 69,792 copies to take its 20-day tally to 716,358 – good enough for fifth place

in the 2009 rankings, which are topped by the aforementioned Lady Gaga's *Poker Face*, on sales of 882,059. A complete analysis of the 2009 rankings will appear in next week's *Music Week.*

After denying McElderry the Christmas number one, *Rage Against The Machine's Killing In The Name* fell to number two last week but now tumbles all the way to 40, with sales falling 83.9% to 11,034. It is the steepest slide from number two in chart history, beating the 2-33 slide of *Elvis Presley's* limited-edition reissue of *Crying In The Chapel* in 2005.

With new MP3 players and iTunes gift tokens popular Christmas gifts, singles sales soar 42.82% week-on-week to reach a new all-time high, at 4,220,989. It is only the second time they have been above the 4m mark, the previous occasion being over Christmas 2008, when they peaked at 4,028,841. It lifts 2009's singles sales to a record tally of nearly 138m.

Bad Romance's share of the singles market last week – just 1.81% – is the smallest ever for a number one. However, the market's overall buoyancy – albeit with download prices as low as 29p and cherry-picking of tracks hurting album sales – means that JLS's *Everybody In Love*

Sales statistics*

Last week	Singles	Artist albums
Sales	4,220,989	2,608,525
prev week	n/a*	n/a
% change	n/a	n/a

Last week	Compilations	Total albums
Sales	550,767	3,159,292
prev week	n/a	n/a
% change	n/a	n/a

Year to date	Singles	Artist albums
Sales	138,781,235	100,538,483
vs prev year	104,688,089	101,289,673
% change	+32.6%	-0.7%

Year to date	Compilations	Total albums
Sales	25,065,941	125,604,424
vs prev year	30,041,589	131,331,262
% change	-16.6%	-4.4%

Compiled from sales data by Music Week
* = Current OCC data is 'Week 53, 2009' – there was no corresponding 'Week 53' during 2008 hence unavailable data

scored the highest sale of the 21st century for a number 15 (28,449), while every record between 19 and 200 also secured higher sales than any previous occupant of those placings in the 21st century. All of the top 45 singles sold more than 10,000 copies – another 21st century high – beating the previous best set in the last week of 2008, and equalled in week 27 of 2009, when 38 singles sold in five-figure quantities. By contrast, in the chart for week 53 of 2004 – exactly five years ago – the number of singles to sell more than 10,000 copies was the lowest ever recorded – two.

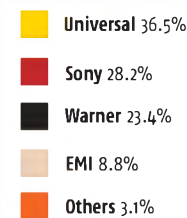
Even the number 75 single this week – *Beyoncé's Sweet Dreams* – sold 6,492 copies, easily beating the previous best for a number 75, the 5,688 copies that *Duffy's Warwick Avenue* sold to take anchor position 53 weeks ago. To put *Sweet Dreams'* achievement into even sharper contrast, it sold more copies last week than *Green Day's Boulevard Of Broken Dreams* sold when number six in the final chart of 2004.

Aside from the resurgence of some of 2009's biggest hits, and the mass departure of Christmas-related songs, there is little happening in the singles chart, though *Kesha's Tik Tok* rallies 10-4 (48,839 sales) to secure the highest placing of its nine-week chart career, while also passing the 300,000 sales plateau.

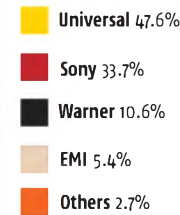
By the same token, *Florence + The Machine's* cover of *The Source/Candi Staton's You Got The Love* rebounds 31-13 (30,440 sales) to surpass the number 16 peak it scaled six weeks ago. Although *Rabbit Heart (Raise It Up)* remains *Florence's* highest charting single (number 12), *You Got The Love* has been something of a sleeper, and has accumulated more sales in a 17-week chart career. Its latest tally lifts it to 200,581, compared to *Rabbit Heart's* 167,244.

The only new release with enough sales to dent the Top 40 is *Take That*

ARTIST ALBUMS



SINGLES



by *Wale & Chew Fu*, which debuts at number 22 (21,577 sales).

