

# MusicWeek



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## FEATURES

### CHRIS EVANS

MW catches up with Radio 2's main man as he celebrates a record-breaking year



## FEATURES

### STAR ATTRACTION

Why demand for production duo Stargate is bigger than ever



## REVIEW

### A LOOK BACK AT 2010

Plus the new artists to watch in 2011

Major bucks the downward trend as it enjoys big sales and chart success in final quarter

# Universal right on Q in final 2010 tally

## Labels

By Paul Williams

**UNIVERSAL HAS TAKEN FULL COMMAND** of the fourth quarter by defying a double-digit drop in the overall market to sell more artist albums than 12 months ago.

OCC data shows that up to last week the major had shifted 7.3m full- and mid-price artist album titles in the first 10 weeks of the quarter – around 69,000 more than over the equivalent period in 2009. This rise comes despite exclusive *Music Week* analysis that shows the overall market for artist albums has fallen off by 11.6% up to this point in Q4.

Take That's million-selling *Progress*, which was yesterday (Sunday) on course to spend a fifth straight week at number one, has unquestionably been the major's star attraction.

But Universal is also clocking up big sales numbers in the Christmas market with releases by acts including Black Eyed Peas, Bon Jovi and Rihanna (pictured).

These successes have resulted in Universal taking the massively important pre-Christmas market by the scruff of the neck with a 34.2%

artist album market share in Q4's opening 10 weeks, compared to 30.0% at this stage a year ago.

In the weekly chart market share covering the Top 75 artist albums chart, its lead has been equally convincing: it controlled 38.7% of sales in Chart Week 49 last week compared to 32.5% for second-placed Sony.

Universal's big lead this year is in sharp contrast to how Christmas sales stacked up in 2009, when it was almost neck and neck with Sony. Indeed, at this point in the quarter a year ago Sony was narrowly ahead of its big rival on artist album sales with around 30% of the market.

However, over the first 10 weeks of Q4 2010 Sony's share was 23.9% and it had sold 2.21m fewer artist albums than it did over the same timeframe in 2009.

In last week's artist albums chart Sony had four of the Top 10 albums, the same as 12 months ago. However, one big difference this year is that at this point in 2009 Sony had the runaway biggest seller with Susan Boyle's *I Dreamed A Dream*,

which had sold nearly 1m units in just three weeks.

Twelve months on it has slightly fewer titles across the whole of the Top 75, claiming 23 in last week's weekly chart, compared to 25 in the



Rihanna: number two in the singles and albums Top 75

equivalent chart in 2009 – although its festive hand has been strengthened by last week's release of the Michael Jackson album *Michael*.

Universal had 25 albums in last week's Top 75, down from 28 12 months ago, with Warner and EMI making gains on the big two.

Warner's Q4 artist album sales are also down on 2009, having sold 613,000 fewer full- and mid-price titles during the first 10 weeks as its market share fell from 15.9% to 15.1%. For the second Christmas

running Michael Bublé's *Crazy Love* is its leading album, albeit this time in an expanded version, while in the Top 75 a week ago it claimed 16 titles, up from 13 in the chart 12 months ago.

EMI remains in fourth place, but has narrowed the gap over Warner compared to Q4 2009 and, like Universal, had sold more artist albums in the first 10 weeks of the quarter than a year ago.

An additional 146,000 sales helped EMI to 14.2% of the artist albums market over this period, while in last week's Top 75 Robbie Williams and Katy Perry led nine EMI titles, up from seven in the chart from exactly a year earlier.

Typically, for Q4 the independents do not get much of a lock-in among the biggest sellers. However, the revival of Adele's first album 19 – thanks to the exposure of *Make You Feel My Love* on *The X Factor* – had helped XL Beggars by last week sell around 105,000 more artist albums in Q4 than in 2009. Demco (Daniel O'Donnell) also figured in last week's Top 75.

One notable characteristic of this year's Christmas market is the number of artists cropping up among the main sellers who were there in 2009. Black Eyed Peas Susan Boyle, Michael Bublé, JLS and Take That were in both last week's Top 10 and the Top 10 from 12 months ago, while Cheryl Cole, Rihanna, Westlife and Robbie Williams were in the Top 20 both years.

Overall, 2.8m fewer full- and mid-price artist albums were sold in the quarter up to last week compared to the same timeframe a year ago, while around 560,000 fewer compilations had been bought, representing a 10.7% year-on-year drop. As in Q4 2009, Universal heads up the compilations market, although second-placed EMI has narrowed its lead.

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# Syco holds the cards as Cardle reasserts X Factor's rule

**THE X FACTOR HAS REASSERTED ITS DOMINANCE** of the UK Christmas number one spot after this year's winner Matt Cardle outsold his nearest challenger by more than four copies to one with debut Syco single *When We Collide*.

The 27-year-old singer's renamed cover of Biffy Clyro's *Many Of Horror* sold 439,007 units last week, 334,520 more than Rihanna feat. Drake's *What's My Name* at number two.

Biffy Clyro's original version also cashed in, re-entering the OCC chart at number eight nearly a year after originally reaching number 20.

Cardle's runaway success on the chart kicks into touch various online campaigns intent on replicating last year's triumph for *Rage Against The Machine*, whose *Killing In The Name* kept 2009 X Factor winner Joe McElderry from the Christmas number one slot. The X Factor victor had claimed the festive chart crown in each of the previous four years.

None of the tracks subject to the various campaigns to stop the X Factor winner topping the Christmas chart came anywhere near matching Cardle's sales, although one of them, Trashmen's *Surfin' Bird*, entered yesterday's

(Sunday) chart at number three. The highly-publicised multi-artist *Cage Against The Machine's X Factor* protest 4'33" could only make it to number 21.

The X Factor's return to Christmas chart-topping form comes as a decision is awaited over which Sony Music UK labels will be paired with which of this year's finalists.

Although no formal decision is expected to be made about the future home of any of the competitors until January, one company insider notes that protocol within Syco dictates that any decisions on the future of the

runners-up only takes place once a label home for the winner has been decided.

"Syco has first refusal over who it wishes to sign to its stable, but it is thought that it will most likely take on representation of Matt and at least one of the other finalists," the insider notes, adding that due to the strength of the contestants this year there is a far higher chance all of the live-show finalists will win record contracts.

While Syco has taken on all the previous winners, 2008 runners-up JLS and Olly Murs, who came second last year, were subsequently signed to Epic.



# News

Listen to and view the tracks below at [www.musicweek.com/playlist](http://www.musicweek.com/playlist)

## The Playlist



### FEED ME White Spirit

Maustrap

Signed to Deadmau5's label, Feed Me is an exciting rising talent with a penchant for throbbing synths and relentless rhythms. (single, January 25)



### YUCK Holing Out

Fat Possum

New single from this band's debut album, Holing Out is a fuzzy, melody-rich slice of warts 'n' all guitar pop. (single, February 7)



### ALEX CLARE Up All Night

Island

This erratic production courtesy of Diplo and Switch paves an energetic path for Clare's soulful vocal on this adventurous debut. (single, January 10)



### PARADE Louder

Asylum

A cool, mid-tempo pop song, this is a strong start for the Asylum girl band who showcased their debut album in London last week. (single, February 21)



### SEA OF BEES Wizbot

Heavenly

The disarming lead single from Sea Of Bees' debut might just break your heart, but you'll immediately want to listen again. (single, February 7)



### JODIE CONNOR Now Or Never feat. Wiley

Polydor

Wiley brings added commercial punch to the debut single from this Polydor priority. (single, January 9)



### MAVERICK SABRE Run To The Roof

Mercury

The lead track on the Irish rapper's latest mix tape, Run To The Roof is a dynamic, no-holds-barred tune earning strong specialist support. (single, out now)



### DEADMAU5 Animal Rights

Virgin

Fresh from some of Deadmau5's biggest UK dates yet, Animal Rights is enjoying renowned life at commercial radio, now playlisted at Radio 1. (single, out now)



### FRANKIE & THE HEARTSTRINGS Hunger

Popsex/Wichita

Edwyn Collins-produced single from Frankie's forthcoming debut, Hunger starts the year well for a band on the rise. (single, February 21)



### REM Discoverer

Warner Bros

Peter Dinklage's guitar sounds dominate on this first taste of REM's new studio album. Fifteen albums in, they have still got swagger. (free download, available now)



## SIGN HERE

Sony/ATV has signed a worldwide publishing contract with former Crash frontman **Teemu Brunila**

As Guy Hands mulls decision about EMI, new buyer emerges

# BMG eyes rich EMI pickings

## Labels

By Paul Gorman & Charlotte Otter

**A SURPRISE NEW BUYER** has emerged as a leading candidate to acquire EMI's catalogue with BMG revealing it now wants to become a player in recorded music.

As buyers circle – amid reports that current owner Terra Firma is preparing to relinquish control of the beleaguered major to Citigroup Bank – BMG CEO Hartwig Masuch has confirmed his company's interest in EMI's back catalogue, rather than its publishing division.

In an exclusive interview with *Music Week*, Masuch states: "Integrating EMI's publishing would be tough, but if you look at the recorded side, it is a different story. We are increasingly moving into representing master catalogues and EMI is the iconic catalogue. We are more confident these days; it is no secret we are more interested in rights to masters than publishing."

BMG may also want to make a move on EMI sooner rather than later because it is understood that David Bowie's catalogue is up for renewal at the major next year with informed sources suggesting the singer/songwriter might want to follow acts such as Queen, The Rolling Stones and Paul McCartney out of the door.

The source adds much of Bowie's catalogue is "crying out" for the repackaging treatment and very little has been done with the works of other long-term EMI stars such as Kate Bush. "I'm not sure a lot of artists have confidence in EMI handling their catalogue," says the source.

Masuch, who oversaw the recent £107m acquisition of Chrysalis Group and has made no bones about his ambitions to build an empire in the UK, unveiled his plans amid reports that Terra Firma's controversial chairman Guy Hands is relenting to pressure from investors to hand control of EMI to Citigroup in return for the bank wiping clean its £2.5bn debt slate.

If this happened, analysts believe the most likely scenario is Citigroup breaking up EMI and selling it in the new year. Until Masuch declared BMG's hand, it was expected that EMI's most likely buyer would be a partnership of private-equity firm Kohlberg Kravis Roberts (which also owns BMG Rights Management in partnership with Bertelsmann) and long-time EMI suitor Warner – with the spoils split; publishing going to KKR and the recording interests merged with Warner.

Alongside its blue-chip catalogue, EMI's strong performance in 2010 has made it an increasingly attractive proposition for bidders. So far this quarter it has

Several potential buyers have EMI in their sights should Terra Firma relinquish control



increased year-on-year artist albums market share in the UK from 12.0% to 14.2% on the back of such solid albums as Katy Perry's Teenage Dream and Robbie Williams' greatest hits, which have both sold 400,000-plus copies in the UK. Add to those Tinie Tempah's Disc-Overy, which is one of the biggest-selling debut albums of 2010 with 300,000-plus sales and Eliza Doolittle's eponymous debut (250,000).

With such US successes as Katy Perry and Lady Antebellum, EMI's year has been topped off with the 2m iTunes/Beatles downloads sold in the first week which have reinvigorated sales of such catalogue as the remastered Red and Blue.

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The man who might sell the catalogue: BMG would like the chance to take on the David Bowie catalogue before his EMI deal expires



## Songwriter Fletcher to succeed Ellis Rich at PRS

**GUY FLETCHER OBE** has been appointed as the new chairman of PRS for Music, following the retirement of Ellis Rich from his six years in the role.

The songwriter – who has penned hits including Elvis Presley's The Fair's Movin' On and Louise Mandrell's Save Me – will take the post for three years starting from January 1.

Fletcher says his new position will see him working closely with PRS for Music's fellow collection societies in London and meet as many as I can when I go to Midem in January. One third of PRS for Music income comes from outside of the UK and it is essential that the organisation maintains a good relationship with our fellow societies."

As founding director of British Music Rights (the predecessor of UK Music) and as former BASCA chairman, Fletcher has led many campaigns against the erosion of composers' rights and he maintains that throughout his years in the industry, PRS for Music has always been extremely helpful and

supportive towards songwriters and composers.

He highlights the importance of his new role in continuing that support to PRS for Music members, and pledges to work hard to maintain the traditions put in place by Rich, including the organisation's publisher and songwriter lunches, to ensure the society's relationship with its members is upheld.

"As part of this I will also make sure that all our services are regulated and maintained – making us more accessible to members," he adds. The PRS Board has also appointed Paulette Long as deputy chair (publisher) for a two-year term beginning at the start of next year. Mick Leeson continues his second term as deputy chair (writer).



## GIG OF THE WEEK

**Who:** Kings of Leon  
**When:** Tuesday, December 21  
**Where:** The O2  
**Why:** Their first UK date since the release of their latest album, this show is sure to be a brilliant return

In-depth study indicates illegal downloading is running riot among UK consumers

# BPI warns against unchecked piracy

## Online

By Robert Ashton

**THE ECONOMIC, CULTURAL AND SOCIAL CONSEQUENCES** of allowing piracy to run riot has been laid bare by a hard-hitting BPI report which shows there are now 7.7m people regularly downloading illegal music in the UK.

With what is claimed to be the most robust, comprehensive and sophisticated study of consumer trends and behaviour around digital music, the BPI has unearthed a staggering array of statistics and data to back its argument that illegal downloading is out of control: more than 1.2bn music tracks illegally downloaded this year; non-P2P downloading on the rise; and nearly a quarter of the online population using P2P.

"2010 was the year when the digital market came of age. The Beatles were the last of the major hold-outs; now there are very few major artists who aren't available online. But piracy is going up, the use of cyberlockers and MP3 search engines is increasing substantially," says BPI chief executive Geoff Taylor, who insists the heat needs to be turned up on illegal downloaders.

His comments are endorsed by Harris Interactive research director Steve Evans, one of the authors of the Digital Music Nation 2010 report. Despite there being a very good awareness of the 67 legal services operating in the UK, Evans reports that 46% get unauthorised downloads from P2P with 54% sourcing illegal music from MP3 search engines or cyberlockers.

Frequency of use is also cause for worry – it is up for all sources of illegal music (see table) with nearly a 30% net gain for search engine usage.

This delivers the shocking figure

that 7.7m people are downloading music illegally in the UK – higher than previous estimates. It also means somewhere around 100m tracks are downloaded illegally each month. Evans adds, "This is a real issue. This has become a habit. More needs to be done to deter this activity because it is already ingrained and is particularly worrying in a year when there has been so much news about the issue."

The music industry's strategy of dealing with the illegal downloaders is struggling to cope. Even the threat of action when the Digital Economy Act begins working next year has only deterred 12% of people who have quit using P2P. "Yes, we've done a good job of driving awareness of legal services, but illegal awareness is still high and the use of illegal services outstrips many legal services," Taylor says.

The BPI will continue to help grow the market by encouraging new online services – its recently-launched Innovation Panel is continuing to talk to ISPs and other companies about these – and is also planning to reboot the Music Matters campaign in 2011. It also continues its ongoing education campaign about the consequences and risks of illegal filesharing.

But Taylor concedes that these on their own cannot wipe out illegal activity. The DEA is also needed. But with the underlying code for the DEA still snagged up with Ofcom and the Department of Business Innovation and Skills, the BPI and others fear the legislation might not become operational much before winter 2011.

This means potentially another £1bn-plus lost to illegal downloads. "We are concerned about the amount of time it is taking. It could be months before there is any action on the ground," he says, adding

## Usage trend over the last six months

Source	Use more	Use less	Net
Overseas MP3 sites	49%	13%	+36
MP3 search engine	45%	17%	+28
Cyberlockers	38%	23%	+15
P2P	35%	28%	+7

Source: Harris Interactive/BPI Digital Music Survey

there is a big role for ISPs to help fight against unauthorised non-P2P downloading by blocking sites and steering people to legal sites.

Taylor adds without this action there will be significant consequences for the UK's economy because the illegal activity will stunt the growth of the fastest-growing sector of the economy, will threaten jobs and the digital entertainment will be deprived of investment – meaning poorer services for customers.

But Taylor also points out that left unchecked the illegal music market will crush Britain's cultural influence in the world with fewer new bands being signed.

There are also social ramifications, he argues. "People deserve to be paid for their work and stealing is wrong," he says. "These concepts lay underneath our society so we need to think of the long-term social consequences."

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## Viewpoint Geoff Taylor, BPI CEO

“Over the last five years, the legal digital music market has been an online innovation success story. There are now 67 legal digital music services operating in the UK.

Many music fans have embraced these services. Since 2004, more than 500m single tracks have been bought legally. Digital albums have also proved themselves a successful format and now account for almost 20% of all albums sold.

These achievements are dwarfed, however, by the widespread availability and use of illegal services. During 2010, three quarters of all music tracks digitally acquired in the UK were downloaded illegally.

Digital piracy is putting many thousands of jobs under threat and is holding back innovation and investment in the new sector of digital content services. Unless decisive action is taken quickly to create a properly functioning marketplace for digital entertainment, the UK cannot expect to remain a major global creative hub.

Through proportionate, education-led measures – such as those passed by Parliament in the Digital Economy Act – not only do we give our music the chance to flourish, but we will spur on digital innovation and investment.

If we falter and lack the courage to act, we risk creating a serious cultural deficit in the UK. The voices of a generation of new bands and artists simply won't get signed and won't be heard. We will have abandoned values that matter. We will be the poorer for it.”

## Machine Management digs for Goldfrapp

Machine Management is ending 2010 with a big new addition to its client base after taking on Mute/EMI act Goldfrapp.

The duo of Alison Goldfrapp and Will Gregory join a roster already comprising the likes of Mika, Friendly Fires,

Alphabeat and Sunday Girl, having received two nominations earlier this month at the 53rd annual Grammy Awards. They are shortlisted for best electronic/dance album for Head First

and best dance recording for Rocket where their competition in both categories includes fellow British electronic duo La Roux.

"We were recommended to them by a variety of people: Mute, their lawyers, their press people who said, 'You should speak to Machine Management,'" notes the company's managing director Iain Watt, who becomes Goldfrapp's manager.

Watt says the pair, who were previously managed by Basement Jaxx manager Andrew Mansi and before that by Tony Crean and Dave Harper at Midnight To Six, will be writing and recording next year while he wants

to use 2011 to raise the profile of Goldfrapp.

"We're looking forward to working with the band, focusing on their catalogue of music, artwork and videos and reminding people of the fantastic records they have made," says Watt who will be working alongside his Machine Management colleague Molly Hawkins on Goldfrapp.

The Mute act's fifth studio album Head First reached number six in the UK in March this year and has to date sold 70,000 units domestically, according to the OCC. Sales of their most successful album in the UK, 2005's Supernature, are around the 500,000 mark.

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Production duo Stargate are ever more in demand. So just what makes this hit-making package so special?

# News

## Editorial Paul Williams



THE CREATIVE INDUSTRIES have long been a huge UK success story. But it is all too easy to take them for granted.

With that in mind, two warnings were fired last week – one from the music industry itself, the other from an independent think tank – that unless urgent action is taken Britain's leading position globally in the creative sector could be put under serious threat.

For those in this industry who regularly think about such matters none of this will come as anything new, but what we also got last week was further confirmation of how our politicians are recognising more and more that if they want the UK's creative industries to continue to thrive and expand they cannot simply sit on the sidelines hoping it happens. They must take supportive action.

Shadow Culture Secretary Ivan Lewis clearly understands that, evidenced by his call last week for the Coalition Government to create a

## We need our Government to help propel the UK's creative industries

cross-Government group of ministers led by Business Secretary Vince Cable and Culture Secretary Jeremy Hunt to push the creative industries agenda.

It is an idea that sat large in UK Music's own manifesto published earlier this year and the fact it has now been picked up by a front-bench politician shows just how effective our industry has become in lobbying Westminster. It also demonstrates there is now an acceptance within these circles that music and the other creative industries have to be properly backed by Government, rather than with just a few supportive soundbites.

The pressing need for Government action was further underlined by the publication last week of reports by both the BPI and The Work Foundation, one covering illegal downloading, the other the wider significance of what could happen to the creative sector if our politicians just sat back and did nothing. The Work Foundation report, *A Creative Block? The Future of the UK Creative Industries*, was particularly bleak, spelling out in no uncertain terms the many threats facing this sector, including competition from other countries whose governments are more inclined to give financial support to their own creative industries than ours.

"Without urgent action, international competitors will be fast to catch up," warns the think tank's executive vice chair Will Hutton, a message our Government must take on board if it is sincere about making the creative sector one of its key drivers in trying to reshape and expand the UK's economy.

It also must take note of the BPI's *Digital Music Nation 2010* report, also out last week, which issued a timely reminder to the public, politicians and others that illegal downloading is a problem that is not going away and something must be done about it.

However, beyond the stats in that report, this year's fourth quarter is telling its own story about how tough it is for the industry right now with album sales currently more than 11% down on the same period last year.

Those are the kind of percentage drops we have come to expect for several years from the US, not the UK whose declines up until now have been far gentler. But this sudden steep fall only makes it clearer why we cannot assume the success of the UK's music and other creative industries will automatically continue and why, if the Government really thinks we matter, it needs to look at Ivan Lewis's proposal very seriously.