While the singles market is at an all-time high, album sales are in decline, with sales of 47.13% week-on-week at 3,159,293. That is their lowest level for seven weeks.

In a close three-way fight for chart supremacy, *Susan Boyle's I Dreamed A Dream* sold a further 55,749 copies to raise its 41-day sales tally to 1,632,732 – enough for it to be crowned as 2009's biggest-selling album. Runner-up for the week and the year, *Lady Gaga's The Fame* sold 56,042 copies to raise its final 2009 tally to 1,388,964. Last

week's number one album, *Michael Bubl 's Crazy Love*, dips to number four with sales of 44,354 in the week and 1,197,421 for the year.

Beating *Boyle*, *GaGa* and *Buble* to the top of this week's chart, *Paolo Nutini's Sunny Side Up* explodes 15-1 on sales of 58,082 copies. That is the lowest tally for a number one album for 11 weeks and 19.4% below its previous week's tally but is still an excellent result for an album that previously topped the chart last June. Its resurgence is due partly to growing exposure for new single 10/10, which jumps 81-23 on the radio airplay chart this week and – more importantly – *Sunny Side Up's* starring role in several newly-started sales. Despite peak positions of 19 (*Candy*), 62 (*Coming Up Easy*) and 17 (*Pencil Full Of Lead*) for its previous singles, *Sunny Side Up* has been a Top 40 stalwart since its release, and has thus far accumulated sales of 810,459 copies. It seems certain to provide *Nutini* with his second straight million seller, following debut *These Streets*, which has sold 1,187,089 copies since its 2006 release. Another sale attraction, *Florence + The Machine's Lungs*, explodes 26-6 on sales of 50,215, lifting its career tally to 515,843.

Heading in the opposite direction, at some speed, *Michael Jackson's This Is It* soundtrack slides 16-46 but sells a further 9,213 copies to lift *Jackson's* 2009 album sales to more than 2.8m. Is he posthumously the biggest album artist of 2009? See our exclusive survey next week to find out.

Sales of 41,008 seal *Now That's What I Call Music 74's* sixth straight week atop the compilation chart, and raise its career tally to 1,003,404. The 2008 equivalent – *Now! 71* – had sold 964,219 copies at the same stage and has since raised its tally to 1,103,528. *Now! 74* is the 10th regular *Now* album to sell a million copies in the 21st century (from 30 releases).

Finally, please note that our analysis of Christmas week sales can be found online at <http://bit.ly/6M5F12>.

International charts coverage Alan Jones

Adrenaline rush for Boyle as she attains Def Leppard status

THE WORLD'S BIGGEST-SELLING ALBUM every week since its release, *Susan Boyle's I Dreamed A Dream* continues to impress, not least in the US where it breezes to another week at number one. The first album by a UK act to spend five weeks at number one since *Def Leppard's* (pictured) *Adrenalize* in 1992, it sold 510,000 copies last week, to lift its career tally to a healthy 2,968,000. It has performed better still in

Australia. In five straight weeks atop the chart there, it has sold upwards of 400,000 copies, including nearly 165,000 last week alone. Australia has 22m citizens and the US has 308m, making an equivalent US sale of 5.6m. In neighbouring New Zealand, actual sales stats are harder to come by, but *I Dreamed A Dream's* fifth week at number one there finds the album moving from octuple to nontuple platinum, indicating sales of 135,000.

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 PAOLO NUTINI <i>Sunny Side Up</i>	£4.98	£4.99	£6.49	£5.00
2 LADY GAGA <i>The Fame</i>	£8.98	£8.99	£11.99	£8.95
3 SUSAN BOYLE <i>I Dreamed A Dream</i>	£7.68	£8.99	£11.99	£7.68
4 MICHAEL BUBLE <i>Crazy Love</i>	£7.98	£8.99	£11.99	£7.98
5 BLACK EYED PEAS <i>The E.N.D.</i>	£6.98	£8.99	£7.99	£6.98

Sunday to Saturday, incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes. © Official Charts Company 2009.