It has been another tough year for the music industry, but now, for most of us, there is a chance for a breather – and that includes *Music Week*. We are taking our traditional break after this issue and will be back out on January 4. Have a great Christmas and we wish you all the best for 2011.

Do you have any views on this column? Feel free to comment by emailing [paul@musicweek.com](mailto:paul@musicweek.com)

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

Does the closure of Sky Songs signal the death knell for ISP music subscription services?

YES 65% NO 35%

### THIS WEEK WE ASK:

Will 2011 be a strong year for breaking UK talent?

To vote, visit [www.musicweek.com](http://www.musicweek.com)

New York HQ and US distribution deal for label group

# Atlantic crossing to give Co-Op artists global stage

## Labels

By Gordon Masson

CO-OPERATIVE MUSIC IS OPENING a US office which will enable its labels to offer worldwide deals to artists for the first time.

The European label group has agreed a deal with Downtown Music and Fontana Distribution to provide it with headquarters in New York and readymade labels services to tap into North America.

Co-op is in the process of appointing a label manager to run the US venture in partnership with the London head office. New York media specialist Girlie Action will handle all marketing, label management and PR.

Co-operative Music managing director Vincent Clery-Melin says: "We have been operating in Europe for six years and in the UK for three, but we've never tackled the United States before because we wanted to make sure we put the right structure together that artists and managers



would be happy with." Clery-Melin adds the first mission with the

New York office will be to allow the group's indie labels to sign artists for worldwide deals; previously they have been limited to licensing deals.

The first acts to benefit from the new outpost will be V2-signed French act Yelle and Heavenly Recordings' Edwyn Collins (pictured), who will have their albums released in the US in March. Paris-based electronic duo Jamaica also

signed to V2, are scheduled for an April album release date.

Clery-Melin adds he is aiming for around 10-15 new album releases during 2011. He adds, "It's important for us that we control how things like marketing budgets are spent, as well as when the records are released. We know that with Downtown and Fontana we have fantastic partners who can work together on that with our labels."

Among the labels that Co-Op represents in Europe are Bella Union, DFA, Heavenly Recordings, Moshi Moshi, V2 and Wichita, releasing records by the likes of Fleet Foxes, Interpol, Mumford & Sons and Two Door Cinema Club.

Co-op has been operating in Europe for five years, initially as an independent label as part of V2 Music Group and since 2007 as a division of Universal Music Group International. It has an international network with staff in 14 territories around the world.

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# Early birds evade festival VAT rise

EARLY BIRD TICKETS for next year's festivals are close to selling out with Britain's festival organisers employing a variety of new marketing strategies to shift their allocations.

With some festivals pushing tickets at 2010 prices ahead of next month's VAT rise and other week-enders naming their headliners well in advance, early bird tickets are selling faster than previously.

When Glastonbury Festival's tickets went on sale in October, the entire 140,000 allocation sold out within four hours. Early bird pioneers T in the Park, which placed next year's passes on sale the day after the curtain came down on their 85,000-capacity event in July, sold out their initial batch immediately. A follow-up sale of tickets put on sale in early December has also been snatched up.

Elsewhere, V Festival closed its pre-sale in early December, while Bestival and Camp Bestival are offering an innovative four-month payment plan option to entice fans to part with their money.

"Despite the rubbish weather and the gloomy forecasts for next year's prospects in the economy, both our shows are selling faster

than ever," says Bestival and Camp Bestival promoter Rob da Bank. "We never relax until the last one is sold, but so far so good."

Detailing his strategy, T in the Park promoter Geoff Ellis says, "A few years ago, we began using a staggered on-sale model which has served the event and audience well, as we're giving the fans more than one chance to buy and at different times of the year."

One event not to adopt early bird marketing is the Isle of Wight Festival, which next year celebrates its 10th anniversary since reviving. However, despite a price hike from this year's £160 to £175, promoter John Giddings says ticket sales are brisk.

"The only reason we haven't sold out is that some tickets are still in the hands of the ferry and bus companies," he says. "Demand is bigger than it's ever been: we've never been in a position before

where we're close to being sold out before Christmas."

Other events that have started confirming line-up details earlier than usual include hard rock events

"Demand is bigger than ever, we've never been in a position before where we're close to selling out by Christmas"

JOHN GIDDINGS, ISLE OF WIGHT PROMOTER

Download (System Of A Down, Linkin Park, Avenged Sevenfold and Rob Zombie) and Sonisphere (Metallica, Slayer, Megadeth and Anthrax).

Those moves are welcomed by See Tickets chief operating officer Rob Wilmshurst.

He says, "There is certainly no recessionary issues with festivals. They remain great value for money."

Wilmshurst believes other initiatives, such as Vodafone offering customers advance tickets for a number of festivals, is also helping drive sales.

Among the festivals that Vodafone VIP subscribers are being offered access to are Hard Rock Calling, Wireless, Isle of Wight, Global Gathering, Download, Escape Into The Park, Latitude, Leeds, Reading and The Big Chill.

## ON THE WEB

www.musicweek.com

- OCC extends charts apps for Apple devices
- Eminem royalties ruling appealed
- Pink Floyd keep control

UK Music's quest for 'joined-up' Government strategy adopted by Ivan Lewis

# Focus on creative industries edges closer with shadow minister push

## Politics

By Robert Ashton

**UK MUSIC IS CLOSE** to ticking off another of the seven key recommendations it proposed in its Liberating Creativity Manifesto as Shadow Culture Secretary Ivan Lewis begins to press the Coalition to create a cross-Government group of ministers to push the creative industries agenda.

Lewis could have been quoting from UK Music's 46-page manifesto, published earlier this year, when he told the Work Foundation last week that leadership which recognises active "joined-up" Government strategy and policy can make the difference between Britain's creative industries generating jobs and growth or falling behind.

Lewis suggested that Government bring together the DCMS, Department of Business and Innovation, Treasury and Education ministers - who each has an input on the future of the music and creative industries - with top execs from the UK's creative sector, including music, film and games.

Lewis suggested the group should be jointly chaired by Business Secretary Vince Cable and Culture Secretary Jeremy Hunt and should produce an action plan by next summer designed to underpin the creative industries over the next decade.

"It needs to be chaired at cabinet level otherwise it won't achieve anything in Government," says Lewis, who adds that the DCMS, which has one of the biggest stakes



The clock is ticking: Ivan Lewis stresses UK PLC's advantage could be lost without Government support



Alliance: UK Music CEO Feargal Sharkey with Culture Secretary Jeremy Hunt

in the music industry, is not always the most influential within Government. "So if Government is serious about the growth of creative industries then the group needs to be at the heart of it."

Lewis also suggests there is no point having a group unless they have an action plan to work to. The Shadow Culture Secretary suggests one and believes it should:

- provide a UK and EU regulatory framework that is fit for this new era of format convergence;
- give clear and robust intellectu-

al property rights in the UK and EU;

- give clarity about accountability and project management for broadband roll-out
- provide access to finance for start-ups and innovation
- decide tax policy in the context of global competition

Lewis adds he and his party are willing to play a part in the cross-party group and will continue to put pressure - through parliamentary questions and debates - on Hunt and his colleagues to establish it. And he concedes the group will need to be established around January if it is to have any chance of delivering change by summer.

He adds, "I am proposing a tangible way of providing another 10 years of growth for UK PLC because it will be a tragedy if we lose the advantage we now have with the creative industries."

The move by Lewis follows a recent appearance at a BIS select committee by Minister for Business and Enterprise Mark Prisk and UK Music chief executive Feargal Sharkey when Prisk

said the Government would be "open to looking at how [it] can develop forums" to work across an industry.

Sharkey's group had posited the idea for a creative industries forum at Cabinet level in March with the publication of its Creating Liberty manifesto.

Sharkey, who would be an obvious candidate to join the cross-party group, says the comments by Lewis now demonstrate "a lot of people are getting in the same head space" around the idea of a cross-party committee.

Lewis's plea to the Government came as The Work Foundation published a new report that suggested the economic benefits of the UK's creative industries were at risk.

A Creative Block? The Future of the UK Creative Industries warns that the UK creative industries are under threat from a combination of recession-induced cuts, the global trend towards digitalisation and other countries whose governments are pouring more resources into their own creative industries.

The report asks for a number of Government interventions including increased support for investment in creative industries research and technology innovation and consistent messages on policy.

Work Foundation executive vice chair Will Hutton says "Without urgent action, international competitors will be fast to catch up - particularly the technology-savvy economies in Asia which haven't experienced recession."

robert@musicweek.com

## News in brief

• **Nokia** has extended its patent dispute with Apple by filing 13 new complaints with authorities in the UK, Germany and the Netherlands. The Finnish mobile company claims Apple infringed patents it held relating to, among other things, touch-user interface, caller ID and on-device app download stores. Nokia first filed an infringement suit (relating to 24 separate patents) against Apple in the US in October last year, claiming these patents were filed more than a decade before the launch of the iPhone in 2007.

• **Island artist**

**Jessie J** (pictured), whose debut single Do It Like A Dude has racked up 2m YouTube views - is the



fourth female artist in a row to be voted the Brits Critics' Choice. The Brit School alumnus, real name Jessica Cornish, follows Adele, Florence Welch and Ellie Goulding and will perform at the Brits nominations event at Indigo2 on January 13.

• **Alex Luke** is leaving his post as iTunes' director of global music initiatives to take on the role of executive VP of A&R at EMI's Capitol & Virgin Label Group. He will be based in Los Angeles and will report to Capitol & Virgin Label Group president Dan McCarroll.

• **PRS for Music** is to keep production music rates for 2011 at the same price as the fees in 2010. In addition to the price freeze, the society is looking to revamp the online application and payment process by the end of January.

• **Chrysalis PLC** increased normalised profits for the second year running in its preliminary results for the year ending September 2010. Consolidated NPS increased by 24.6% to £16.7m in 2010, while revenue rose by £6.9m to £69.8m thanks to strong releases by artists including Rumer, Cee-Lo Green and Bon Iver.

• Reading's Madejski Stadium will host the third annual **Crime at Major Music Festivals Conference** on

January 20, as the country's biggest summer gatherings discuss plans to make their events safer in 2011.

Organised by Festival Republic managing director Melvin Benn, the conference will gather festival promoters, security companies and police forces to talk about their successful crime prevention campaigns during 2010 and explore ways of stepping up those initiatives in the year ahead.

• In last week's *Music Week*, an article on The Agency Group partnering with The Gersh Agency stated that Ray Davies is a client of The Agency Group. We would like to note that the Kinks' frontman is represented by the Asgard Agency for the world, excluding North America, where he is repred by The Agency Group.

# Mainstream move sees Gigwise overtake NME

**ONLINE MUSIC MAGAZINE** Gigwise has overtaken NME.com as the country's most-visited music news site, according to new figures from market researcher comScore.

In its latest figures covering October, comScore logs 43.4m unique visits to more than 60 sites. Gigwise ranks at 20, with 628,000 visitors, two places ahead of BBC Music with 525,000 and three in front of NME.com with 522,000.

Gigwise editor Jason Edwards, who assumed his current position in June, attributes his site's accel-

eration ahead of NME.com to greater coverage of mainstream artists. "In the summer we made a conscious effort to focus on news, particularly from the festivals, since live was already one of our strengths," he says.

"We also worked hard to accommodate more mainstream artists so that we could build on interest in indie acts such as Esben And The Witch and cover the likes of Lady GaGa. As a result we witnessed a gradual climb over the summer months, and users appear to have stuck with us."



A spokesman for IPC Ignite, which operates NME.com, declined to comment. The publisher gauges its results by the six-month figures collated by ABCE, to which Gigwise does not subscribe.

The comScore survey also shows that VEVO is the most visited site with 11m visitors with MTV Networks second with 9.2m.

Spotify is in fifth place with 2.4m unique visitors, Myspace Music comes in at ninth (1.26m), Live Nation at 15 (816,000) and Guardian Music at 16 (731,000).



# News diary

## Distributor opening times

	Dec 22	Dec 23	Dec 24	Dec 25	Dec 26	Dec 27	Dec 28	Dec 29	Dec 30	Dec 31	Jan 1	Jan 2	Jan 3	Jan 4
Absolute	🟡	🟡	🟡	🟡	🟡	🟡	🟡	🟡	🟡	🟡	🟡	🟡	🟡	🟡
ADA	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢
Arvato	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢
Cargo	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢
Cinram	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢
Discovery	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢
EMI	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢
Harmonia Mundi	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢
Nova	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢
PIAS UK	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢
Plastic Head	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢
Proper	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢
Select	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢
Shellshock	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢
SRD	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢	🟢

🟢 = normal hours    🟡 = half day    🟠 = closed

## ON THE WEB THIS WEEK

**BPI WAKES UP THE NATION**  
**John H Woods:** "How many people heard these tracks for 'nothing' – ie on the radio or TV? Maybe they should be counted as lost sales, too. Illegally downloaded tracks, however unacceptable, are not 'worth' 79-99p per track. If – and it's a big if – illegal downloading could be stopped, they would not convert 100% into sales."  
**Mark Taylor:** "Record Companies: The internet is here and it's not going away any time soon, might be time to start thinking about changing your business model rather than desperately clinging on to the good old days where you could still charge £16.99 for a CD"  
**Paul Kinder:** "Surely this cannot go on. The industry has to come to terms with the new order. We have to make music available very cheaply. The sooner we can offer a download or streaming model for between £3 and £5 a month the sooner we will see a reduction in piracy"

## Dooley's Diary



### Booze, blowouts and binges: happy Christmas from Dooley

**MAYBE IT'S JUST US**, but has the Christmas party spirit returned to December with fiery vengeance this year? Management firms, online retailers, PR companies and even record labels were lining up the drinks in the name of a good party over the last week, among them **Murray Chalmers, MBC, DawBell, Westbury Music and Notting Hill Publishing**. However, it was the **PRS for Music board Christmas party** – which marked Ellis Rich stepping down from his position as chairman, which got tongues really wagging. The standout moment of the evening, Dooley is reliably informed, came from glam rocker **Trindy and her two Diamond Dog Dancers** (known as Angel and Gracie) who prowled round the stage in leather hotpants, chains and fishnet tops much to the delight of spectators. Watch and learn people – suddenly it seems that a round of warm pints and a bag of crisps doesn't cut the mustard any more in terms of a rollicking good night...Also in the running for best festive do must be the **MPA Christmas lunch** last Friday when Universal Edition director **Ben Newing** was presented with the Gold Badge Award by MPA chairman Nigel Elderton. According to a speech read out on behalf of composer Harrison Birtwistle, Newing has "emerged through the years from the trials and tribulations of music publishing – like the boy on the burning deck, clutching the rigging of the good ship UE London".



Luckily for the MPA, Newing managed to escape unscathed from this ordeal, and even took time out to pose for a picture, badge in hand, alongside a very proud Elderton (right)... Meanwhile, back at UK Music's offices Feargal Sharkey was quite possibly reviving his solo hit *You Little Thief* after some blighters stole the office Christmas tree... For those doing their best to avoid the festive cheer, you couldn't have done better than **pay a visit to your local branch of Carphone Warehouse** last week where the nation's new favourite rapper **Tinchy Stryder** and his pals were hanging around creating remixes of all his top hits on an iPad and wowing customers. Unfortunately, Dooley was so keen to attend he **went along to the wrong shop**, and ended up updating his contract and purchasing a new phone charm. There's always next time... It's been a busy few days for **Island singer-songwriter Jess Mills** who inked a publishing deal with Warner/Chappell this week. She even took time out to pose for a pic.. Pictured (l-r) Mark Waring (Warner/Chappell), Marc Sheinman



(manager), Jess Mills, Richard Manners, Phil Christie and Rebecca Coleman (all Warner/Chappell)... Now, let us all spare a moment to think about the **son of Pink Floyd's David Gilmour** and his attempt at self-promotion at the student protests earlier this month. Much has been written about the young man's antics, but our personal favourite caustic snippet of commentary comes from *The Times'* **Julie Burchill**, who when responding to Gilmour Jr's claim that he didn't know what The Cenotaph represented, she wrote, "What's the bet he thought THE GLORIOUS DEAD was the name of a band?" Right on sister... This week also saw Dooley being **quietly impressed by French rockers Tahiti 80**, who have named their new album after a quote from *Music Week* contributor Paul Gorman's book *Reasons To Be Cheerful* about radical artist Barney Bubbles. The young rockers' record's title *The Past, The Present & The Possible*, released by the band's own label Human Sounds, comes from a sentence in the introduction to the book by Factory designer Peter Saville...The late **"Bumps" Blackwell**, legendary A&R/producer for Speciality Records in the Fifties,



would take a jaundiced view of his boss Art Rupe being received into the Rock 'n' Roll Hall of Fame. Responsible for **landmark hits by Little Richard** et al, the poorly-rec-ompensed Blackwell memorably summed up the music industry as "run by drug addicts and shoe salesmen"... **Comeback king Leonard Cohen** must be the hardest-working septuagenarian in the music business. After a three-and-a-half-year world tour during which he performed 250 gigs to a **combined audience of around 1m people**, the former poet was given a nice plaque as a reward for all his effort. During his two shows at The Colosseum in Caesars Palace Cohen was handed the plaque by AEG Live president international touring Rob Hallett (pictured)...And finally, on a serious note, *Music Week* would like to extend our warmest wishes to the UK staff of *Billboard* after the New York-based publication decided to close its international bureau. There has always been a friendly rivalry between the two magazines – indeed a number of *Music Week* staff are former *Billboard* employees – so it is particularly sad to hear about the publisher's decision and we'd like to wish all our friends and colleagues in *Billboard's* London office the best of luck in all their future endeavours...

# REVIEW • 2010

## Staff cuts

ROBERT ASHTON



### Albums of the year

- 1 Sleigh Bells:** Treats (Mom+Pop/NEET)
- 2 These New Puritans:** Hidden (Domino)
- 3 LCD Soundsystem:** This Is Happening (DFA)
- 4 MIA:** MAYA (XL/NEET)
- 5 Various:** Black Hole compilation (Domino)



### Tracks of the year

- 1 Sleigh Bells:** A/B Machines (Mom+Pop/NEET)
- 2 MIA:** Born Free (XL/NEET)
- 3 Human League:** Night People (Wall Of Sound)
- 4 Warpaint:** Undertow (Rough Trade)
- 5 Prinzdom Dance School:** Seed Crop Harvest (DFA)

### Gig of the year

**Lee Scratch Perry:** Sunset Junction

### Tip for 2011

One/4

## Staff cuts

CHRIS BARRETT



### Albums of the year

- 1 The National:** High Violet (4AD)
- 2 I Am Kloot:** Sky At Night (Shepherd Moon)
- 3 Afrocubism:** Afrocubism (World Circuit)
- 4 Arcade Fire:** The Suburbs (Mercury)
- 5 Caribou:** Swim (City Slang)

### Tracks of the year

- 1 The National:** Anyone's Ghost (4AD)
- 2 Sufjan Stevens:** Djohariah (Asthmatic Kitty)
- 3 Caribou:** Sun (City Slang)
- 4 Gruff Rhys:** Shark Ridden Waters (Ovni/Turnstile)
- 5 Cee Lo Green:** F\* \*k You (Warner)

### Gig of the year

**Ennio Moricone:** Royal Albert Hall

### Tip for 2011

Chapel Club

## Month-by-month in 2010

### JANUARY



HMV Group directors back a £46m takeover of **Mama Group...** **Lucian Grainge** receives an OBE in the New Year Honours... Former Sony Electronics executive **Robert Ashcroft** is appointed PRS for Music chief executive... **Chris Evans** moves into Radio 2 breakfast slot and **Simon Mayo** to drivetime as **Jonathan Ross**

announces he will exit the BBC when his contract runs out in July... **Glee** starts to take a grip on the UK singles chart... **Vampire Weekend** gives XL a first ever US number one album... Universal leads the **Brit nominations** with 25 nods... Radio 1 to reveal **OCC midweek** sales flashes for the first time... **Best Buy** prepares to launch in the UK... Artists use **Midem** to attack the industry for not embracing digital quickly enough... **Simon Cowell** and **Syco** announce new joint-venture company focused on music, TV, film and digital content... **Impala** sets out a 10-point proposal to include "transfer" fees for acts moving from indies to majors... Minority shareholder **Liberty Media** throws curveball in **Live Nation/Ticketmaster** merger plan...

### FEBRUARY



Fears rise about **Terra Firma's** EMI ownership after it is announced the major's pre-tax losses grew for the year to March 31 2009, although its record division's operating profit is triple... **We7** registers a new Apple app to spearhead its advance in the subscription market... **Heavenly** signs a

long-term licensing deal with Co-operative Music... **Ian Ramage** exits Sony/ATV... **Rajar** reveals **Terry Wogan** ended his Radio 2 breakfast show tenure with record figures... **Lucian Grainge's** long-expected elevation to become Universal's global CEO is announced... EMI's **Elio Leoni-Sceci** tells Music Week he is not concentrating on the company's debt... Universal veteran **Bill Holland** joins Warner... **Imagem** acquires the worldwide administration rights to the **Rodgers & Hammerstein** catalogue... **UK Music** demands an apology from the BBC over "biased" reporting on The Culture Show about the Digital Economy Bill... **Florence Welch** and **Dizzee Rascal's** Brits duet debuts at number two on the OCC chart after the ITV1 show attracts nearly 6m viewers... **Simply Red** are announced as **Tesco's** first album exclusive... The industry begins to rally after news leaks of plans to close **6 Music** and the BBC Asian Network... **Andrew Lloyd Webber's** Universal deal is extended...

### MARCH



**MTV UK** relaunches six channels... **AIF** announces festival twinning programme... Sony Music says it is abandoning **CD promos**... **Charles Allen** is appointed executive chairman of EMI Music, after shock departure of **Elio Leoni-Sceci**... **Taio Cruz** tops Billboard Hot 100 with **Break Your Heart**...

**Max Hole** promoted to COO at Universal International... IFPI issues **Investing In Music** report, laying bare the financials of the global music industry... Sony signs deal with **Michael Jackson estate** for 10 album projects over seven years... **Music Matters** launches to remind people of the value of music... UK Music unveils its **Liberating Creativity** manifesto... RCA announces MD **Craig Logan** is to leave...

# BRITISH TRIUMPH AND TRIBULATION



With UK executives making it big in the US, labels puzzling over the shortage of breakthrough acts and fireworks in EMI's courtroom battles, it was only natural that Britain's place in the global music industry came under scrutiny

## Review of the year

By Paul Williams

**WHAT IS BRITAIN'S POSITION IN THE WORLD IN 2010?** It is a question no doubt pondered by politicians, academics and others on a regular basis, but the music industry might want to be thinking about it, too.

However, trying to come up with an answer from this industry's perspective is not that simple and the task appears to be made even harder when you look back at some of the key events of the past 12 months. In one respect the elevation of Londoner **Lucian Grainge** to the very biggest job in the global record industry seems to reaffirm the UK's place at the very top table, but it was also a year when British major **EMI** came under yet more financial scrutiny and musically American, rather than domestic repertoire, largely ruled.

**Grainge's** promotion to Universal Music Group CEO, initially in conjunction with **Doug Morris**, had been a source of industry speculation for about as long as stories had circulated about **The Beatles** doing a deal with **iTunes** (which also finally happened in 2010), but his appointment said a lot about the strengths of the business on this side of the pond.

At a time when the worldwide record industry is arguably facing a battle for its very survival, it is the experience of someone with more than 30 years of hard graft in the UK behind him that was sought for this crucial job rather than it going to, say, a big American name. While the likes of a **Grainge** - who this year had played a prominent part in industry lobbying for what became the Digital Economy Act - do not come along too regularly, the Universal man getting that job

has to be viewed as a very strong endorsement of the UK business because that is what shaped and made him.

But the status of the UK industry on the world stage is more often judged, especially by outsiders, on the fortunes or otherwise of one company. And in that respect some may consider our position slipped a bit in 2010.

**EMI** managed to get through three different bosses over the course of the year with the baton swiftly being passed from **Elio Leoni-Sceci** to **Charles Allen** to its long-time publishing head **Roger Faxon** whose role was extended to cover the whole group. His appointment meant that after several years of non-industry people being brought in by **Guy Hands**, someone with lengthy music business experience was back in charge again. However, **Faxon** decided to run the ship from New York rather than London, seen by some as a symbolic gesture that the CEO of the UK's only major feels it is more appropriate these days to operate out of the US rather than Britain. Alternatively, it might simply be that is where he happens to live and he did not see the necessity to relocate.

If the UK music industry's status overall is hard to determine in 2010, it is an even tougher job to do the same for **EMI**. The shorthand approach in weighing up the company seems to be to separate out the day-to-day performance from the "bigger picture".

The bigger picture, of course, is that massive debt it is carrying, which in May resulted in **Terra Firma** having to cough up another £105m from investors to avoid a covenant breach and stop **EMI** slipping into **Citigroup's** hands. By November things had turned really nasty between **Hands** and **Citigroup** with the two sides sat in a New York courtroom as the **Terra Firma** boss tried to argue that the US bank had tricked him into ludicrously overpaying for the home of **The**



US success, UK company: EMI saw Katy Perry break through



# ALS ONS



# HIGHS&LOWS



**MAX HOLE** COO, Universal Music Group International

**High point** Lady GaGa's success

**Low point** The untimely death of friend and colleague Steve Moss, CFO of Universal Music South East Asia

**Biggest surprise** The explosion of Korean pop in Japan this year, most of these new artists being on Universal

**Event of the year** The signing of Daniel Barenboim to DG and Decca

**Best album** Juanes: P.A.R.C.E.

**Best track** Owl City: Fireflies

**Most looking forward to in 2011** Spending one week a month in the Santa Monica sunshine

**Act to watch** Clare Maguire



**TINIE TEMPAH** Artist

**High point** Having a number one album. It's nice when your singles go to number one but having belief in an artist to buy the album is a very special thing

**Low point** None. It's been an amazing year

**Biggest surprise** Prince William watching me at the Radio 1 One Big Weekend and telling me he was a fan

**Event of the year** Glastonbury

**Best album** Plan B: The Defamation of Strickland Banks

**Best track** Labrinth: Let The Sun Shine

**Most looking forward to in 2011** My February tour, Ibiza and the festivals

**Act to watch** Jessie J, Clare Maguire, Labrinth, Emeli Sande



**JEFF JONES** CEO, Apple Corps

**High point** The Beatles' arrival on iTunes

**Low point** The rise of the US Tea Party

**Biggest surprise** The Boston Red Sox owners buying Liverpool FC

**Event of the year** The release of Apple's iPad

**Best album** Bruce Springsteen: Darkness On The Edge

Of Town; Bob Dylan: The Witmark Demos 1962-1964

and Arcade Fire: The Suburbs

**Best track** Muse: The Resistance

**Most looking forward to in 2011** The passage of copyright extension in Europe

**Act to watch** Mumford & Sons



**FERGAL SHARKEY**

Chief executive, UK Music

**High point** Standing next to Ed Vaizey at the opening of the Nottingham rehearsal space, watching the next generation of young British talent and being reminded why we're in this industry

**Low point** Still no live music exemption for small venues, despite it being a Coalition commitment

**Biggest surprise** Villagers at the Mercury Prize

**Event of the year** Publishing 'Liberating Creativity'

**Best album** Gorillaz: Plastic Beach

**Best track** Gil Scott Heron: New York Is Killing Me

**Most looking forward to in 2011** Grunge sweeping the US

**Act to watch** James Blake



**VILLAGERS** Artist

**High point** Haldern Pop Festival, Germany.

**Low point** Various international airlines repeatedly losing our guitars and dismantling our equipment. And more seriously, the Haiti earthquake

**Biggest surprise** How fast you can get a cat scan in Ostende

**Event of the year** A woman flying all the way from Virginia to see us in Exeter. That was quite an event

**Best album** Elvis Costello: National Ransom; Owen Pallett: Heartland; The National: High Violet

**Best track** The National: Bloodbuzz Ohio

**Most looking forward to in 2011** Revisiting old routines. We are creatures of habit

**Act to watch** Adebisi Shank (Dublin), Givers (Louisiana)



**TALAY RILEY** Artist

**High point** Shooting my first music video for my debut single, writing songs for artists

Chipmunk, Tinie Tempah and Jessie J and achieving a UK number one and seven as a writer

**Low point** There hasn't been one. I thank my label Jive and my whole team for that

**Event of the year** Seeing Tinie Tempah feat. Labrinth's Pass Out go to number one

**Best album** Kanye West: My Beautiful Dark Twisted Fantasy

**Best track** Eminem/Rihanna: Love The Way You Lie

**Most looking forward to in 2011** More touring - I love being on the road

**Act to watch** Jessie J



**CHARLIE IVCETI** Managing director, RCA

**High point** Becoming MD of RCA

**Low point** Retailers selling albums for £1

**Biggest surprise** Wagner on The X Factor

**Event of the year** iTunes Festival

**Best album** Hurts: Happiness

**Best track** Bruno Mars: Just The Way You Are

**Act to watch** Brother



**MARTIN MILLS** Chairman, Beggars Group

**High point** Having five US top 20 album entries in one year - including number one

for XL's Vampire Weekend and number three for 4AD's The National

**Low point** Leaving eMusic

**Biggest surprise** A great year

**Event of the year** Malador at 21 weekend in Las Vegas

**Best album** Villagers: Becoming A Jackal

**Best track** Edward Sharpe & The Magnetic Zeros: Home

**Most looking forward to in 2011** The beginning of the end of the debate about copyright

**Act to watch** Warpaint



Faces of 2010: Lucian Grainge, Roger Faxon, Guy Hands, Tinie Tempah, Professor Green, Taio Cruz and the Robbie-reunited Take That with record-breaking album Progress

Beatles and Coldplay. The judge was having none of that and threw out the case.

Incredibly, with all this going on EMI's staff simply got on with the job at hand and had a very positive year. Pre-tax profits were up from £7m to £121m in the year ending March 2010, while it broke country act Lady Antebellum in the US, saw Katy Perry (left) confirmed as a global superstar with the release of her second album and enjoyed a number of UK breakthroughs, including contributing the likes of Tinie Tempah, Roll Deep and Professor Green to what was a very memorable year for British urban music.

Still, none of these successes stopped the speculation continuing about a potential break-up of EMI, nor did a deliberately leaked internal memo from Faxon spelling out reasons why it would not happen. Old favourite Warner was paired yet again to the record company, while BMG Music Rights and others were regularly linked to a move on the music publishing company.

As it is, BMG did end up acquiring one giant of the



Breaking through... eventually: Florence + The Machine and Mumford & Sons made it big in 2010 - but off the back of albums from 2009

British music industry, paying £107.4m for Chrysalis in November, adding to an expensive 2010 shopping expedition that had already bagged it the likes of US independent Cherry Lane and former Chrysalis executive Steve Lewis's Stage Three venture.

Thanks to the Chrysalis deal BMG will now have on its music publishing books Rumer, one of the most promising of 2010's breakthroughs in what was generally another difficult year for new British talent.

By early December not one 2010 UK debutant had surpassed 300,000 OCC album sales, although the pattern increasingly seemed to be a longer and longer build-up required before an act could reach such a benchmark. Examples here included Mumford & Sons and Florence + The Machine whose first albums had been released in 2009 but who only really broke through the following year.



Both were among the few new British successes in the States during 2010, an export drive largely undertaken by Island Records, which added to its Mumford and Florence US successes by scoring two massive Billboard Hot 100 hits with Taio Cruz.

It was largely, though, another year for American music, especially in the UK singles market where, as we went to press, only four of 2010's 20 biggest-selling singles were British. Lady GaGa, Alicia Keys, Glee Cast and others ensured a heavy Stateside presence on albums too but at least there was Take That who reunited with Robbie Williams and achieved the highest first-week sales for an album in 13 years on the way to Progress becoming the year's biggest seller. It was a success everyone in the industry

wanted to share in as proof instant big album sales were still possible.

As to new British talent, while the sales successes were few, there seemed to be enough platforms to profile up-and-coming acts, including yet another TV talent show - Sky 1's Must Be The Music billed itself as a musically credible alternative to The X Factor.

For the independents especially, but others, too, far more important than these TV outlets was the decision by the BBC Trust to overrule a BBC management plan to pull the plug on 6 Music.

It was one of the real good news stories of the year and ensured the industry still had a place to push sometimes extremely challenging new British music to an audience at a time when too many are happy to play it safe.

History tells us that it is sometimes the acts initially deemed to be the most musically challenging who go on to become some of the most successful so from that perspective 6's survival was very important. And in helping to improve the UK's position within the global music industry we could do with a few such breakthroughs happening right now.

## Staff cuts

**BEN CARDEW**



**Albums of the year**

- Janelle Monae:** The Archandroid (Bad Boy)
- Deerhunter:** Halcyon Digest (4AD)
- Arcade Fire:** The Suburbs (Mercury)
- Beach House:** Teen Dream (Sub Pop)
- Gorillaz:** Plastic Beach (Parlophone)



**Tracks of the year**

- Kelis:** Acapella (Interscope)
- Magnetic Man:** I Need Air (Columbia)
- Kingdom:** Mind Reader (Todd Edwards remix) (Fool's Gold)
- Janelle Monae:** Wondaland (Bad Boy)
- Ramadanman & Appleblim:** Void 32 (Carl Craig Edit) (Aus)

**Gig of the year**

**Stevie Wonder:** Glastonbury

**Tip for 2011**

**James Blake**

MUST BE THE MUSIC

# REVIEW • 2010

## Staff cuts

STUART CLARKE

### Albums of the year

- 1 The National:** High Violet (4AD)
- 2 Kanye West:** My Beautiful Dark Twisted Fantasy (Roc-a-fella/Def Jam)
- 3 Beach House:** Teen Dream (Sub Pop)
- 4 Arcade Fire:** The Suburbs (Mercury)
- 5 Mystery Jets:** Serotonin (Rough Trade)



### Tracks of the year

- 1 Kanye West:** Runaway (Roc-a-fella/Def Jam)
- 2 Arcade Fire:** The Suburbs (Mercury)
- 3 The National:** Anyone's Ghost (4AD)
- 4 Gorillaz:** Melancholy Hill (Parlophone)
- 5 Yeasayer:** O.N.E. (Mute)

### Gig of the year

**The National:** Royal Albert Hall

### Tip for 2011

Wretch 32

## Staff cuts

EAMONN FORDE



### Albums of the year

- 1 Sparrow & The Workshop:** Crystals Fall (Distiller)
- 2 Phantom Band:** The Wants (Chemikal Underground)
- 3 Steve Mason:** Boys Outside (Double Six)
- 4 The Like:** Release Me (Polydor)
- 5 Marina & The Diamonds:** The Family Jewels (679)



### Tracks of the year

- 1 Lykke Li:** Get Some (Atlantic)
- 2 Bryan Ferry:** Song To The Siren (Virgin)
- 3 Katy B:** Katy On A Mission (Rinse)
- 4 The Vaseline:** I Hate The Eighties (Sub Pop)
- 5 Band Of Horses:** Neighbour (Columbia)

### Gig of the year

**Suede:** The 100 Club, London

### Tip for 2011

Jenny & Johnny

## Month-by-month in 2010

### APRIL



UK arenas report **box office receipts** up 40%... Musicians' Union, MMF and Featured Artists Coalition join together to pursue "**artist-friendly agenda**" starting with plan for on air/on sale issue.... **NME** re-launches under editor Krissi Murison... **Digital Economy Act** moves into law... **PPL** records

record overseas income... **iPad** launches... Lucian Grainge receives The Strat at the **Music Week Awards**... **Absolute Radio** introduces Compare My Radio... **BPI figures** show first rise in trade income in six years... **Icelandic ash cloud** leads to chaos for live industry... More than 150 UK stores take part in **Record Store Day**... **Best Buy** opens first British outlet... **IFPI Recording Industry In Numbers** reveals that global recorded music sales fell 7.2% in 2009... **BPI CEO Geoff Taylor** faces **The Pirate Bay** co-founder Peter Sunde at Tomorrow Never Knows conference...

### MAY



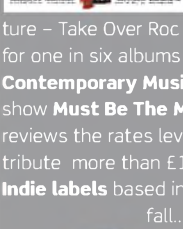
**6 Music listenership** breaks 1m barrier... **EMI Group** buys more time after persuading investors to stump up £105m to secure the company's debt covenants until next year... More than one in 10 people purchase at least **one digital track** a year... BBC devotes 6 schedule to **Glastonbury**... **NME.com** most

popular music site in UK... **Chris Evans** increases Radio 2 listenership to 9.53m in first three months of 2010... **Glade Festival** scrapped due to rising costs... Row erupts over **policing costs** at festivals... **The Rolling Stones'** Exile on Main Street reissue goes straight in at number one, beating Tesco's Faithless exclusive... Universal announced as "Music Licensee" for London **2012 Olympic Games**... Songwriter Greg Kurstin and Lily Allen win three gongs at the **Ivor Novello Awards**...

### JUNE



**Entertainment** hires Mark Denby to launch digital marketing division... **Tom Jones** signs to EMI Publishing... AIM chairman/CEO **Alison Wenham** is awarded with an OBE... **Black Eyed Peas** sell one millionth download for single I Gotta Feeling... **Jay-Z** partners with Tinchy Stryder for first UK venture - Take Over Roc Nation... **Digital sales** account for one in six albums sold... The **Academy of Contemporary Music** expands its campus... TV talent show **Must Be The Music** airs on Sky... **PRS For Music** reviews the rates levied on live music... **Festivals** contribute more than £1bn a year to the UK economy... **Indie labels** based in Westminster to receive BPI windfall... **K'Naan's** Wavin' Flag picked for Coca-Cola's World Cup ad campaign... Music website celebrates its 10th anniversary... Harvey Goldsmith takes over **F1 Rocks** live concerts... Tom Jones (pictured) announced as winner of MIT award... **Ray Bonici** joins Radiomonitor as director...



# 'LET'S GET THIS ACT TOGETHER'



## Viewpoint

By Geoff Taylor, CEO, BPI

“2010 WAS A LANDMARK YEAR for the music industry and all of Britain's creative industries, as Parliament recognised their vital contribution to Britain's economic future and the need for a legislative framework allowing them to continue to invest and succeed in a digital economy.

The Digital Economy Act was the culmination of a patient process of engagement by the music industry (and its colleagues in film, TV, publishing and sport) to convince ministers and officials that internet service providers had an essential role to play in reducing rampant theft of music and films on their networks.

It was far from plain sailing as Stephen Carter's Digital Britain report in June 2009 developed into the Digital Economy Bill. We hurdled not only a series of consultation milestones, setting out the case for action clearly, but also navigated ferocious political and media opposition from an informal coalition of ISPs, search engines, rights groups and commentators.

The substantial pan-industry unity from all facets of the business played a massive role, counterbalancing criticism and rallying ministers to the cause. The newly-formed UK Music played an important part in developing this unity. Politicians from all parties had listened to both

sides of the debate, and accepted that substantive action to tackle illegal downloading was long overdue.

In the last working days of that Parliament, the Conservative opposition voted with the Government to enact the Digital Economy Act

But barely was the ink dry on the DEA 2010 when opponents of the Act redoubled their attacks - criticising haste in the Parliamentary wash-up and the need for further debate, despite years of consultation on the issues.

Having lost the political and media debate, two ISPs - BT and TalkTalk - sought to cause further delay by seeking a Judicial Review. We are confident their case will not succeed, and Government is pressing on with implementation - albeit more slowly than we would like.

Although the DEA represented the major landmark of 2010, this year has been momentous in many ways: the legal music market has gone mainstream, key industry campaigns like Music Matters have launched, 6 Music has been rescued - and the BRIT Awards celebrated its 30th anniversary.

We know the year ahead will bring many fresh challenges. We're working hard on a positive agenda of initiatives that will show how much we value true music fans. And as the 2011 BRITs will show, British music remains world-beating. The companies that support and invest in it have transformed themselves for the digital age and I believe that as a business we have the skills and the determination to fully seize the opportunities of the digital age.”

# HIGHS & LOWS



**MARK RONSON** *Producer, artist*  
**High point** Sitting in my girlfriend's apartment, listening back to Spike

Stent's brilliant, face-melting mixes for the new Duran Duran album All You Need Is Now, after my having worked on it for 18 months

**Low point** Watching US politics deteriorate into a three-ring circus. Thank you, Tea Party

**Biggest surprise** MacGruber, The Movie

**Event of the year** The Creators Project launch in NYC. Gang Gang Dance, Sleigh Bells, The Rapture, Salem, Interpol, MIA, Neon Indian, MNR, myself and others all performed on different floors of a photo-studio turned Vice-curated art party

**Best album** Arcade Fire: The Suburbs

**Best track** Nas & Damian 'Jr. Gong' Marley: As We Enter

**Most looking forward to in 2011** Katy B  
**Act to watch** MNDR



**NIGEL ELDERTON**  
*Managing director, Peer Music; Chairman, MPA*

**High point** Celebrating Steve Mac's success with Susan Boyle's double number-one album in the US and UK

**Low point** Malcolm McLaren's death  
**Event of the year** The implementation of the Digital Economy Bill

**Best album** Plan B: The Defamation Of Strickland Banks; Paolo Nutini: Sunny Side Up

**Best track** The Wanted: All Time Low

**Most looking forward to in 2011** The continuing growth in online music services

**Act to watch** Devlin



**PAUL LATHAM** *COO, Live Nation*  
**High point** New Orleans Saints winning the Superbowl and Spain winning the World Cup

**Biggest surprise** Guinness is no aid to dieting

**Event of the year** Stevie Wonder in Hyde Park

**Best album** Tom Jones: Praise and Blame

**Best track** Kings Of Leon: Pick-up Truck

**Most looking forward to in 2011** Consummating my long-term Irish relationship. And going to Florida in November

**Act to watch** Laura Steel



**ROB SAITER**  
*Entertainment director, Tesco*  
**High point** Seeing records being sold in 1,200 more Tesco stores

**Low point** The passing away of a great friend and colleague, Nick Wenham

**Event of the year** Anything in support of Nordoff Robbins

**Best album** Tom Jones: Praise & Blame

**Best track** Nadine Coyle: Insatiable

# PINGING IN THE NEW YEAR

## Digital

By Eamonn Forde

**YET AGAIN IT WAS A YEAR DOMINATED BY APPLE** – but it was not all good news this time in Cupertino. Its highlights were the launch of the iPad in April and the coup of getting The Beatles catalogue for download in November.