The Official UK Albums Chart 27.12.09



This wk	Last wk	Wks in chart	Artist / Title (Producer)	Label / Catalogue number (Distributor)	
1	2	10	MICHAEL BUBLE Crazy Love Reprise 9362497077 (CIN) ★		
2	1	5	SUSAN BOYLE I Dreamed A Dream Syco 88697554542 (ARV)		
3	3	29	BLACK EYED PEAS The E.N.D. Interscope 2707969 (ARV)		SALES INCREASE ↑
4	4	50	LADY GAGA The Fame Interscope 1789138 (A&V) ★		SALES INCREASE ↑
5	5	7	JLS JLS Epic 88697564572 (A2★)		
6	6	7	ROBBIE WILLIAMS Reality Killed The Video Star Virgin CDV5064 (E) 2★		
7	10	4	TAKE THAT The Greatest Day: Take That Present The Circus Live Polydor 2723560 (ARV)		SALES INCREASE ↑
8	7	7	SNOW PATROL Up To Now Fiction 2720709 (ARV)		
9	11	6	WILL YOUNG The Hits 19 Recordings 88697584302 (A&V)		
10	14	9	CHERYL COLE 3 Words Fascination 272459 (A&V) ★		
11	8	4	WESTLIFE Where We Are 5 8869761272 (ARV)		
12	9	6	LEONA LEWIS Echo Syco 88697570012 (ARV) 2★		
13	13	7	ROD STEWART Soulbook 1 88697603432 (A&V)		
14	12	6	QUEEN Absolute Greatest Platinum Edition 3019152 (I) 2★		
15	15	30	PAOLO NUTINI Sunny Side Up Atlantic 2564688581 (CIN) 2★		
16	16	9	MICHAEL JACKSON This Is It Epic 8869766742 (ARV) ★		
17	17	2	AUCIA KEYS The Element Of Freedom 1 88697465712 (ARV)		
18	20	5	RIHANNA Rated R Def Jam 2725990 (ARV)		SALES INCREASE ↑
19	22	42	N-DUBZ Against All Odds A&M 2725229 (A&V)		SALES INCREASE ↑
20	18	9	THE SOLDIERS Coming Home Rhino 2564688743 (CIN) ★		
21	19	10	ALEXANDRA BURKE Overcome Syco 88697460232 (ARV) ★		
22	23	35	BETTE MIDLER The Best Of Bette Rhino 8122798297 (CIN) ★		
23	21	52	FLEETWOOD MAC The Very Best Of WSM 812276352 (A&V) 3★		
24	29	15	PIXIE LOTT Turn It Up Mercury 2700146 (A&V)		SALES INCREASE ↑
25	24	4	ANDREA BOCELLI My Christmas Decca 2720642 (A&V)		
26	32	25	FLORENCE + THE MACHINE Lungs Island 1797940 (ARV) ★		SALES INCREASE ↑
27	27	58	BEYONCÉ I Am Sasha Fierce Columbia 88697194922 (ARV) 3★		
28	25	4	COLDSTREAM GUARDS Heroes Decca 2712310 (ARV)		
29	26	8	FOO FIGHTERS Greatest Hits RCA 88697369211 (A&V)		
30	30	8	KATHERINE JENKINS The Ultimate Collection Decca 2709882 (A&V)		
31	41	6	RONAN KEATING Winter Songs Polydor 2720982 (ARV)		SALES INCREASE ↑
32	33	5	UB40 Best Of Labour Of Love Virgin CDV567 (I)		
33	39	12	MUMFORD & SONS Sigh No More Island 2716932 (ARV)		
34	43	46	LILY ALLEN It's Not Me It's You Regal 6942752 (E) 2★		
35	42	15	MUSE The Resistance Helium 3/Warner Bros 2564686625 (CIN) ★		
36	34	18	ROD STEWART Some Guys Have All The Luck Warner Brothers 8122798823 (CIN)		
37	54	54	TAKE THAT The Circus Polydor 1787444 (ARV) 6★2★		SALES INCREASE ↑
38	46	66	KINGS OF LEON Only By The Night Hand Me Down 88697327121 (A&V) 5★★		SALES INCREASE ↑