The debut, however, of Ping in September was Apple's first serious misfire in a decade of digital music that it has heavily shaped, directed and controlled.

The music-centric social network within iTunes stumbled out of the gate as Facebook cut off integration at the last minute, although subsequent linking with Twitter helped somewhat. That said, Ping has some distance to go to convince users and artists of its genuine worth.

Myspace relaunched in November (after a series of executive walkouts and mounting losses) and immediately forged a tie-up with Facebook. This followed a similar integration with Spotify in April and this opening of sites' Application Programming Interface (API) is a movement that will build next year, creating new hybrid services.

The war against filesharing continued apace and three landmark decisions were reached that will shape the global litigation process in the years ahead. Firstly, the RIAA finally had LimeWire shut down in October. After four years and three trials it saw Jammie Thomas-Rasset fined \$1.5m (£0.96bn) for illegally sharing music online. In Europe, the founders of The Pirate Bay lost their appeal at the end of November against a ruling in 2009 that marked them as guilty of facilitating mass copyright infringement.

Implementation of the Hadopi measures in France began in earnest in 2010 and by October some 25,000 warning letters were being sent out every day. To go alongside this "stick" came a "carrot" in the form of the Carte Musique scheme whereby the French government has offered to underwrite 50% of the cost of 1m €50 (£42.31) download cards for younger consumers to encourage them to use legal services. More than 10,000 users signed up within the first two weeks and this could prove a model for other markets to replicate.



Meanwhile, in the UK, the Digital Economy Act was passed in the wash-up period just ahead of the General Election in May. Appeals, however, from both BT and TalkTalk at the High Court in November saw this process derailed somewhat and it will now have to go to judicial review.

In related developments, both Ministry Of Sound and ACS:Law came unstuck when

they pursued a programme of sending warning letters to suspected filesharers and offering them settlement fees in exchange for dropping legal action.

It was also a bumpy year for eMusic as three independent labels (Beggars, Domino and Merge) pulled their catalogue from the service, which was once an indie specialist. They cited the ingestion of content from three of the majors and a change in business terms as unacceptable.

Music gaming had a mixed year with Tap Tap Revenge developer Tapulous being acquired by Disney but Viacom was looking to sell off Harmonix, the company behind the Rock Band franchise, after mounting losses.

Arcade Fire and Google Chrome's partnership on a "next generation" HTML5 video experiment for We Used To Wait hinted at how creativity and inventive-

ness is racing ahead in online video – but YouTube remains the big draw. Both Lady GaGa and Justin Bieber broke online video records and YouTube's victory in the US\$1bn (£0.64bn) copyright case brought against it by Viacom will undoubtedly set the temperature for this sector next year and how content is both circulated and monetised.

Both iTunes and Google were rumoured to be planning cloud-based music services for 2011 while other services moved in early to try and get first-player advantage before these two digital giants swoop.

Meanwhile, supermarket giant Tesco announced it was working on a music and movies locker system while 7digital began testing its own Locker Plus system. Best Buy UK and The Carphone Warehouse also announced they were planning a move into lockers.

It is a space that is already looking crowded before even the licensing issues have been ironed out.

Finally, the two leading lights of cloud-based streaming in the UK and Europe published figures that exposed just how difficult it currently is to turn a profit here.

Spotify reported an operating loss of £16.4m in 2009, although it saw its premium subscribers jump from 250,000 last year to around 650,000 this year.

Meanwhile, we7 saw losses of £3.66m last year but did announce in April that it had seen its first month where ad revenue covered its licensing costs after it appointed Yahoo! to run its ad sales.

The pieces are hopefully falling into place to make 2011 a major turning point for ad-funded streaming.

# Ping



### Most looking forward to in 2011

Arsenal ending their trophy drought

**Act to watch** Digital Economy



**DUFFEY** Artist

**High point** Chilean miners being released

**Biggest surprise** I woke up and I was 26

**Event of the year** Christmas Day

**Best album** The xx: xx

**Best track** The Temper Trap: Sweet Disposition

**Most looking forward to in 2011** Touring festivals... Glastonbury

**Act to watch** Cher in a movie



**RICHARD PARK** Director of broadcasting, Global Radio

**High point** Summertime Ball at Wembley

**Low point** Picking up the bar bill for the staff outing at Whisky Mist

**Biggest surprise** Robbie back with Take That

**Event** Jingle Bell Ball with Tinie Tempah

**Best album** Rihanna: Loud

**Best track** Bruno Mars: Just The Way You Are

**Most looking forward to in 2011**

Capital becoming a national network

**Act to watch in 2011** Drake becoming a big UK star



**NICK RAPHAEL**

Managing director, Epic UK

**High point** Every Epic artist who had a number one single or whose album went (multi-)platinum

**Low point** The naysayers – if you can't see the opportunities, leave the business.

**Biggest surprise** Winning the Music Week A&R award with Jo Charrington

**Event of the year** Take That reunion – none of us could compete

**Best album** Mumford & Sons: Sigh No More

**Best track** Tinie Tempah: Pass Out; Bruno Mars Just The Way You Are

**Most looking forward to in 2011** Finding new

artists to release or hearing great new material from our existing roster

**Act to watch** The Epic roster



**NICHOLAS LANSMAN** Secretary general, Internet Services Providers Association

**High point** Safari in South Africa

**Low point** Digital Economy Act debates in the Houses of Parliament

**Event of the year** Heaven 17 playing at the Forum, Kentish Town

**Best album** Gorillaz: Plastic Beach

**Most looking forward to in 2011** A deal between record companies and ISPs

**Act to watch** Digital Economy



**PETER THOMPSON MD, PIAS**

**High point** Leeds beating Manchester United in the FA Cup

**Low point** So many sectors of the industry are only supporting the dull and predictable artists and it feels that if something doesn't change

soon then the UK could lose a lot of the exciting new music that is consistently produced

**Event of the year** Latitude festival

**Best track** Wu lyf: Spitting Blood

**Most looking forward to in 2011** Watching

Enter Shikari become our country's biggest rock act and taking on the world at the same time

**Act to watch** Wu lyf



**GEORGE ERGATOUDIS** Head of music, BBC Radio 1 / 1Xtra

**High point** The fact that nearly 50% of all 15-to-24-year-olds in the UK still listen to Radio 1 every week

**Low point** 2010 was another year with too few breakthrough acts

**Biggest surprise** Prince William hanging out at Radio 1's Big Weekend in Bangor

**Event of the year** Radio 1's Big Weekend

**Best album** Plan B: The Defamation Of Strickland Banks

**Best track** Eminem feat. Rihanna: Love The Way You Lie

### Most looking forward to in 2011

Radio 1's Big Weekend 2011

**Act to watch** Nero



**ROBERT ASHCROFT**

Chief executive, PRS for Music

**High point** Meeting so many of the PRS membership and learning their concerns

**Low point** Having to make some difficult changes in the organisation

**Biggest surprise** That Kazakhstan is a growing market for British music and we've seen strong growth in royalty collections.

**Event of the year** This year's Ivor Novello Awards – one of the best

**Best album** Bob Dylan: The Whitmark Demos.

**Best track** The xx: Islands

**Most looking forward to in 2011** Getting control of my diary and really making an impact on the future of music licensing at a European level

**Act to watch** Tom Andrews, a teenage singer/songwriter from Exmouth and one of our Class of 2010

## Staff cuts

GORDON MASSON



### Albums of the year

**1 Gorillaz:** Plastic Beach (Parlophone)

**2 Plan B:** The Defamation Of Strickland Banks (Atlantic)

**3 Hot Chip:** One Life Stand (Parlophone)

**4 The National:** High Violet (4AD)

**5 Arcade Fire:** The Suburbs (Mercury)



### Tracks of the year

**1 Lady GaGa:** Bad Romance (Interscope)

**2 Gorillaz:** Glitter Freeze (Parlophone)

**3 Marina & The Diamonds:** Hollywood (679)

**4 Hot Chip:** Take It In (Parlophone)

**5 The xx:** Crystallised (Young Turks)

### Gig of the year

**Gorillaz:** The Roundhouse

### Tip for 2011

Zola Jesus

### PICTURED

From top: Myspace relaunched, Apple enjoyed success with the iPad but less so with Ping, while eMusic lost some of its indie labels and Spotify had to face up to balancing operating losses with a boosted user base

# REVIEW • 2010

## Staff cuts

ED MILLER



### Albums of the year

- 1 The Strange Death Of Liberal England:** Drown My Heart Again (Fantastic Plastic)
- 2 The Drums:** The Drums (Island/Moshi Moshi)
- 3 Los Campesinos!:** Romance Is Boring (Wichita)
- 4 Frightened Rabbit:** The Winter Of Mixed Drinks (FatCat)
- 5 Broken Records:** Let Me Come Home (4AD)



### Tracks of the year

- 1 Foals:** Spanish Sahara (Transgressive)
- 2 Crystal Castles feat. Robert Smith:** Not In Love (Fiction)
- 3 Blur:** Fool's Day (Parlophone)
- 4 The Pains Of Being Pure At Heart:** In Your Heartbreak (Fortuna Pop!)
- 5 Frightened Rabbit:** Foot Shooter (FatCat)

### Gig of the year

Suede: O2 arena

### Tip for 2011

Internet Forever

## Month-by-month in 2010

### JULY



A European judgment that record companies are wrongly required to pay **VAT on CD promos** means that the industry could be in line for a massive tax windfall with savings running into hundreds of thousands of pounds each year... **Jarvis Cocker** takes on the BBC Trust during his keynote speech at the

AIM AGM... 6 Music controller **Bob Shennan** says his station is in a stronger position than ever following the BBC Trust's move to save the station... It is announced that Lucid Group founder **Charlie Lycett** will replace Craig Logan as RCA managing director in September... A **New Deal Of The Mind** initiative is launched to document the UK's history of popular music and find long-term unemployed people work in the creative industries... **BMG Rights Management** purchases Stage Three and says it intends to acquire another significant publishing operation before the end of Q3... HMV prepares to take on the might of iTunes with its relaunch of **HMV Digital**... Universal reveals plans to transform **Decca** into a frontline record company to sit alongside Polydor, Mercury and Island, with Simon Gavin moving over to the label from A&M...

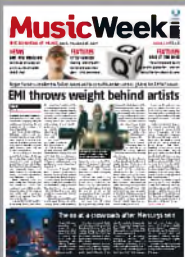
### AUGUST



The music industry asks **Ofcom** to get serious about growing a legal online music market in the UK by drawing up a Code of Practice that will not shut out thousands of rights holders from the Digital Economy Act... The **Carphone Warehouse**, in tandem with Catch Media, launches a fully-licensed cloud service...

New BPI figures reveal that **secondary revenues** – income generated outside of CD sales and digital music services – have grown for the third year running... **PRS for Music's** Adding Up The UK Music Industry 2009 report shows that the industry was worth £3.6bn in 2009, an increase of 4.7% on 2008... Producer **RedOne** launches his own label, 2101 Records... **MBC** takes management role with Rufus Wainwright... HMV opens a **Fopp outlet** inside Waterstone's in London's Gower Street... **ABC results** prove largely disappointing for music titles with Q's circulation falling away by 10.7% year-on-year... EMI purchases direct-to-consumer e-commerce service **Digitalstores.co.uk** as it looks to strengthen its Label Services Division... **Dawbell** is hired to manage Brit Awards PR... **Simon Fuller** signs second deal with Universal within a matter of weeks after inking a long-term worldwide recording agreement with his charge Annie Lennox... More than 400 Tesco petrol station are to sell **Faithless** album The Dance...

### SEPTEMBER



**HMV** starts new range of clothing... MW research shows music fans have to wait up to seven weeks to **legally buy** big release singles after first hearing them on the radio... **The O2** is revealed as the location for the 2011 Brit Awards... Tesco signs up **Nadine Coyle**... **Spotify** links with Sonos... EMI reveals a new artist-centric strategy as **Citigroup** defends itself against the major's owner Terra Firma, which alleges the US bank tricked it into paying over the odds for EMI... The Government tells rights owners that it should pick up 75% of **notification costs** as part of the Digital Economy Act... **Relentless** becomes embroiled in legal battle with Coca-Cola over alleged trademark violations...

# URBAN ENTHUSIASM

## Talent

By Stuart Clarke

**ALONGSIDE POP'S DOMINANCE** and the powerful grip of Simon Cowell's empire, one of 2010's greatest success stories was the rise of the British urban scene.

UK acts including Tinie Tempah (main picture), Professor Green and Labrinth emerged as serious contenders while more established names such as Tinchy Stryder continued to build their popularity.

Meanwhile, we even managed to successfully export some of that blossoming talent, with Taio Cruz (far right) delivering success in the US for Island.

2010 also saw XL bring Giggs out from the underground and the Peckham rapper looks set to see his profile rise significantly over the coming 12 months.

As ever, where there is success many will follow and the burgeoning popularity of grime in the mainstream has seen labels sign up an array of new urban hopefuls.

As the new year approaches a number of recent signings are tipped for success. *Music Week* favourite Wretch 32 has already been tipped by MTV and landed a slot in the long list for the BBC's Sound of 2011 poll. He looks set to deliver for Ministry of Sound imprint Levels next year, while RCA has high hopes for Talay Riley, already an established writer. And on an international front Jay-Z's latest signing, Jay Electronica, looks set for a big year.

During 2010 The xx and Mumford & Sons experienced a phenomenal rise and admirably spent much of the year taking their music overseas and enjoying significant success in a number of international markets. Ironically, some observers believe that both acts benefited from the dominance of pop and urban.

"It has left a lot of room for experimentation and new ideas to come through," says Radio 1's Zane Lowe. "I've had a huge thrill playing acts this year that haven't even had records out."

It is a sentiment echoed by XFM's head of music Mike Walsh. "When you aren't sitting on top of the Top 40, you become the credible alternative. We've had some good results with artists like The xx and Mumford & Sons, both of which we played very heavily from demo, and

both went on to have huge success this year. And when that happens you get some real ownership."

The year also saw dubstep emerge from the underground labels. A&M signed James Blake, Columbia picked up Magnetic Man and struck a deal with Rinse FM that saw them secure Katy B in the process. Mercury signed Jakwob and the Chase & Status label signed Nero, a big contender for real success next year.

"The dubstep movement has been amazing and I think we will see that start to branch out now," says Lowe. "Magnetic Man and Nero are kind of the big stadium fillers, then you've got the

more singer-songwriter side of it with artists like James Blake. I think Jessie J will do something in that area on the more



The Vaccines

"The UK really needs a brilliant new guitar band right now..."

KRISSI MURISON, NME



Tinie Tempah

# HIGHS & LOWS

**TONY WADSWORTH** Chairman, BPI  
**High point** 6 Music decision  
**Low point** Continued resistance from ISPs to protecting creative content online  
**Biggest surprise** Electric Eden by Rob Young – a book full of surprises  
**Event of the year** Celebration of Kate McGarrigle at South Bank  
**Best album** Gorillaz: Plastic Beach  
**Best track** Villagers: Becoming A Jackal  
**Most looking forward to in 2011** More UK artists breaking through than in 2010  
**Act to watch** Johnny Flynn

**ROB HALLETT**  
 President, AEG Live International  
**High point** Usher's return to prominence

**Low point** Leonard Cohen finishing a three-year tour  
**Biggest surprise** Russia getting the World Cup – they should dope-test Sepp Blatter  
**Event of the year** Capital Summertime Ball at Wembley Stadium  
**Best album** Kanye West: My Beautiful Dark Twisted Fantasy  
**Best track** Usher feat. will.i.am: OMG  
**Most looking forward to in 2011** The great British summer  
**Act to watch** Tinie Tempah to grow and grow

**JEREMY SILVER**  
 CEO, Featured Artists Coalition  
**High point** Ed O'Brien, Sandie Shaw and Nick Mason taking the lead at the Featured Artists Coalition

**Low point** The political manhandling of the Digital Economy Act  
**Biggest surprise** James Naughtie's misnaming of Jeremy Hunt on Radio 4  
**Event of the year** The Mumford & Sons show at Hammersmith with Ray Davies and ticketing courtesy of Music Glue. Also, the Music Metric data analysis of Katy Perry showing how filesharing increased when California Gurls was at radio and went down when it went on sale at retail  
**Best album** Philidel: Qi  
**Best track** Darude: Sandstorm  
**Most looking forward to in 2011** Music-Metric's new analysis tool – strictly for geeks  
**Act to watch** Warpaint

**KIM BAYLEY** Director general, Entertainment Retailers Association  
**High point** The passage into law of the Digital Economy Act  
**Low point** Declining sales in all three of our

SM



Taio Cruz

pop front. What it's done is put bass back on the radio and people aren't afraid to have it on their records now."

Predicting a changing tide in public tastes, labels have spent the latter half of 2010 chasing guitar bands around the country. Geffen has signed Brother, Island paid big bucks for Mona and Columbia scooped up The Vaccines (inset, left). But can they sell records?

"The UK really needs a brilliant new guitar band right now," says *NME* editor Krissi Murison. And with new albums on the way next year from established acts including Elbow, U2, Kasabian, REM and Arctic Monkeys, the market is certainly going to be awash with big-name guitar-wielding artists.

Pop's popularity, however, shows no signs of diminishing. Straightforward homegrown pop by the likes of Jessie J and Yasmin are already finding momentum. One Direction look set to be one of the biggest commercial artists of 2011 and a slew of girl bands, boy bands and street-dance projects are waiting at the blocks ready for the starting gun.



One to watch for 2011: Jessie J

# BMG'S BIG IDEAS

## Publishing: interview

By Charlotte Otter

**FROM ITS BEGINNINGS AS A SMALL INDEPENDENT** German publisher to its growth into a multinational organisation, able to confidently stand alongside the majors, BMG Rights Management has had a remarkable 2010.

Few will disagree that this has indeed been the publishing company's golden year. BMG's owners Bertlesmann and KKR private equity have been extremely keen to take advantage of the fall in music asset prices due to last year's financial crisis, purchasing the Evergreen and Adage IV catalogues in the US as well as taking over Cherry Lane, Stage Three and Chrysalis publishing companies.

The organisation now has a strong market presence in the US, and is continuously strengthening its hold within the industry in the UK. And with another mid-sized British publisher in its sights before Christmas, BMG Rights CEO Hartwig Masuch says the organisation has now reached a stage where it sees itself as one of the major companies within the international publishing industry.

He points to BMG's multinational footprint as proof – it now has a strong presence in the US, UK and France as well as Germany.

"In terms of market share in the US with our contemporary repertoire we even exceeded some of the majors in the last quarter," says Masuch. "There is no real defining quality in a major apart from that you want to supply consistent services in the territories that really matter for the industry – and from that perspective, there's no doubt about it: we may be a small one, but we are still a major."

Looking back over the past 12 months, Masuch says his company has performed even better than expected – exceeding the targets he laid out for the organisation's shareholders in 2009.

He notes that at the beginning of the year, he compiled a wish list of five companies he wished to acquire – in terms of catalogue and credibility – and has now taken over three of the five on that list.

However, he concedes his targets were easily obtainable and explains, "Our only real plan was to become one of the top four publishers, and our only other target was to do that without compromising our basic values. Over

the next 12 months we plan to continue to grow and move more into the space where we are managing master rights as well, especially catalogues."

With this in mind Masuch says that if EMI Group were to be broken up and sold for parts next year, BMG would much rather go after the company's record label than its publishing arm. "If you look at BMG's ambition and what we have achieved in the last year, it makes no sense for us to buy [EMI's] publishing company. Integrating it into our platform would be very tough. However, if you look at the recorded side of the business that is a very different story; there is no secret in the fact that we are more interested in master rights than publishing.

"The world doesn't need or want just another publisher and therefore the deduction is that if something happens to a company such as EMI then we will be showing an interest," he says.

Masuch says he hopes BMG's recent activity will dispel some of the negativity within the industry and demonstrate to other companies there are still opportunities to do business if you look for them. "One year ago. I was told by them [the major labels] to stop right now – they told me BMG would never be able to acquire the companies it would need to become a credible player in the US. This attitude has now changed," he explains, adding that the company simply had the right tools and outlook for the task.

"However, one thing is for certain, we are not driven by what another major does. I couldn't care less about market share or winning a certain signing. What we really believe in is each specific deal on that specific term, not just because we don't want our competitor to have them."

Next year will see the company entering the Australian market and establishing a publishing company in Brazil as well as increasing its capacity in France, Italy, the US and UK. "We have a lot of space for dedicated people and we want to grow to a staff of around 220–240 people next year," adds Masuch. "We need the right people on board if we are to continue to grow as a company – and it's not about getting in temps and freelancers either. It's about really experienced people."

"Next year will be even more interesting for us than 2010 as we are not limited as we were before. It's very exciting all the avenues that are open to us."



Hartwig Masuch

# BMG

## Staff cuts

ISABELLE NESMON



## Albums of the year

- 1 Janelle Monáe:** *The Archandroid* (Bad Boy)
- 2 Sufjan Stevens:** *The Age Of Adz* (Asthmatic Kitty)
- 3 Tricky:** *Mixed Race* (Dominc/Outside)
- 4 Corinne Bailey Rae:** *The Sea* (EMI)
- 5 Flying Lotus:** *Cosmogramma* (Warp)



## Tracks of the year

- 1 0 Emperor:** *Sedalia* (Universal)
- 2 Janelle Monáe:** *Wondaland* (Bad Boy)
- 3 The Phantom Band:** *A Glamour* (Chemikal Underground)
- 4 Warpaint:** *Undertow* (Rough Trade)
- 5 Lauren Pritchard:** *Stuck* (Island)

## Gig of the year

Deerhunter: London Heaven

## Tip for 2011

Jamie Woon

key markets – music, video and games

**Biggest surprise** The amount of time wasted on internal industry arguments when there are more important things to worry about

**Event of the year** The exclusive Blur release and Spencer Hickman's leadership which meant Record Store Day hit a new high this year

**Best album** Lady Antebellum: *Need You Now*

**Best track** Brandon Flowers: *Crossfire*

**Most looking forward to in 2011** The industry coming together to better make the argument to consumers why music is worth paying for

**Act to watch** labrinth



**MILES LEONARD**

Managing director, Parlophone

**High point** Tinie Tempah campaign and his *Pass Out* getting to number one

**Low point** Labels/SPs still not working together

**Biggest surprise** The Plan B album

**Event of the year** Glastonbury, as ever

**Best album** LCD Soundsystem: *This Is Happening*

**Best track** Mona: *Shoot The Moon*; B.o.B:

*Nothin' On You*

**Most looking forward to in 2011** Goldplay...

and a long hot summer

**Act to watch** Morning Parade/Conor

Maynard/Mona/Nikki & The Dove



**RICHARD SKAIFE** CEO and

co-founder, Yuza Mobile

**High point** Several number one apps for us and signing Kylie Minogue as the

launch artist for our *Access All Areas* social game

**Low point** A quiet Midem and a few summer festivals not living up to usually high standards

**Biggest surprise** That Michael Jackson was

launching a social game. How does that work?

**Event of the year** ADE was wild, I'm told. I missed it, sadly

**Best album** Super8 and Tab: *Empire*

**Best track** Super8 and Tab: *Mercy*

**Most looking forward to in 2011** The boom in

music social gaming

**Act to watch** Spektra



**HURTS** Artists

**High point** Flying to Cologne on a private jet to perform on the

German X Factor

**Low point** Akon singing on a Michael Jackson song. Good grief

**Biggest surprise** Talking to Jackie Chan about Joy Division

**Event of the year** Seeing The Bambis in Berlin

**Best album** The Drums: *The Drums*

**Best track** Clare Maguire: *Ain't Nobody*

**Most looking forward to in 2011** Going to Russia

**Act to watch** Clare Maguire



**GEOFF TAYLOR** Chief executive, BPI

**High point** Passing of the Digital Economy Act

**Low point** Ministers ignoring the huge benefits ISPs have had from piracy and making rights

holders pay 75% of their DEA costs

**Biggest surprise** BPI's former director of public affairs, Richard Mollet, keeping his deposit in

the battle for the South West Surrey seat in the General Election against current Culture Secretary Jeremy Hunt

**Event of the year** The 30th anniversary of the Brit Awards

**Best album** The xx: *xx*

**Best track** Midlake: *Acts of Man*

**Most looking forward to in 2011** The new-

look BRIT Awards show at The 02

**Act to watch** Jessie J



**PAUL CONNOLLY** UK and Europe

president, Universal Music

Publishing Group

**High point** Everyone at UMPG working passionately and creatively together

**Low point** Continued industry in-fighting

**Biggest surprise** I've got used to England not winning the World Cup but this year's abject

performance still managed to surprise me

**Event of the year** Florence + The Machine,

Mumford & Sons, The xx and Plan B hitting a combined worldwide sales total of 5m albums

**Best album** Plan B: *The Defamation of*

Strickland Banks; Arcade Fire: *The Suburbs*;

Kanye West: *My Beautiful Dark Twisted Fantasy*

**Best track** Foals: *Spanish Sahara*

**Most looking forward to in 2011** Our artists,

songwriters and team at UMPG getting even better

**Act to watch** Adele, James Blake, Clare Maguire



**STEPHEN NAVIN** MD, MPA

**High point** The reprieve of 6 Music!

Alternative MPA World Cup AGM

**Low point** The death of Henryk Gorecki

**Biggest surprise** Closure of *The Luminaire* and

*The Flowerpot*, plus threat to the 100 Club

**Event of the year** The November MPA show-

case and Stevie Wonder at Glastonbury

**Best album** Kanye West: *My Beautiful Dark*

*Twisted Fantasy*

**Best track** (See Lo Green): *F\*\*k You*

**Most looking forward to in 2011** First per-

formance of the MPA-commissioned choral

piece by Kerry Andrew

**Act to watch** Stornoway

# REVIEW • 2010

## Staff cuts

**CHARLOTTE OTTER**

### Albums of the year

- 1 Janelle Monáe:**  
The Archandroid (Bad Boy)
- 2 Four Tet:**  
There Is Love In You (Domino)
- 3 Bigott:** This Is The Beginning Of A Beautiful Friendship (Grabaciones En El Mar)
- 4 Walls:** Walls (Kompakt)
- 5 Emeralds:** Does It Look Like I'm Here? (Editions Mego)



### Tracks of the year

- 1 Hot Chip:**  
Thieves In The Night (Parlophone)
  - 2 The Twilight Sad:**  
The Room (Mogwai Remix (FatCat))
  - 3 Four Tet:** Angel Echoes (Domino)
  - 4 Envy:** A Breath Clad In Happiness (Temporary Residence)
  - 5 Janelle Monáe:**  
Dance Or Die (Bad Boy)
- Gig of the year**  
**Pavement:**  
02 Brixton Academy
- Tip for 2011**  
**Bo'Ningen**

## Staff cuts

**SIMON WARD**



### Albums of the year

- 1 LCD Soundsystem:**  
This Is Happening (DFA)
- 2 Steve Mason:**  
Boys Outside (Double Six)
- 3 Darkstar:**  
North (Hyperdub)
- 4 Mount Kimbie:**  
Crooks & Lovers (Hotflush)
- 5 Gorillaz:** Plastic Beach (Parlophone)



### Tracks of the year

- 1 James Blake:** Limit To Your Love (Atlas)
- 2 Darkstar:** Gold (Hyperdub)
- 3 Matthew Dear:** You Put A Smell On Me (Ghostly International)
- 4 Blur:** Fool's Day (Parlophone)
- 5 Vampire Weekend:** I Think Ur A Contra (XL)

### Gig of the year

**Eels:**  
02 Brixton Academy

### Tip for 2011

**James Blake**

## Month-by-month in 2010

### OCTOBER



Music Week launches its platform for new and breaking acts called **Breakout...** **Moshi Moshi** launches spin-off labels... **Mute** goes independent again... The market **dips nearly 20%** from the previous year... **Asda** exclusively sells Chris de Burgh's new album... Sony/ATV signs **Robert Plant**... A **European court**

opens the way for record labels to reclaim millions of pounds wrongly charged on CD promos... DCMS produces a new report which live music campaigners claim shows the live sector is no healthier under the **Licensing Act** that removed many exemptions...

**Warner pulls CDs** from Tesco stores in a battle over trading terms but issue is quickly resolved... **In The City** reveals it is planning a number of spin-off events... AEG and Live Nation battle for control of the **Olympic stadium**... The **BPI** launches a panel of experts to help launch new digital services... **UK Music** commissions research to help Government's tourism strategy...

### NOVEMBER



Research reveals that elimination of promo CDs could reduce **industry emissions** by 86%... **Culture Minister Ed Vaizey** calls industry and ISPs together to bang heads over Digital Economy Act... A **European court** rules **artists should be compensated** for private copying... **Myspace** repositions to ramp up usage... EMI's multi-billion-dollar **lawsuit** against Citigroup is dismissed, placing the company in danger of debt default... **Brit Awards** are given a major overhaul ahead of change of venue and format in 2011... Island Records land lucrative **Queen catalogue** after EMI deal expires... **Take That** break box office records selling 1.3m tickets in a matter of hours... Telecom giants persuade High Court to order a full judicial review of the **Digital Economy Act**... Scottish promoter **Geoff Ellis** is honoured with a Lifetime Achievement Award by Music Week and the UK Festival Awards... Radiohead's Ed O'Brien and Sixties star Sandie Shaw join **Featured Artists Coalition** as co-chairs... Take That's latest album **Progress** sells more than 500,000 units in its first week to become the fastest seller for 13 years... **The Beatles'** catalogue makes its debut on iTunes... Publicist **Terri Hall** rejoins former boss Simon Fuller at XIX Mangement... Warner Music boss **Edgar Bronfman** admits to pondering EMI acquisition...

**DECEMBER**  
BMG buys **Chrysalis Music** in £107m deal... Newly-independent **Mute** establishes new management company... IFPI warns wing torrent sites their days are numbered after Swedish court upholds **Pirate Bay** ruling... **Big freeze** hits high-street sales and gigs... **Michael Jackson's** first posthumous album Michael hits the shelves... Industry welcomes **Google's** efforts to clamp down on internet piracy... UK Music CEO Feargal Sharkey and MMF chairman **Brian Message** address Business Innovation and Skills select committee... BSKyB announces closure of **Sky Songs** subscription service... **HMV** announces £41m pre-tax losses, but talks up growth of its live music business ahead of further acquisitions in 2011... **BMG Rights Management** reveals it is closing in on yet another UK publishing acquisition and hopes to complete the deal before Christmas.

# MAMA DEAL OFFER

## Live: interview

By Gordon Masson

**THIS YEAR PROVED TO BE ANOTHER BIG ONE** in the live music industry, with the mega-merger of Live Nation and Ticketmaster approved and finalised and record-breaking festival and tour sellouts.

It has also been an eventful 12 months for HMV which, through the acquisition of Mama Group, is shedding its image as a pure retail operation in an effort to become recognised as an entertainment brand that offers a one-stop-shop for all a music fan's needs. And while HMV's recent financial results were far from ideal, its new live division, set up this year, has provided a highlight.

"Overall the acquisition of Mama and integration with the HMV business has gone as well as we could have hoped," says HMV chief executive Simon Fox.

"The performance of our venues has gone from strength to strength and in particular the success of the HMV Hammersmith Apollo and our latest venue the HMV Institute in Birmingham (pictured) have been very encouraging."

Fox reiterates the company's desire to open new venues around the country, with an eventual strategy of having an HMV club in every key regional city. "The venues side of our business is key to the expansion of the com-



pany and we'll be looking to open two venues per year as we go forward," he says.

Those venues are also providing the group with additional retail outlets – another significant move in HMV's plans for growth.

"Our larger venues have HMV shops that are OCC-registered and that has worked very well, especially when we can engage with the artist and they agree to sign product," says Fox.

"Similarly, our pop-up shops at festivals this year

# HIGHS & LOWS



**RICHARD MANNERS**

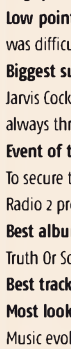
CEO, Warner/Chappell  
**High point** Muse and The Edge, Saturday night at Glastonbury



**Low point** Wagner singing Creep  
**Biggest surprise** The Coalition Government  
**Event of the year** Glastonbury  
**Best album** The xx: xx  
**Best track** Cee Lo Green: F\*\*k You  
**Most looking forward to in 2011** New Elbow album  
**Act to watch** Michael Kiwanuka



**BOB SHENNAN**  
Controller, Radio 2 and 6 Music  
**High point** The Q1 2010 Rajar figures. To see the Chris Evans Breakfast Show on Radio 2 boost the whole of the network was hugely satisfying



**Low point** 6 Music threatened with closure. It was difficult to see the whole network so upset  
**Biggest surprise** Not a surprise strictly, but Jarvis Cocker's Sunday Service show on 6 Music always throws up musical surprises  
**Event of the year** The Radio 2 Electric Proms. To secure three huge acts in the first year of Radio 2 producing the event was a real coup  
**Best album** Paloma Faith: Do You Want The Truth Or Something Beautiful?  
**Best track** Rumer: Slow  
**Most looking forward to in 2011** Watching 6 Music evolve and reach the next level



**HELEN SMITH**  
Executive chair, Impala  
**High point** EC recognising that competition rules need to change to level the playing field for independents.  
**Low point** Mario Pacheco's death – a great loss to independent music in Spain and Europe.

**Biggest surprise** Independents still haven't got their share of the Kazaa settlement  
**Event of the year** Impala's 10th birthday  
**Best album** Ninja Tune: XX  
**Best track** The Phantom Band: Into The Corn  
**Most looking forward to in 2011** First ever Impala Album of the Year Award  
**Act to watch** Civil Civic



**DAN AYERS** Director of digital services, Sony Music Entertainment  
**High point** Weezer at Reading Festival

**Low point** Apple failing to remove the word "tomorrow" from their Beatles splash page, even when "tomorrow" was "today"  
**Biggest surprise** Spurs scoring three times in the second half against Arsenal at The Emirates  
**Event of the year** Bruce Springsteen's The Promise premiere at the BFI. Mainly because he was there, and he mingled  
**Best album** The National: High Violet  
**Best track** The Pains Of Being Pure At Heart: This Love Is Fucking Right  
**Most looking forward to in 2011** Setting up Sonos in my house  
**Act to watch** The Vaccines



**STEVE ROBSON** Ivor Novello-nominated songwriter  
**High point** Being part of the Helping Haiti single

**Low point** Losing my father  
**Biggest surprise** No rain at Glastonbury  
**Event of the year** Take That are once more five  
**Best album** The National: High Violet  
**Best track** Cee Lo Green: F\*\*k You  
**Most looking forward to in 2011** Some Caribbean sun  
**Act to watch** Coverdrive



**ELLIS RICH** Chairman, PRS for Music  
**High point** The PRS for Music Lyrics Auction in Aid Of Teenage Cancer Trust

**Biggest surprise** The Beatles on iTunes  
**Event of the year** The Beatles on iTunes  
**Best album** Mumford & Sons: Sign No More  
**Most looking forward to in 2011** Something exciting but I haven't heard it yet  
**Act to watch** Still waiting for one



**FRAN NEVRKLA** Chairman/CEO, PPL  
**High point** PPL's continued brilliant performance, victory in the High Court Appeal against a VPL Copyright Tribunal Decision, the introduction of DEA into UK law and the Czechs winning (again!) the World Ice Hockey Championships

**Low point** My lousy health throughout this year, the umpteenth "copyright review" designed no doubt to make sure that drongos can get everything for free and England failing in its 2018 World Cup bid



**DAVID JOSEPH** Chairman/CEO, Universal Music UK  
**High point** Take That back as five/Florence + The Machine at VMAs/Mumford & Sons at the iTunes festival

**Best album** Kanye West: My Beautiful Dark Twisted Fantasy  
**Best track** Rihanna: What's My Name  
**Most looking forward to in 2011** New-look Brits/Elbow's next record/Jessie J/Claire Maguire/demonstrations and rock music/the return of Lady GaGa



**STEPHEN O'REILLY**  
**Mobile Roadie** UK & Ireland  
**High point** Getting the figures for the Take That/ Mobile Roadie app – it was downloaded by more than 100,000 people in less than a week

**Low point** Jack Duckworth's untimely death on Corrie

# RS HMV A LIVEWIRE FUTURE



have been a great success with lots of bands turning up to meet fans and do signings and because the artists can see the benefit of the additional sales that drives, it's becoming a more popular thing to participate in."

Fox admits that the company's first effort at promoting its High Voltage Festival in London's Victoria Park was a disappointment due to low ticket sales, but he adds, "Lessons have been learned and High Voltage will be back in 2011. Expectations, in hindsight, were too high, but for 2011 we're being a lot more realistic. We

know that we delivered a fantastic experience and we'll make sure next year's event is just as strong."

Indeed, Fox reveals that festivals will be another element that will be stepped up in 2011. "We'll be launching two new festivals next year: one in London and one in Cornbury," he tells *Music Week*.

Another revenue source that HMV has increased during 2010 is its ticketing service. "The great thing is that we're not just selling tickets for Mama Group shows, but we're selling for lots of different promoters and we have thousands of events on sale," says Fox. "We have ticket booths in about 30 stores nationwide now and although it's early days for ticketing, the signs are very encouraging."

While the overall live industry remained buoyant during the economic downturn, competition to promote tours has been fierce during 2010 and Fox is delighted that his company is also making inroads into that sector.

"We recently took our first steps into scale promoting by taking on Roxy Music's For Your Pleasure tour and sales have been extremely strong, so that's another area we'll be targeting for expansion in the new year."

"Year one with Mama has been great: the team is in place and is motivated and momentum is building..."

**SIMON FOX, HMV**

Despite HMV suffering a challenging year in its traditional core retail business, the live side of the group acquired in the Mama takeover – with its venues, ticketing, festivals and promoting divisions – is promising an exciting diversified future for the company.

"We've had three good years, but 2010 has been tough for retail," states Fox. "But year one with Mama has been great: the team is in place and is motivated and momentum is definitely building."



**PICTURED**  
From far left: HMV Institute in Birmingham, chief executive Simon Fox and the High Voltage Festival, which will return in 2011

**Biggest surprise** Not realising Jack Duckworth was still alive

**Event of the year** Wagner singing She Bangs/Love Shack on The X Factor

**Best album** Arcade Fire: The Suburbs

**Best track** Kanye West feat. Pusha T: Runaway

**Most looking forward to in 2011** Launching Mobile Roadie for the iPad

**Act to watch** Simon Fagan, my fellow Irishman



**GUY MOOT** UK president,

EMI Music Publishing

**High point** Tinie Tempah's domination of the UK charts, Taio Cruz gaining the success he deserves on both sides of the Atlantic and Stargate sustaining a high hit ratio with tracks for Katy Perry and Rihanna among others

**Low point** The lack of breakthrough album artists in the UK this year is worrying

**Biggest surprise** The fact that ill-founded rumours and speculation still attract more attention than EMI Music Publishing's astonishing creative track record

**Event of the year** The Arcade Fire gig at Madison Square Gardens

**Best album** Tinie Tempah: Disc-Overy

**Best track** Katy B: On A Mission

**Most looking forward to in 2011** As always, finding and nurturing new talent in the UK and Europe and bringing our artists' music to as many people as possible

**Act to watch** Labrinth, Liam Bailey, Avicii, The Rumour Said Fire, Lykke Li, Katy B and Mona



**PAUL SMERNICKI** Director of digital, Universal UK

**High point** Dundee United winning the Scottish Cup. I was part of the tangerine sea that day

**Low point** The sad death of a close relative

**Biggest surprise** I have a baby son. Every day delivers a brilliant surprise

**Event of the year** The release of Take That's Progress – 520,000 week-one sales. A great time to be at Polydor

**Best album** The Unthanks: Here's The Tender Coming; Foals: Total Life Forever

**Best track** Underworld: Bird 1

**Most looking forward to in 2011** Getting under the bonnet of my new role as director of digital at Universal UK – in my mind the most exciting digital job in music

**Act to watch** The Naked & Famous



**SAS METCALFE** Executive VP, Kobalt

**High point** Stevie Wonder at Glastonbury

**Low point** England's World Cup performance

**Biggest surprise** Not being able to fly through the ash cloud, then finding out you actually can

**Event of the year** Kobalt opening an office in Australia

**Best album** Band Of Horses: Infinite Arms

**Best track** Plan B: Stay Too Long

**Most looking forward to in 2011** More artists

breaking through on their own terms (with the support of a great publisher, of course)

**Act to watch** Paper Crows



**ANDY HEATH** Managing director,

4AD and Beggars Music

**High point** The xx winning the Mercury

**Low point** Listening to David Cameron reciting a speech apparently drafted by Google that was very unsupportive of UK cultural IP

**Biggest surprise** A sharp frost on my allotment on May 12

**Event of the year** Matador's 21st birthday party in Las Vegas

**Best album** Beach House: Teen Dream

**Best track** Warpaint: Baby

**Most looking forward to in 2011** More new and stimulating music

**Act to watch** Cold Cave



**ROB DA BANK** Promoter, Bestival /

Founder, Sunday Best / Radio 1 DJ

**High point** Signing the legend that is David Lynch to my record label and going to meet him in Paris

**Low point** Any festival that has been forced to sell up to stay in business

**Biggest surprise** Having a third child, that definitely wasn't planned... and Wagner getting kicked off X Factor. Have people got no taste?!