This wk	Last wk	Wks in chart	Artist / Title (Producer)	Label / Catalogue number (Distributor)	
39	40	14	MADONNA Celebration Warner Brothers 7599399819 (CIN) ★		
40	35	5	THE PRIESTS Harmony Epic 88697578532 (ARV)		
41	38	4	SEAL Hits Warner Brothers 9362496993 (CIN)		
42	31	5	CHRIS MOYLES The Parody Album Sony Music 88697605112 (A&V)		
43	37	7	DAME SHIRLEY BASSEY The Performance Geffen 2720780 (A&V)		
44	36	9	KATHERINE JENKINS Believe Warner Music 2564685674 (CIN)		
45	28	2	PAUL MCCARTNEY Good Evening New York City Hearmusic 7231884 (A&V)		
46	57	35	WHITNEY HOUSTON The Ultimate Collection Arista 88697177012 (A&V) ★		SALES INCREASE ↑
47	49	7	MILEY CYRUS Time Of Our Lives Hollywood 0000510702 (A&V)		
48	51	10	WHITNEY HOUSTON I Look To You Arista 88697100332 (A&V)		
49	47	6	THE CARPENTERS 40/40 A&M B1322302 (A&V)		
50	44	5	ENYA The Very Best Of Enya Warner Brothers 2564685226 (CIN)		
51	72	18	EMINEM Relapse Interscope 2703216 (A&V)		HIGHEST CLIMBER ▲
52	45	6	THEM CROOKED VULTURES Them Crooked Vultures RCA 88697619361 (A&V)		
53	58	82	LEONA LEWIS Spirit Syco 88697185262 (ARV) 9★2★		SALES INCREASE ↑
54	56	6	STEREOPHONICS Keep Calm And Carry On V2 2719775 (ARV)		
55	66	11	CHIPMUNK I Am Chipmunk Jive 88697594162 (A&V)		SALES INCREASE ↑
56	48	4	RHYDIAN ROBERTS O Fortuna Syco 88697596492 (A&V)		
57	61	29	KASABIAN West Ryder Pauper Lunatic Asylum Columbia 88697518311 (A&V) ★		SALES INCREASE ↑
58	62	7	BIFFY CLYRO Only Revolutions 14th Floor 5186561432 (CIN) ●		SALES INCREASE ↑
59	53	14	CLIFF RICHARD & THE SHADOWS Reunited BMI 6878752 (I)		
60	52	18	VERA LYNN We'll Meet Again - The Very Best Of Decca 2715983 (ARV)		
61	68	61	PINK Funhouse Laface 88697466492 (ARV) 3★		SALES INCREASE ↑
62	64	123	TAKE THAT Never Forget - The Ultimate Collection RCA 82876748522 (A&V) 3★		SALES INCREASE ↑
63	71	13	DIZZEE RASCAL Tongue N Cheek Dineen Slank 12STANK007 (PIAS)		SALES INCREASE ↑
64	63	9	PALOMA FAITH Do You Want The Truth Or Something Beautiful Epic 88697543532 (A&V) ●		SALES INCREASE ↑
65	67	15	JAY-Z Blueprint III Roc Nation 75678957733 (CIN) ●		SALES INCREASE ↑
66	55	3	30 SECONDS TO MARS This Is War Virgin CDV5299 (I)		
67	59	19	MICHAEL BUBLE Call Me Irresponsible Reprise 9362499987 (CIN) ★2★		
68	50	19	GEORGE MICHAEL Twenty Five Aegean 88697009002 (A&V) 2★		
69	60	5	JANET JACKSON The Best A&M 2725300 (A&V)		
70	Re-entry		MICHAEL JACKSON The Essential Epic 5204222 (A&V) 3★2★		
71	65	8	BON JOVI The Circle Mercury 2725165 (A&V) ●		
72	Re-entry		MICHAEL JACKSON Bad Epic 4502901 (A&V) 13★★		
73	Re-entry		ROBBIE WILLIAMS Greatest Hits Chrysalis 8668192 (I) 6★		
74	Re-entry		JAMES MORRISON Songs For You, Truths For Me Polydor 1779230 (A&V) 2★★		
75	Re-entry		PARAMORE Brand New Eyes Fueled By Ramen 7567893804 (CIN) ●		

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