**Event of the year** Glastonbury was a vintage year – sunny and it felt like it used to

**Best album** Everything Everything: Man Alive

**Best track** Warpaint: Shadows

**Most looking forward to in 2011** My Saturday night headliner at Bestival... and no more kids for a year

**Act to watch** Zola Jesus, Clock Opera, Chad Valley, Jai Paul, Elephant



**FRASER T SMITH** Songwriter

**High point** Seeing so many British artists invade the US

**Low point** England's World Cup disaster

**Biggest surprise** Plan B

**Event of the year** Sitting two seats away from Sir George Martin at the Paul McCartney gig in Hyde Park

**Best album** Plan B: The Defamation Of Strickland Banks

**Best track** Tinie Tempah: Pass Out



**JO CHARRINGTON** VP A&R, Epic UK

**High point** Outside the success we have had with JLS, Olly Murs and

Scouting For Girls having their first number one,

it would have to be Paloma Faith becoming a platinum artist

**Low point** Trying to leave Barcelona a day early to get back to work and being snowed in at Girona airport for 24 hours as a result

**Biggest surprise** Nick Raphael and I winning the Music Week A&R Award

**Event of the year** The Brit Awards, because JLS won best single for Beat Again and best breakthrough act

**Most looking forward to in 2011** Season 5 of Mad Men

**Act to watch** Labrinth



**DAVID GLICK** Founder, Edge Group

**High point** Setting out to raise £10m in our last fundraising round

and ending up raising over £35m, taking the total to £90m over the past five years

**Low point** The untimely death of dear friend and long-time client Lee "Alexander" McQueen

**Biggest surprise** The number and quality of new business ideas coming out of the entertainment industry

**Event of the year** The General Election

**Best album** Kanye West: My Beautiful Dark Twisted Fantasy

**Best track** Grinderman: Super Heathen Child

**Most looking forward to in 2011** Coaching my son Joe's under-11 football

**Act to watch** Mona



**DAVE NEWTON** Founder, WeGotTickets

**High point** Hopefully by the time you read this, The Ashes.

**Biggest surprise** Discovering how well a Ride live recording from The Roxy, LA in 1991 had scrubbed up in the magical mixing hands of Alan Moulder and Catherine Marks

**Event of the year** The "Money" walk-through theatre production

**Best album** The Besnard Lakes: ...Are The Roaring Night

**Best track** Janelle Monae: Tightrope

**Most looking forward to in 2011** The new King Of Spain album

**Act to watch** Kafka



**STEPHEN BASS** Co-founder, Moshi Moshi

**High point** Signing Hercules And

Love Affair

**Low point** Not signing a certain someone I

spent a year chasing

**Biggest surprise** Green Man festival in the rain being such good fun

**Best album** Hot Chip: One Life Stand

**Best track** Silver Columns: Always On (Caribou Remix)

**Most looking forward to in 2011** Albums from Metronomy, Cockburnkid, Slow Club, The Wave Pictures, Idiot Glee

**Act to watch** A certain someone I didn't sign sadly plus SBTRKT and Factory Floor. And the Wild Beasts' new album is going to be massive



**BEN TURNER** Co-founder, AIF

**High point** K Festival Award results reflecting real innovation in UK festival culture.

**Low point** The split between Winter Conference and Ultra Fest in Miami – the end of an era

**Biggest surprise** The weather at Glastonbury. Amazing weekend, still setting the standard for large festivals

**Event of the year** IMS Grand Finale at Dalt Vila, Ibiza

**Best album** Janelle Monae: The Arch Android

**Best track** David Lynch: Good Day Today

**Act to watch** David Lynch, Beardyman, Jai Paul, Sophie Barker, Global Communication



**MARTY BANDIER** Chairman/CEO, Sony/ATV

**High point** The recognition that there is still a record-buying public. Taylor Swift sold over 1m albums in one week – the most in five years. And Take That's Progress claiming the biggest first-week sales of the new century

**Low point** The death of an excellent music business lawyer and great friend, Peter Lopez

**Biggest surprise** The Beatles' going on iTunes

**Event of the year** Lady GaGa sweeping the 2010 Brit Awards

**Best album** Mike Posner: 31 Minutes To Takeoff

**Best track** Lady GaGa: Bad Romance

**Act to watch** Jessie J

## REVIEW • 2010



## Staff cuts

PAUL WILLIAMS

## Albums of the year

## 1 Arcade Fire:

The Suburbs (Mercury)

## 2 The Gaslight

Anthem: American

Slang (SideOne Dummy)

## 3 Elton John &amp;

## Leon Russell:

The Union (Mercury)

## 4 Band Of Horses:

Infinite Arms (Columbia)

## 5 The Candle

Thieves: Sunshine &amp;

Other Misfortunes

(Carnival Town)

## Tracks of the year

## 1 Rumer:

Aretha (Atlantic)

## 2 Eminem feat.

Rihanna:

Love The Way You Lie

(Interscope)

## 3 Gorillaz:

On Melancholy Hill

(Parlophone)

## 4 Owl City:

Fireflies (Island)

## 5 Janelle Monae:

Tightrope (Atlantic)

## Gig of the year

Muse:

Wembley Stadium

## Tip for 2011

The Pierces

## TURNING THE TIDE



## Viewpoint

By Paul Rodgers, Station editor, 6 Music

“ This year was always going to be an important one in the evolution of BBC 6 Music. At the end of 2009, the editorial teams were busily making plans to increase the station’s audience as well as maintaining and honing its distinctive qualities as the digital home for music largely outside the mainstream areas. A talent proposition which sought to develop new and defining voices alongside established star turns was being pursued, and the station was taking a good look at its specialist music proposition and making Glastonbury plans.

As it turned out, those plans weren’t the half of it. For everyone at BBC 6 Music, 2010 has been a memorable year for a variety of reasons but I’m happy to say that we’re ending the year on a high with the network heading in the direction derived by and large from the planning undertaken in 2009.

In February 2010, a BBC Trust Review headed by David Liddiment challenged 6 Music to grow its reach, raise its profile, retain its distinctiveness, and increase appeal to slightly older audiences while at the same time being mindful of its cost effectiveness.

The station has so far met these challenges (with a little profile-raising help along the way) Audience reach measured by Rajar has continued to rise, setting new records as it has climbed with a 100% increase over the year to 1.2m listeners. Share has also increased to 1%, with average week-

ly hours per listener (an important indication of audience satisfaction and loyalty) growing from under five hours per week in Q3 2009 to over eight and a half hours a year later. To grow listening hours dramatically in the same period when reach had spiked so steeply is a great testimony to the skill of 6 Music’s editorial and music teams, as well as the amazing congregation of passionate presenters who guide and inspire in equal measure.

Presenters such as Jarvis Cocker (right) and Tom Ravenscroft have helped build 6 Music’s audience and reputation in 2010.

Cocker has redefined Sunday afternoons and his highly personal music selections and engaging presentation style earned him the DAB Rising Star award at the Sonys. Perennial favourites Adam & Joe also scooped a Gold to make May 2010 6 Music’s best ever Sony showing.

Cerys Matthews and Huey Morgan have continued to build their roles at the station. Morgan is currently doing a great job in mid-mornings while Lauren Laverne is enjoying motherhood, while Matthews’ show is a wonderful way for a music lover to spend a Sunday morning.

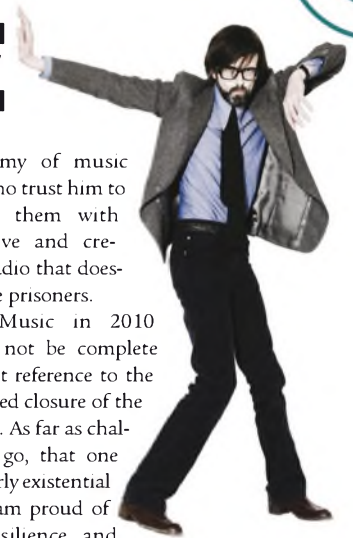
Event highlights included 24-hour coverage at Glastonbury and the Maida Vale collaborations between Heaven 17/La Roux and Gary Numan/Little Boots clearly displayed the links between a duo of Eighties electronica innovators and two of today’s pop princesses. Carrying Primal Scream’s live debut of Screemadelica in November was another significant moment. Steve Lamacq was at each of these events doing inspired work. His daily Drivetime show is essential listening for a grow-

ing army of music fans who trust him to supply them with inventive and creative radio that doesn’t take prisoners.

6 Music in 2010 would not be complete without reference to the proposed closure of the station. As far as challenges go, that one was fairly existential and I am proud of the resilience and dignity everyone showed during that period of uncertainty. The BBC provides services of excellence so when one of these is under threat its fans will make their feelings known. The production teams at 6 Music were on the receiving end of a truly humbling outpouring of love and loyalty which was expressed to us (as well as to the BBC Trust), communicating the key role the service plays in celebrating a wonderful legacy of alternatively spirited music stretching from the Sixties to the present day.

It was subsequently reassuring to hear Tim Davie state that 6 Music was to be at the heart of the BBC’s digital strategy and I look forward to ensuring that 6 Music continues to fly the flag for digital and for music lovers throughout 2011.

We should cherish it.”



## Obituary list Deaths in 2010

Gregory Issacs (singer, 59 – pictured right)

Ari Up/Arianna Forster (front woman of The Slits, 48)

Solomon Burke (70)

Tito Burns (British jazz musician and businessman, 89)

Charles Haddon (British musician, Ou Est Le Swimming Pool, 22)

Jack Parnell (British musician and bandleader, The Muppet Show, 87)

Chris Sievey (British comedian and musician – Frank Sidebottom, 54)

Tam White (British musician and actor, 67)

George Webb (British traditional jazz musician, 92)

Dave Most (oversaw RAK’s music publishing business in the Seventies, 64)

Don Partridge (“king of buskers”, wrote Rosie and Blue Eyes in the Sixties, 68)

Robert Wilson (founder of The Gap Band, 53)

Robert Sandall (music journalist, broadcaster and former Virgin Records executive, 58)

Sugar Minott (Jamaican singer and producer, 54)

Andy Cash (former EMI rep and Birmingham retailer, 56)

Ronnie James Dio (rock singer, former Black Sabbath frontman, 67)



Guru (Jazzmatazz rapper, 43)

Malcolm McLaren (64 – pictured below)

Matthew Sztumpf (former Madness and Smiths manager)

Alex Chilton (Big Star and Box Tops frontman, 59)

Charlie Gillett (world music DJ, 68)

Mickey Jones (founder of Man, 63)

Johnny Dankworth (British jazz artist and composer, 82)

Neil Kellas (writer and compiler)

Kate McGarrigle (Canadian folk singer, 63)

Teddy Pendergrass (soul singer, 59)

Jay Reatard (singer/songwriter, 29)

Willie Mitchell (Memphis producer and musician, 81)

Stuart Cable (Stereophonics drummer, 40)

Paul Grey (Slipknot bassist, 38) Bob Mercer (EMI managing director, 65)

Mike Edwards (ELO cellist, 62)

Peter Christopherson (British musician – Coil, Throbbing Gristle, 55)

Tony West (British musician, The Searchers, 72)

Henryk Górecki (composer, 76)

Tony Clarke (British musician and record producer, The Moody Blues, 68)

Rob Dwyer (Absolute Marketing production manager, 41)



## HIGHS &amp; LOWS



## KEITH HARRIS

Director of performer affairs, PPL

**High point** Standing on the side of the Glastonbury stage looking out at 150,000 people at the Stevie Wonder performance

**Low point** The death of Dave Most, a star record plugger from my era

**Biggest surprise** Robbie Williams rejoining Take That

**Event of the year** Glastonbury’s 40th birthday especially since there was no mud, and sunshine all the way

**Best album** Alicia Keys: The Element Of Freedom

**Best track** Plan B: She Said

**Most looking forward to in 2011** More progress with new music business models

**Act to watch** Jamie Woon



**BEN BEARDSWORTH** Managing director, XL Recordings

**High point** The xx winning the Mercury Prize and Vampire Weekend going straight in at number one in the US album chart

**Low point** It went too quickly

**Biggest surprise** Selling 400,000 downloads this year of an Adele track that was released three years ago

**Event of the year** Launch of the iPad

**Best album** XL releases aside, Kanye West: My Beautiful Dark Twisted Fantasy

**Best track** Garibou: Sun

**Most looking forward to in 2011** Great new music, great gigs, working with great people, exciting technological advances... same as every year

**Act to watch** Adele is stepping up a gear



## PETER QUICKE

Managing director, Ninja Tunes

**High point** Ninja Tunes’ 20th anniversary releases and celebrations

**Low point** Amon Tobin not being able to come to Ninja Tune XX

**Biggest surprise** Launching the new ninjatune.net

**Event of the year** Ninja Tune XX at Ewer Street and at The Royal Albert Hall

**Best album** Ninja Tune: XX

**Best track** Two Fingers: Fools Rhythm

**Most looking forward to in 2011** Albums from Amon Tobin, Cinematic Orchestra, The Bug and Coldcut

**Act to watch** Toddla T, Dels, Emika, Dorian Concept, Bang On, The Death Set



**JOHN SMITH** General secretary, Musicians Union

**High point** The growing success of the “Music Supported Here” campaign, the new MU logo and associated rebrand and, of course, the passing of the DEA

**Low point** The cuts to the arts and the long-term damage that this short-sighted policy is likely to have

**Biggest surprise** The election of Ed Miliband as Labour Party leader



**RAK SANGHVI** Managing director, Sony/ATV

**High point** Take That selling 1.4m tickets in a single day and having the fastest-selling album in the last decade

**Low point** The financial crisis and ongoing economic uncertainty

**Biggest surprise** The Beatles’ iTunes digital agreement

**Event of the year** The Sony/ATV writers’ party felt like one of the best social events of the year for me

**Best album** Kanye West: My Beautiful Dark Twisted Fantasy

**Best track** Tinie Tempah: Pass Out

**Most looking forward to in 2011** Kasabian’s next album

**Act to watch** Jessie J



**WILL MILLS** Music and content director, Shazam

**High point** Our Golden Tag

promotion with Take That and interactive advert with Faithless

**Low point** England’s World Cup performance

**Biggest surprise** The speed of the rise of digital’s market share in the US

**Event of the year** The rise and rise of dub-step. The UK leads the way again

**Best album** Vampire Weekend: Contra

**Best track** Tinie Tempah: Pass Out

**Most looking forward to in 2011** Being actively involved with exciting music/artists and launching new products

**Act to watch** Jamie Woon



**JEFF SMITH** Head of music, Radio 2 and 6 Music

**High point** 6 Music survives and thrives

**Low point** The death of a fine music broadcaster, Charlie Gillett

**Biggest surprise** Scrame eggs. Who’d have thought that brand extension was possible at Halloween?

**Event of the year** Radio 2’s Electric Proms

**Best album** Villagers: Becoming A Jackal

**Best track** Rumer: Aretha

**Most looking forward to in 2011** Everton rising majestically above 15th in the Premiership



# Advertorial

# CHRISTMAS PRESENTS

## 1 CLUB SMITH Young Defeatists

Contact Sam Robson | joinclubsmith@googlemail.com



This year saw Leeds newcomers Club Smith selected to play the BBC Introducing stage at the Leeds and Reading Festivals and feature on the latest Dance to the Radio compilation. Young Defeatists

is taken from the band's November-issued demo, which was recorded with Will Jackson (Kaiser Chiefs/The Cribs/The Music), mixed by James Kenosha (Pulled Apart By Horses/Grammatics/Dinosaur Pile-Up) and mastered by Tim Young at Metropolis. The band are managed by Kaiser Chiefs' boss Mick Webster with legal overseen by Paul Lennon at SGD Law.

[www.clubsmith.co.uk](http://www.clubsmith.co.uk)

## 2 YOU CRY WOLF Venetian Chrome

Contact Phil English | phil@magicbuffalo.co.uk



Winners of the Brighton Music Awards' best song category, You Cry Wolf formed in late 2009 and have become known for their hooky take on math-rock incorporating beautiful riffs, intricate structures and catchy choruses. This debut single comes from the band's initial recording sessions with producer Phil English, while further tracks are earmarked for the first half of 2011.

[www.myspace.com/youcrywolf](http://www.myspace.com/youcrywolf)

## 3 GET PEOPLE Odysee

Contact Chris Rang/Simon Bobbett | simon@sb-management.com



London's Get People are one of the most dynamic, intelligent forces in pop music. They are set to shine in 2011 with their sun-kissed vibes and a love of percussion. The band have already remixed Is Tropical,

Mystery Jets, Morning Parade and Wolf Gang among others, bringing their kaleidoscopic worldview to the tracks and lifting them into to new pastures. With their unique blend of synths, marimbas, tape loops and more, they draw light and grooves into our world.

[www.myspace.com/getpeople](http://www.myspace.com/getpeople)

## 4 THE SAVAGE NOMADS What The Angel Said

Contact Martin Tibbetts | martin.tibbetts@googlemail.com



South London act The Savage Nomads are a deeply creative situation: anarchically measured and infinitely ramshackle, mouthily righteous and instinctively poetic. The essence of the strange, complex association of

ideas for the What the Angel Said EP was Pat Collier, who has worked production wonders with Primal Scream, The Wonder Stuff, and Robyn Hitchcock. What The Angel Said is available to download now via Alaska Sounds. The band are currently recording their debut long player. "I can't think of anyone better than The Savage Nomads to rock the whole world" - Mick Jones, The Clash/Gorillaz.

[www.myspace.com/thesavagenomads](http://www.myspace.com/thesavagenomads)



## 5 SARAH RAYANI Home

Contact Charlotte Rayani | crayani@btinternet.com



Sarah Rayani is an up-and-coming singer, songwriter and professional dancer working in New York City. Hailing from Pinner, north-west London, with a Swedish and Indian background, Sarah has been classically trained as a soprano and jazz singer since the age of nine, but her focus now lies on contemporary music. She blends a range of styles, from jazz, Motown, soul and pop and through experimenting with new sounds, musicians and engineers, Sarah has gradually developed her own style.

[www.sarahrayani.com](http://www.sarahrayani.com)

## 6 THE RAID Heads Or Tails

Contact Roey Izhaki | roey@theraid.net



Reviews of this rock'n'roll five-piece's music and live performance include phrases such as "timeless stuff", "glorious, loud and brash", "totally innovative" and "awe-inspiring". A production deal led them to the doors of

Abbey Road Studios where they recorded the core of their debut album. With the album now ready, they are currently in search for the right label.

[www.theraid.net](http://www.theraid.net)

## 7 BLAZE BLACKHEART I Feel Alright

Contact James Merritt | james@authoritygmt.com



The UK's new gentleman of hip-hop Blaze Blackheart writes super-catchy hook-laden beats. Citing various lyrical influences ("Shakespeare taught me how to rap and put words together", he reveals), Tupac provides his musical inspiration and charisma comes courtesy of none other than Bruce Lee. Now under the management of Kiss 100's James Merritt, Blaze Blackheart is available for recording and publishing. His next live date is on February 1 at Embassy in London's Mayfair.

[www.myspace.com/blazeblackheart](http://www.myspace.com/blazeblackheart)

## 8 THE GOOD NATURED Be My Animal

Contact Nick Robinson/Simon Bobbett | simon@sb-management.com

When Sarah McIntosh rescued an Eighties Yamaha keyboard her grandmother was throwing out, it was



unbeknown to her that this chance find would be the start of The Good Natured. With "the best organ sound ever" this salvaged instrument found itself a loving new owner and was soon to become the essential ingredient in an art project to document "the make-outs, break-ups and make-ups". McIntosh is unafraid to explore the human psyche in relation to her own experience. Her direct approach and honesty, coupled with a home-grown British quirkiness, makes The Good Natured an exciting, unique and compelling discovery.

[www.myspace.com/thegoodnatured](http://www.myspace.com/thegoodnatured)

## 9 SHOCKOLADY What's The F.. Fashion

Contact John Speer | johnspeer@fastmail.fm



This title track of Russian discovery Shockolady's debut album reached number 19 in *Music Week's* Upfront Club chart recently. Born in St Petersburg, Shockolady started her career as a dancer, trained in modern, R&B and breakdance. She moved on to reworking jazz standards to give them a contemporary edge. She is now focusing on her own material with up-and-coming producer Kolya Bichan and the pair have created a completely new sound, mixing jazz, rock and electronica. Recently signed to Red Star Music, Shockolady has just completed a high-profile UK club tour and supported Jedward on their nationwide tour. Follow-up single Rock In My Bed will be released in March 2011.

[www.myspace.com/shockoladymusic](http://www.myspace.com/shockoladymusic)

## 10 THE FRENCH WIVES Halloween

Contact Nick Mitchell | nick.mitchell@scotsman.com



The French Wives are an unsigned indie-pop band based in Glasgow. Formed in 2008, they draw influence from a wide range of music including the iconic output of Postcard Records. 2010 has been a good year for the five-piece: they had songs played on Radio 1, Radio Scotland and 6 Music, they headlined the T Break stage at T in the Park and won the inaugural Scotsman Radar prize for new music in Scotland. The band are touring the UK this winter, taking in venues from Stornoway to London.

[www.myspace.com/thefrenchwives](http://www.myspace.com/thefrenchwives)



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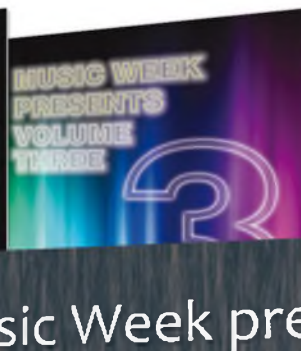
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[www.musicweek.com](http://www.musicweek.com)

# Features

# THE BIGGER BREAKFAST

After a decade-long hiatus from breakfast broadcasting Chris Evans is flying again, taking audience figures of Radio 2's flagship show to new heights. Music Week met up with the broadcasting legend to ask the question on everybody's lips: where did it all go right?

## Year-end tribute

By Christopher Barrett

**FROM BEING A TEENAGE TARZAN-O-GRAM** to becoming the multi-millionaire enfant terrible of British broadcasting, Chris Evans has always been one to watch.

Now as he settles into his record-breaking role heading the nation's biggest radio show, Evans is nearing the end of one of the best years of his career.

It is a career that has seen him move from opening Timmy Mallett's mail to presenting shows on Manchester's Piccadilly Radio and London's GLR through to spending much of the Nineties as one of the most powerful and groundbreaking figures in UK media.

Wildly popular TV shows *The Big Breakfast*, *Don't Forget Your Toothbrush* and *TFI Friday* and prestigious breakfast slots on Radio 1 and Virgin Radio saw Evans' profile rise at a seemingly unstoppable trajectory during a decade that also saw his hedonistic lifestyle dominate headlines on a regular basis.

There was also the small matter of Evan's purchase of Virgin Radio for £85m before selling it three years later for the tidy sum of £225m.

Yet despite his many achievements over more than two decades in entertainment media, Evans says that the best day of his career came in May this year. In the late spring sunshine as Evans walked off a golf course in Portugal his phone rang. On the other end was a stunned Bob Shennan. The BBC Radio 2 and 6 Music controller had just heard the first quarter 2010 Rajar figures.

Evans' return to breakfast broadcasting after a decade-long hiatus had proved to be nothing short of miraculous. He had hit the ground running with 9.53m listeners – the biggest audience recorded for any radio show since current research methods began back in 1999.

Since taking over the Radio 2 breakfast slot on January 11 from Terry Wogan, many believed – both publicly and privately – that Evans would have a mountain to climb before coming anywhere near his predecessor's achievements, not least the national broadcasting legend's average final-quarter audience of 8.4m listeners.

As soon as Evans put the phone down on that Portuguese golf course it rang again, and this time it was Wogan himself on the end of the line. "He said, 'What a wonderful set of figures. What was I doing hanging around for so long?'" recalls Evans with a smile.

To this day Shennan has that set of audience figures proudly framed on the wall of his office.

"I don't think we will see their like again," says Shennan. "Radio 2 had this extraordinary high as a result of those Rajar figures – actually radio had a real



"Breakfast shows are what radio is all about and everything else is after the fact. If you can play striker why would you be in goal?"

CHRIS EVANS

# Features



“His manager called me to ask if I would have a meeting with Chris Evans... if you are running a radio station that is not a very difficult question to answer”

**LESLEY DOUGLAS, FORMER RADIO 2 CONTROLLER (RIGHT)**

high: everybody's breakfast listening was up. It was like the Radio 2 breakfast change had had this galvanizing impact on UK radio. It was a really extraordinary moment to be enjoyed and not forgotten.”

For Evans, now a family man with a much-reduced penchant for alcohol-fuelled abandon, his celebrations consisted of an evening meal with his wife and just the one bottle of wine.

“In the old days I would have gone out for a week, or even a month on the back of that,” says Evans, fresh from his breakfast show at Radio 2's Western House.

While Evans has reined in the partying his relentless drive and energy show no signs of abating. Surrounded by graffiti-clad walls in a 6 Music meeting room, a sharply groomed he cuts a vibrant figure despite having suffering from a heavy cold and risen hours before dawn.

Evans' schedule sees him wake up at 4am. Within 20 seconds he is in the shower, then he grabs a cup of tea and jumps into his car for the journey to the studio. Never one to waste a minute, on the way in Evans writes the show's script on his BlackBerry before emailing it in to the office. He then catches the Six O'clock news and scans the morning papers before going on air.

This particular morning Evans is very pleased with his, largely scripted, encounter with Peter Kay. It is a little surprising to hear that Evans, someone renowned for his seemingly spontaneous and fast-moving broadcasting style, has carefully scripted the encounter with Kay, yet he insists it is not unusual.

“You can wing it but I haven't winged one this year,” he explains. “I used to wing loads. I could do it and get away with it, but I don't want to get away with it – I want it to be great every single day.”

Indeed, Evans is clearly taking nothing for granted and seems eternally grateful to former Radio 2 controller Lesley Douglas, who gave Evans the opportunity to return to radio back in 2005 with a number of Bank Holiday relief slots before he secured a permanent Saturday afternoon show in September of that year.

“Without Lesley I probably wouldn't be here,” he admits. “I was out in the cold to be honest, not doing anything for anyone, just living off what I had earned in previous years. Back then, getting back on the radio was a dream, just being allowed back on a radio show somewhere, let alone a national BBC station, let alone Radio 2 – the biggest and the best. I had dealt myself out of the game.”

In September 2004 the first in a number of events paved the way for Evans' return to breakfast broadcasting; not least a call from then-Brit Awards producer Helen Terry asking him to present the show. Then there was his involvement with Radio Aid in early 2005.

Buoyed by that activity, Evans' longtime agent Michael Foster arranged a meeting with Douglas to



discuss the idea of him getting his foot in the door at Radio 2.

“His manager called me to ask if I would have a meeting with Chris Evans – if you are running a radio station that is not a very difficult question to answer,” laughs Douglas.

During the meeting, Evans impressed Douglas with his obvious sincerity and passion for radio and she left convinced his hell-raising days were over.

“I can't think of anybody else in broadcasting that has gone through such a complete re-invention of himself. And it's not fake – it is him,” says Douglas.

“From that very first meeting he was obviously someone that had gone through a lot and done a lot of thinking about who he was and what he wanted,” she continues. “He was so honest about what had happened before and about where he thinks he has made mistakes. You can't talk to Chris without seeing that he is someone that has had an amazing life and learned all the way through it.”

Having signed up Evans, Douglas wasted little time in introducing him to producer Helen Thomas. The two immediately hit it off and have become a formidable team that have worked together on Radio 2 ever since. Evans describes Thomas as “hyper and dotty” and the best producer he has ever worked with.

Meanwhile, Thomas recalls the first time they met. “He said, ‘You're the only person I know that has got more energy than me,’ to which my response was, ‘Well, you are the only person I have ever met that has more energy than me.’”

The pair's partnership and subsequent output worked so well that it did not take long before a job offer came rolling in that was near-impossible for Evans to turn down: heading up a breakfast show for a key commercial station.

On hearing this news, Douglas asked for 24 hours before calling Evans and offering him the Radio 2 drivetime show – with the added incentive that he would be next in line when Wogan decided to lay down his breakfast show microphone.

“I said, ‘You're having a laugh,’ because I never thought in a million years I would be offered the Radio 2 breakfast show,” says Evans. “It wasn't a dream come true, it was a miracle.”

But Douglas insists that anyone would have made the same decision. “Would you want to lose Chris Evans, not only from Radio 2 but from the BBC? No, you wouldn't,” she says.

“The re-invented Chris Evans had all the values that fitted Radio 2 and as the news went up the chain [at the BBC], everyone felt the same way: ‘It has to work, he is a BBC presenter.’”

In January 2008, Wogan announced that he would be putting his Wake Up Wogan show to bed forever with his farewell show was scheduled for November 20. The plan meant Evans would take the hotseat in January 2009, but a certain telephone call to Andrew Sachs would put these plans on ice for a year.

The media scrum to establish a fall guy following the controversy surrounding the Russell Brand and Jonathan Ross “Sachsgate” affair saw Douglas hand in her resignation. The upheaval also meant the steadying presence of Wogan's dulcet tones would be needed on the airwaves for another year.

But all along, Evans was itching to get back to breakfast. “Drivetime was a great offer, but would I have taken a drivetime show before, in the first axis of my career? No I wouldn't. I would have done a breakfast show or nothing. For me, breakfast shows are what radio is all about and everything else is after the fact. If you can play striker why would you want to be in goal?”

But another successful year on drivetime rolled by during which Evans remained tight-lipped about his next move and focused his energies on writing the first of two autobiographies: *Chris Evans – It's Not What You Think*. It would go on to become a number one bestseller.

Wogan finally bid farewell to his breakfast show on December 18 2009 and, as Evans and his producer sat at home listening in to the veteran broadcaster's rousing parting words with admiration, they could not help but be moved.

“I was listening to his last show in floods of tears because it was so emotional. Chris sent me a text that just said, ‘Oh my God, he is good!’,” says Thomas.

“We are professionals but we are human beings as well. You would have to have the hide of a rhino not to

## A team player Evans' breakfast co-presenters on their host

“All I can say is: so far, so great! Working with Chris has been an amazing adventure and serious fun. By that I mean he is broadcasting gold, bringing his best to every programme every day, and it shows. And no matter what, he always makes me smile.”

**MOIRA STUART, NEWSREADER (PICTURED)**

He may be totally biased towards Moira Stewart in *Head To Headlines* and rather too talented an athlete at our sporting challenges, but it has been a pleasure to work with Chris over the last five years and particularly the last year on the Radio 2 breakfast show. It is an honour and privilege to be his sports reporter. No day is ever the same working with Chris and you always have to have your wits about you – not something I have always succeeded in doing. It is

amazing to work with a man who will be remembered as one of the greats of broadcasting. Christoff I salute you...but always remember I won the first series.”

**JONNY SAUNDERS, SPORT**



“The only thing you need to know about Chris is that all he wishes to do is entertain, and make sure the audience is having a good time. That, I believe, is what drives him.”

**LYNN BOWLES, TRAFFIC**

“I have been working in radio all my life and have never met anyone that works as hard as Chris Evans. He is demanding but makes you raise your game. I've never once, for one moment been bored in the six years I have worked with him.”

**HELEN THOMAS, PRODUCER**

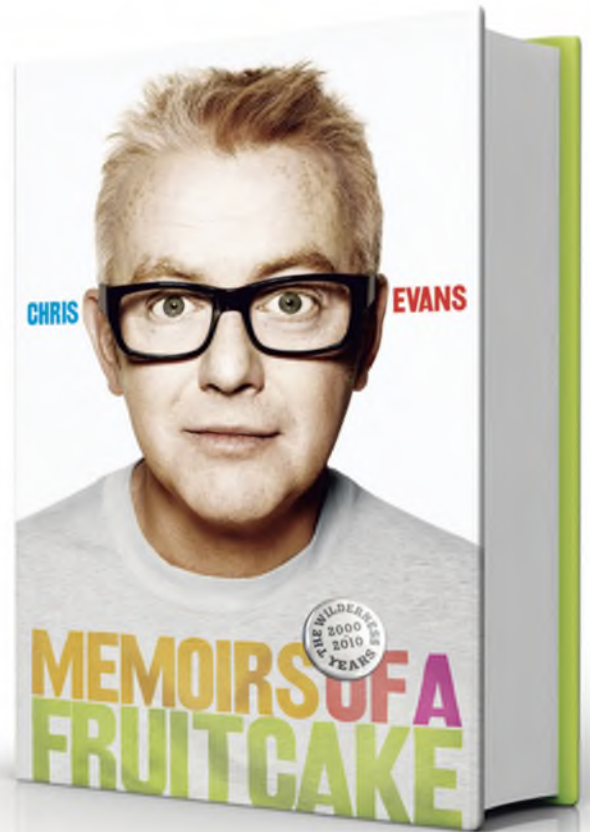
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# Features

“People ask how I do it every day and I say, ‘I just turn the music up really loud,’ because music is superfuel”

**CHRIS EVANS**



be affected by Terry going,” she continues. “The way he went with such dignity and grace along with warmth towards Chris. He could not have been more generous in the way he set the stage for us to come on in January.

Indeed, the mutual respect between Evans and Wogan is apparent, both on-air and off

“Terry is perfect in every sense of the word; he was the last person to call me before the first show. He called me at 10.30 on Sunday night to wish me good luck,” recalls Evans

But even Wogan’s warm words on January 10 were not enough to comfort Evans into a night of restful slumber; in fact, he enjoyed not a moment’s sleep.

When he looks back at that first breakfast show broadcast Evans cringes as he recalls those first few hours on air.

“I just wanted it to sound alright on the radio, not good – alright would have done,” he says. “Of course, they were filming it as well so all you get is me hunched over this piece of paper, something I have never done in my life before. But I just had to get the first link out of the way and then the second, and then the first show.”

As Evans closes in on his first anniversary at the helm of the breakfast show, and with listening figures remaining up year-on-year, he has made the show very much his own, silenced the critics and managed to seduce both new listeners and many of Wogan’s die-hard TOGS (Terry’s Old Geezers/Gals).

When it came to getting the musical balance right, Radio 2 and 6 Music head of music Jeff Smith says that Evans and the team have worked hard to find music that is timeless and melodic. “Music that is multigenerational, whether it is old or new,” he explains.

Shennan emphasises that the Radio 2 team had to steer the show’s musical plot very carefully in order to not rock the boat too much and, as a result, there was not the seismic shift that many people expected when the breakfast show changed hands.

“The big fear was that Chris was going to come in and it would be Britpop all the way and we wouldn’t play any Frank Sinatra and Dolly Parton. But even today we played Peggy Lee and Nat ‘King’ Cole,” says Thomas.

“You have to be true to who you are,” she continues. “Terry created his own world, his show was this marvelous kind of surreal bubble and what we wanted to do was go in there and reflect what was happening in the country that morning and what was going on across the station. Chris and I are real enthusiasts about Radio 2: when Chris plays two folk tracks the morning after the Radio 2 Folk Awards it’s his natural enthusiasm, not because Bob Shennan has requested it.”

From the outset, Evans has been keenly involved with the show’s playlist and since kicking off that very first show with The Beatles’ All You Need Is Love he has gone with his gut feeling when it comes to picking tracks.

“It has to be music that gets you going,” says Evans. “People ask how I do it every day and I say, ‘I just turn the music up really loud,’ because music is superfuel.”

Evans has also introduced a number of regular features including Moira’s Golden Oldie, which finds the show’s newsreader Moira Stewart announcing a listener’s request for a classic song, while Seventies Smasher sees a oldie being aired every day at 8.30am. But naturally for Evans and the team it is not all about the music.

“The biggest show in the country has to be relevant and we have to chase stories down, we have to either set the agenda or join in the agenda,” says Evans. “But the most important thing is it has to be a show that cheers you up, it has to be funny. It needs to make people smile.”

One of the many millions of people that Evans continues to make smile each morning is his former

Radio 2 boss Leslie Douglas, now a senior executive at Universal Music and a loyal fan and friend of Evans.

“I listen to him every morning and text him while he is on air. He is a friend and I am a listener and I am just really proud when I listen to him,” says Douglas. “The key thing is that he is not someone that wanted to come in and make a great statement taking over from Terry. This is someone that wants to do it long term and I think you can hear that every day in his performances.”

With Evans now also enjoying high-profile TV success again as the Friday co-host of BBC One’s The One Show alongside Alex Jones, and with a new Channel 4 show Famous And Fearless in the pipeline, Evans’ star is once again on the ascendant.

Reflecting on what has without doubt been a stella year for Evans, Bob Shennan says he cannot think of anyone more suitable to have stepped into Wogan’s shoes than the 44-year-old former Tarzan-o-gram.

“Radio 2 is a massive entertainment network. For me it is a cornerstone of public service broadcasting, and entertainment is at the heart of public service broadcasting. Terry from one generation was unquestionably the lynchpin of entertainment radio and in this generation it is Chris Evans. What Chris does every day is fantastic, all-embracing, multi-generational entertainment – he does it in every link, in every hour and every show.”



chris@musicweek.com

## A very fine golfer friends and colleagues pay tribute to Chris Evans



“Chris is one of the best broadcasters we have worked with. He is totally engaged with what he is doing and like all the best ones he listens much more than he talks. The way he has grabbed opportunities in recent years shows how much he loves the job. He is incredibly generous and surrounds himself with a top-quality team.”

**CRAIG & CHARLIE REID, THE PROCLAIMERS**

“Even through Chris’s wild excesses – the madness of buying Virgin Radio, the madness of selling Virgin Radio and going on a bender followed by the media for a week, launching on Radio 1 and then slagging off Matthew Bannister on it – it has been a fantastic ride that I have been fortunate enough to have had a ringside seat at for more than 20 years. He still is the most extraordinary and surprising person.”

**MATTHEW FREUD, PR**

“I first worked with Chris 17 years ago on The Big Breakfast and I’m now working with him again. He is without doubt both the most talented broadcaster and most talented producer that I’ve ever worked with. He lives and breathes television. He can see a show in his head, work out what the flaws are and then work out how to solve the problems. He always makes a show better and is nothing short of brilliant. One of a kind – he was always our number one choice for [forthcoming TV show] Famous and Fearless. We are all very excited.”

**PRINCESS PRODUCTIONS MANAGING DIRECTOR HENRIETTA CONRAD**



“He is always thinking about how he can make it better, how it can be done differently and what more he can deliver. I can’t honestly think of a time when I would describe his actions as being like someone that was stuck in a rut and doing the same thing day in, day out, and I think that is very exciting.”

**AEG CEO AND FORMER GINGER MEDIA GROUP CHIEF EXECUTIVE DAVID CAMPBELL**

“I had such a good time with him during our chat and have kept in touch with him since reading his autobiography. What a life, what an incredible sense of humour. I’ll be a fan for life.”

**MICHAEL BUBLE**

“Chris is very well-known to the British public and I think people are constantly surprised by both his warmth and intelligence – this is not the same Chris Evans that did TFI Friday. He has changed and is very much a family man now. He has different ambitions and aspirations and that genuine quality about him has come across. It appears that the public have very much taken to him.”

**RADIO 2 HEAD OF PROGRAMMES LEWIS CARNIE**

“Music runs through Chris’s blood. It’s intrinsically linked with his work, and I’m unbelievably proud to have been by his side for almost 15 years of his career, watching the



master in action. From his decision to book Jools Holland and his Rhythm & Blues Orchestra as the house band when we started making Don’t Forget Your Toothbrush in 1992, to being at the vanguard of Britpop during the five years of TFI Friday, via Virgin Radio, Radio 1 and now Radio 2, Chris has literally lived and breathed music, championed new bands and reinvigorated old classics – and I’ve been lucky enough to go along for the ride. Long may he reign over our airwaves.”

**OLGATV/MAGNUM MEDIA DIRECTOR OF PRODUCTION CLARE BARTON**

“2010 has been Chris Evans’ year. Whenever I tune in to the breakfast show, I’m reminded just how good Chris is; it’s the seemingly effortless little things he says and does that constantly prove he is in touch with the real world, which I think is the secret of his success.”

**RICHARD AND JUDY TV BOOK CLUB CREATOR AMANDA ROSS**

“I’m delighted to join in this well-deserved tribute to a very fine golfer...”

**TERRY WOGAN**



# Features

# MUSIC WEEK'S 10 FOR '11

With a roll-call of acts taking in street dance, post-dubstep, unreconstructed rock and all-out pop, there is no shortage of variety in Music Week's tips for crossover success in 2011



The Vaccines



Jai Paul



Jessie J

## Talent

By Stuart Clarke

**FEW WOULD ARGUE** that 2010 has not been a vintage year for new acts. With a few exceptions, there was a distinct shortage of new British artists delivering really significant sales success on albums released this year, with many of those artists for whom big things were predicted – Delphic, Ellie Goulding, Marina & The Diamonds, The Drums, Rox – falling short of the sales expected of them.

Looking ahead, however, there is good reason to be optimistic, with 2011 heralding the arrival of a host of promising artists. The ever-morphing dubstep scene alone looks set produce a handful of acts who all show strong promise; from the big stadium sound of artists like Nero, to singer-songwriters including James Blake.

The much-heralded rock revival also has some serious contenders. Both The Vaccines and Mona find a place in our tips for the new year, having already received a vote of confidence from both MTV and the BBC in their end-of-year tips.

Meanwhile, Parlophone is throwing its weight behind Morning Parade, who offer up a more straightforward, radio-friendly sound.

Urban music looks set for a strong run into the new year, with talent such as Levels/Ministry of Sound signing Wretch 32 finding a place in our tips for 2011. Already boasting a solid fanbase boosted by a series of mixtapes, Wretch 32 will have first

single proper Traktor released in January and offers a sound which is at once challenging, while undeniably commercial. Meanwhile, Jai Paul – XL's sole signing of the past 12 months – shows real promise and is an artist we are tipping for big things.

It looks likely to be another strong year for pop music, too: many labels are poised to deliver at least one boy- or girl-band over the coming few months. Syco's X Factor finalists One Direction are certain to lead the pack, while Jive has spent the past 12 months developing the streetdance sextet Six-D. We also tip Island's Jessie J who, like many of this year's newcomers, will enter 2011 with TV spots and a Radio 1 playlisted single under her belt. Meanwhile, Polydor priority Clare Maguire could well become one of the biggest voices to emerge from the UK in some time.

Some of our favourites, such as Rough Trade-signed group Warpaint, have been excluded from our 10 for '11 feature simply because their album has already been released. Likewise, One Direction's weekly prime-time performances on The X Factor over the past few months has excluded them from a place in our tips, however confidence in these acts blitzing the charts over the next year is high. Drum roll please...

### JAMES BLAKE (ATLAS/A&M)

Signed to A&M by his manager and A&R man Dan Foate, James Blake has delivered a stunning debut that the major is confident will elevate the 22-year-old Londoner from his underground roots.

Blake has built a strong online profile via a string of well-received EP releases, but it was his first vocal release, a cover of Feist's *Limit To Your Love*, which got tongues wagging over recent months. A&M managing director

Orla Lee says with Blake's debut album due in February, the challenge now will be in turning Blake's underground acclaim into commercial success. "*Limit To Your Love* is an important release for us because it's a bridge between his earlier electronic music and DJ work to his vocal material. We're off to an amazing start, and as well as the online profile, specialist support at radio has been brilliant," she says.

*Limit To Your Love* received early plays from the likes of Gilles Peterson, Rob da Bank and Nick Grimshaw, who recently gave the track single of the week honours. Blake's eponymous debut will be released on February 7, with a new single *Wilhelm Scream* to follow a fortnight after.

[www.myspace.com/jamesblakeproduction](http://www.myspace.com/jamesblakeproduction)

### JESSIE J (ISLAND)

Three years of hard graft looks to be paying off for Essex-born Jessie J. Signed by Jason Flom at Universal Republic in the US, Jessie has already enjoyed success as a songwriter, penning songs for Alicia Keys and Miley Cyrus for whom she wrote the *Billboard* number one single *Party In The USA*.

Her hopes for 2011 were given a huge boost last week when it was announced she had won the Brit Awards Critics' Choice prize – an award previously given to Florence + The Machine and Ellie Goulding.

Despite Jessie J being signed out of the US, the global campaign will be driven from the UK, where Island has taken the reins under the Universal set-up. Debut single *Do It Like a Dude* racked up more than 2m YouTube view within a week of going online, while second single *Price Tag* will precede the album *Who You Are* on March 14.

[www.myspace.com/jessieofficial](http://www.myspace.com/jessieofficial)



Nero



**CLARE MAGUIRE (POLYDOR)**

One of the A&R world's most sought-after signatures of 2008/2009, Maguire has spent the best part of 2010 holed up in the studio with hitmaker Fraser T Smith working on her anticipated debut. She enters the new year with two introductory singles under her belt; the free download single *Strangest Thing*, which earned strong specialist support, and current single *Ain't Nobody*. Recent live commitments have included a slot at Jo Whiley's Little Noise sessions with Hurts and Summercamp.

Polydor president Ferdy Unger-Hamilton says the long lead time on the album was very much a conscious effort. "She is an artist that deserves to be discovered. With Clare it's all about the voice. She is a huge talent, a great writer, but ultimately it's her voice, which is so special and very unique. We wanted to ensure we gave her the time to make the great record we all knew she was capable of, and she's delivered." Maguire's debut album *Light After Dark* is released in February.

[www.myspace.com/claremaguire](http://www.myspace.com/claremaguire)

**MONA (ISLAND)**

Discovered by UK artist manager Saul Galpern, Nashville-based quartet Mona found themselves the subject of many an A&R expense claim over recent months as eager UK labels and publishers, crossed the Atlantic to catch them live. Island won the battle for the band's signature, with EMI scooping up publishing rights. With one introductory single under their belt, *Trouble On The Way* is released today (Monday). The band are currently in the UK for a short tour. Third single *Teenager* will be released in February and the band will be part of the line-up for NME's pre-award gigs next year. Their debut, as-yet-untitled album is due in May.

[www.myspace.com/monatheband](http://www.myspace.com/monatheband)

**MORNING PARADE (PARLOPHONE)**

A key priority for Parlophone in 2011, *Morning Parade* come from the Wildlife Entertainment management stable, home to Arctic Monkeys, The Last Shadow Puppets and Detroit Social Club and have a knack for writing big, radio-friendly rock songs. Their debut single *Under The Stars* is spearheading the album campaign, and was released last week as part of a three-part, seven-inch vinyl set, having recently featured on the *Vampire Diaries* soundtrack. The band are currently in the studio working with Blur collaborator Jason Cox. Their next single A&F will be released in February, with their debut album to follow.

[www.myspace.com/morningparad](http://www.myspace.com/morningparad)



Clare Maguire

**NERO (MTA)**

The first long-term signing to Chase & Status's label MTA, Nero look set to give their label bosses a run for their money in the charts over the coming months. Managed by the team at 365 (Calvin Harris, Hurts), Nero have established a strong underground awareness on the back of their DJ work and remixes for the likes of Plan B, The Streets, Deadmau5 and N\*E\*R\*D.

The duo's second single *Me and You* attracted a positive airplay response, with Radio 1 playlisting the track and the station's Zane Lowe billing it hottest record in the world last month. Nero's debut album will be released in the second quarter of 2011

[www.myspace.com/nerouk](http://www.myspace.com/nerouk)

**JAI PAUL (XL RECORDINGS)**

Jai Paul was one of the more innovative artists named in the BBC Sound of 2011 poll and since demos began popping up on Myspace earlier this year, the 21-year-old talent has signed a publishing deal with Chrysalis and a recording deal with XL. Home demos such as *BTSU*, which earned him a *Guardian* New Band Of The Day spot in May this year, have been the toast of UK bloggers in recent months. Paul is currently holed up in the studio recording his self-produced debut, which is scheduled for release next summer.

[www.myspace.com/jaipaulmusic](http://www.myspace.com/jaipaulmusic)

**SIX-D (JIVE)**

Six-D have been a long-term development project for Jive head of A&R Nick Burgess, who has spent the better part of a year honing the combined talents of the street dance/pop combo. With a writing and production team that has included Wayne Wilkins (Cheryl Cole, Beyoncé), Rico Love (Usher, P Diddy), Jim Jonsin (Eminem, Drake), Jukebox (Willow), The Stereotypes (Far East Movement) and rising stars Antoine "T-Wiz" Collins and Priscilla Rene, there is plenty of hit potential here. The six-piece act includes the 15-year-old street-dancing world champion Levon de Silva.

Burgess says Six-D bring something fresh to the pop palette. "It's a unique, upbeat proposition and visually it strikes a very strong impression." The group have been working with choreographer Laurie Ann Gibson, (Lady GaGa and Nicki Minaj). They are scheduled to hit the road with JLS and The Saturdays in January and February respectively and Jive will release their debut single *Best Damn Night* in March, with a debut album to follow.



Six-D

**THE VACCINES (COLUMBIA)**

Signed to Columbia in August, The Vaccines enter the new year at the forefront of the much-touted rock revival. Fronted by Justin Young – whose early solo material as Jay Jay Pistolet secured him a publishing deal with Global and single releases on Chess Club in 2008 – the band are a far cry from the folk-tinged sounds of his earlier work. Think brooding Mary Chain soundscapes underpinned by short sharp pop structure and melody.

Championed by Radio 1's Zane Lowe, the band are off to a great start with a *Later...* with Jools Holland performance under their belt and a headline slot on the NME Radar tour ahead of them. Columbia managing director Mike Smith says signing the band was an easy decision: "I heard some very rough early demos and I just thought it was one of the most refreshing bits of guitar music I'd heard in years," he says.

The band are managed by Cerne Canning and James Sandom, where they join a roster including Crystal Castles, Franz Ferdinand, Kaiser Chiefs and White Lies. Next single *Post Break Up Sex* is released on January 31 with the album scheduled for a spring release.

[www.musicallywip.com/thevaccines](http://www.musicallywip.com/thevaccines)

**WRETCH 32 (LEVELS/MINISTRY OF SOUND)**

One of most exciting new prospects for 2011, Wretch 32 delivered one of the year's most refreshing debuts in *Traktor*, his first single for Levels/Ministry of Sound. Already a formidable underground success, Wretch 32 – aka 25-year-old Jermaine Scott – has sold more than 15,000 copies of his mixtapes in and around his Tottenham stomping ground.

He has collaborated with Chipmunk, Mike Skinner and Wiley, supported *Time Tempah* on tour and appeared at festivals including Glastonbury and BBC Weekender. *1Xtra* and *MTV Base* have supported underground releases such as *Be Cool* and *Ina Di Ghetto*, but with *Traktor*, which is released on January 17, the young artist is reaching far broader audiences with Radio 1's Nick Grimshaw and Annie Mac among his champions. MTV recently included Scott in their tips for 2011 and he completed the line-up at MTV's *Brand New* for 2011 event alongside Labrinth and headline act *Time Tempah*.

[www.wretch32.com](http://www.wretch32.com)



Wretch 32



James Blake



Morning Parade



Mona

# MusicWeek



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# Features

# SHOOTING STARS

Norwegian production duo Stargate have blazed a huge trail across pop during the past decade. Demand for their magic touch is bigger now than ever, with superstars such as Katy Perry, Rihanna and Beyoncé queuing up to work with them. Music Week pays tribute to the studio stars in the spotlight

## Year-end tribute

By Johnny Black

**"I'LL TELL YOU A FUNNY STORY,"** says Island Def Jam Music Group chairman LA Reid. "I called up the Stargate guys a few days ago and asked them if they would consider working exclusively on Rihanna. They said, 'Well, that sounds good, but what should we do about the number one record we have with Katy Perry right now?'"

Reid concludes his self-effacing anecdote with a hearty chuckle, but he is not joking and he is certainly not the only major-label executive whose perfect Christmas present for 2010 would be an exclusive contract with Stargate. The Norwegian production and songwriting duo are fast becoming legendary for their ability to re-invent themselves year-on-year, turning out hit after hit for artists across a bewilderingly wide musical spectrum.

Over the past 12 months alone, they have racked up a dizzying tally of international smashes that include Rude Boy, Only Girl (In the World) and What's My Name? for Rihanna; Beautiful Monster for Ne-Yo; Happiness for Alexis Jordan; Black and Yellow for Wiz Khalifa and Firework for Katy Perry.

This year has indeed been an amazing year for Stargate but a look back over their career suggests that amazing is something they have been doing fairly consistently since 1999, when they delivered their first UK Top 10 single with S Club Party by S Club 7.

The story, of course, started even earlier for Tor Hermansen and Mikkel Eriksen. Both grew up in the small Norwegian town of Trondheim and both were consumed by their love of dance and electronic music from an early age.

As teenagers, each of them built their own home studios and set about making music but, unusually, neither dreamed of being a pop star. "I knew from very early on that I didn't want to be onstage," reveals Hermansen. "What interested me was being in the studio. I was fascinated by the sounds and the production side of it."

Come 1997, Hermansen was helming the A&R department for Warner's Norwegian office and Eriksen was running his studio professionally. Together with a mechanical engineer friend, Hallgeir Rustan, they formed a songwriting trio and, two years later, enjoyed their first success with Curious, the debut album by Nordic soul act Noora Noor.

Then came the first in a series of happy coincidences to accompany Stargate on each step of their journey. British producer, remixer, plugger and former London Records recording artist Tim Blacksmith happened to be scouring Scandinavia in search of producers. "I was already managing producers at that time," Blacksmith recalls, "and I'd found that Scandinavian producers were very melodic and really good with chords."

In his A&R capacity, Hermansen invited Blacksmith to remix Noor's single Need You. This, in turn, led to further work with Noor which brought Blacksmith to Stargate's Trondheim studio. To his surprise, it turned out to be anything but a backwoods shack. "They had state-of-the-art Pro Tools, an area for recording strings, a separate studio for



"They have developed into two of the best producers in the world...it has been like watching your children grow up"

TIM BLACKSMITH, CO-MANAGER

vocals... they had obviously invested a lot of their own money to make it a great studio."

While Blacksmith was in Trondheim, Stargate took the opportunity to play him some of their own songs and he was particularly taken by a track called Always. Indeed, he was so struck that he immediately rang his old friend Danny D, formerly the brains behind hit-making acid house act D-Mob.

"He played Always to me down the phone," remembers Danny D, "and I was like, 'Wow, what is that?' It sounded so good even down a phone line."

It was a matter of days later that Blacksmith and Danny D decided to partner up and co-manage Stargate. By another of those happy coincidences, Danny had been offered a production job which he realised was tailor-made for their new clients. As Blacksmith explains, "Simon Fuller had offered Danny a band which was being launched through its own TV series, S Club 7, but he realised it was perfect for Stargate. So Danny called up Simon and told him Stargate should do it."

The resulting single S Club Party peaked at number two and put Stargate firmly on the UK's music business radar. Their first golden age had kicked into gear and they delivered hits for Blue, Hear'Say, Billie Piper, Samantha Mumba, Atomic Kitten and Mis-Teeq.

EMI Music Publishing UK president Guy Moot fondly recalls his first trip to Trondheim in the wake of S Club Party. "It was the cleanest studio I'd ever been to. Not a pencil out of place. I was used to studios littered with overflowing ashtrays and last night's takeaways. But as soon as I met Tor and

Mikkel I was instantly impressed. Tor's knowledge of music and production, and he was DJing, and Mikkel had a kind of soulfulness and a way with melody. You just knew there was something very special going on there."

Moot snapped up Hermansen and Rustan, while Eriksen's publishing went to Sony/ATV, where it remained until he joined the EMI fold in 2008.

"S Club Party was groundbreaking for us as a big commercial hit," says Hermansen, "but it wasn't until we did All Rise with Blue two years later that we came up with a sound that was unique to us. Blue made us commercially successful while doing our own thing."

Proud as Stargate are of their achievements while based in the UK, they now recognise that because of their relative inexperience, they were sometimes too

**PICTURED**  
Superstargate: (l-r) Mikkel Eriksen and Tor Hermansen have become an international success story

**BELOW**  
Atlantic crossing: Stargate's debut hit was for S Club 7; they have gone on to create international smashes for acts such as Katy Perry and Rihanna



# Features

**RIGHT**  
Studio time:  
EMI Group CEO  
Roger Faxon,  
co-manager Tim  
Blacksmith, Tor  
Hermansen,  
Mikkel Eriksen,  
EMI Publishing  
UK president  
Guy Moot and  
co-manager  
Danny D

**BELOW RIGHT**  
Roll call:  
(clockwise from  
top left) Ne-Yo,  
Hear'Say, Wiz  
Khalifa and  
Beyoncé have  
all benefited  
from Stargate's  
production skills

willing to compromise. "I remember Simon Cowell once got on a plane and flew out to Trondheim for the weekend because he wanted to change the snare on a track by Five. We sat there, tried a hundred different snares until Simon was happy. Then he flew home and we went back to the old snare."

Despite their spectacular success rate, as Moot remembers, Stargate found themselves on the wrong end of a peculiarly British phenomenon. "People started saying, 'Everybody uses these guys. They're having too many hits.' I never understood how too many hits could be a bad thing. Even though they were still making hits, people just stopped using them."

Blacksmith and Danny D decided on a bold strategy to pull Stargate out of their doldrums. In February 2005, Stargate - minus Rustanm who had now quit the team and returned to Norway - moved to New York, hired a studio and sent out invitations to songwriters, producers and every other significant name in their contact books.

"Our goal was not to conquer America," says Eriksen. "It was planned as nothing more than a couple of weeks in New York to see what might happen. We hoped to get together with some writers and maybe get a couple of album cuts to recover our costs."

Fate, however, had bigger plans. Ne-Yo, fresh from his success as a co-writer of Mario's hit Let Me Love You, was holding a meeting with his publishers in a Sony studio in the same building as the one Stargate were renting. Blacksmith was introduced to him by a mutual friend and, on learning that the mixing desk in Ne-Yo's studio had broken down, he invited him to meet Stargate in their studio. The long arm of happy coincidence had struck again.

Ne-Yo and Stargate immediately hit it off, recognising common musical ground in each other's work. "That very night," says Blacksmith, "Ne-Yo co-wrote two songs with them which ended up on his debut album. That was the beginning."

This collaboration soon conjured up So Sick. Destined to be Ne-Yo's first US and UK chart-topper, it also won them the invaluable support of Jay-Z, then president of Def Jam.

Jay Brown, a close associate of Jay-Z, and now president of Roc Nation, remembers being impressed by Stargate's commitment. "They had spent their own money hiring a studio and setting up writing sessions. How many producers would do that? We felt like we could manage them and Tim and Danny agreed that we could add some value, so we all partnered up for management."

The success of Ne-Yo's So Sick prompted Jay-Z and Brown to place Stargate first with Rihanna and then Beyoncé. "One of the most encouraging things," reveals Hermansen, "was that Jay-Z and others at Def Jam liked us because of our European flair for melody. We had spent years in England trying to make American-sounding records but when we went to New York we were finally set free to make records that reflected our European roots."

One of the most notable examples of this new Stargate approach is Irreplaceable by Beyoncé, which spent a remarkable 10 weeks at number one in the US, becoming the Billboard Hot 100 number-one single of 2007.

Jay-Z stepped down as president of Def



"We enjoy being able to go from grimy hip-hop like [Wiz Khalifa's] Black and Yellow to a Katy Perry pop track...not many people can work across those extremes and everything in between"

**TOR ERIKSEN**

first fruit of that set-up. So we were working on that side of things, nurturing our new venture, and once we had that in place we returned to recording with Rihanna and Ne-Yo and the things that had made us successful in the first place."

In the wake of all this frantic backroom activity 2010 kicked off with the global smash of Rihanna's Rude Boy.

"Making Rude Boy was very special to me because at that time, Rihanna was in an awkward spot," says Tor Hermansen. "All the personal stuff was going on in her life and it was a long time since she'd done a record, which made it a very difficult project. So to come out the other end with a record as big and extroverted and successful as Rude Boy was very rewarding. I think Rude Boy was the transition that took Rihanna from where she was into a new era, out of the dark Rated R era into where she is now, bigger than ever."

Rihanna followed through with two more massive hits. Only Girl (In The World) and What's My Name, of which Eriksen says, "What's My Name is probably the most typical Stargate-type of production of 2010. It has a very clear musical element, a well-defined riff, a melodic theme but urban-leaning drums. It hits

Jam in 2007 and has since set up his own Roc Nation operation, but his relationship with Stargate continued, their bonds deepening with the launch of their joint label StarRoc in 2008.

To outward appearances, 2009 was a quiet year for Stargate but, as Danny D points out, "From our perspective it was very busy. We were re-aligning our business. We had joined forces with Jay-Z's RocNation to start the StarRoc label. Other influences had come in which started us looking for artists, and we found two, Alexis Jordan being the



## Gold star Stargate's Top 10 hits from 2010

TRACK	CHART PEAK	WKS IN CHART	SALES (APPROX)
RIHANNA: RUDE BOY	2	47	542,300
NE-YO: BEAUTIFUL MONSTER	1	18	271,600
ALEXIS JORDAN: HAPPINESS	3*	5	193,500
RIHANNA: ONLY GIRL (IN THE WORLD)	1*	6	522,500
RIHANNA: WHAT'S MY NAME	8*	3	89,700
KATY PERRY: FIREWORK	3*	8	341,500

\*Still in chart at time of press

Source: OCC



# THE FIREWORKS NEVER STOP!

TOR ERIK, MIKKEL, DANNY, TIM AND EVERYONE AT STELLAR SONGS -  
CONGRATULATIONS ON ANOTHER INCREDIBLE YEAR.

FROM ROGER, GUY, JON AND ALL YOUR FRIENDS  
AT EMI MUSIC PUBLISHING.

# Features

you hard in a hip-hop way but at the same time it has a very catchy and cool melody on top. It can be played on urban, pop, all kinds of radio stations."

Perhaps the most unexpected twist among Stargate's 2010 successes has been provided by their collaborations with Katy Perry, whose saucy pop is a far cry from the urban sounds with which the production team has long been associated. "We met Katy more than a year ago," explains Eriksen, "and we were very impressed by her as an artist, as a singer and as a writer, so we talked about working together for a long time and eventually we made it happen."

As if to underline their determination to work with the most eclectic range of artists possible, 2010 also saw Stargate's first full-on rap track, Black and Yellow, with Pittsburgh rapper Wiz Khalifa. "We've always loved rap and always wanted to do it," notes Hermansen, "but until now we've never had the right artist to do it with."

Eriksen, too, seems to be enjoying their new-found freedom to explore wider vistas. "We enjoy being able to go from grimy hip-hop like Black and Yellow to a Katy Perry pop track. Not many people can work across those extremes and everything in-between. I think, coming from Europe, we don't even think in terms of a New York or a Pittsburgh sound, we're free to do what we like doing."

Asked to describe how their style has changed since they arrived in New York, Hermansen says, "In 2005 we had a more R&B, melodic, sparse, sweet sound which was lacking at the time so people found it fresh. As time has gone on our European influences have come to the fore and we can do sounds which are more experimental for American audiences. Today our music is more electronic than it has ever

"Today our music is more electronic than it has ever been... we're getting away with a lot of things I never thought we'd get away with"

TOR HERMANSSEN



been, with bigger synth sounds. I was a big fan of early Nineties dance music, Leftfield and Underworld, as well as Depeche Mode, and we're getting away with a lot of things I never thought we'd get away with."

According to Tim Blacksmith, it is not just their style that has changed, but the men themselves.

"When I first met them they were pretty quiet. Early in their career they would have indulged the artists, but now they're confident. They know when they've got it right and they won't change unless there's a very good reason," he states. "Now they have developed into two of the best producers in the world. It has been like watching your children grow up. They have reached a level of confidence where they know when they've got what they want, where they can handle the meetings with LA Reid or Clive Davis or whoever."

Sonia Diwan, a partner at Sound Advice which handles Stargate's legal requirements, confirms that they both take an active interest in the business side of things but it is Hermansen who takes a more hands-on role. "He seems to enjoy his participation in the ever increasing business interests that Stargate is involved with," she says.

By all accounts they will continue to ring the changes in the immediate future. "We've just been working on a reggae-pop group called Cover Drive from Barbados," reveals Hermansen. "They're signed to Geffen in the UK. Obviously Rihanna is from Barbados so that's great for us, and it allows us to incorporate more live instruments, guitar, bass, drums, but still blending that with a contemporary sound."

And, for those who may feel Katy Perry is not quite pop enough for the Stargate boys, LA Reid dropped an interesting tidbit into his chat with *Music Week*, to the effect that Stargate have given him a track written with Justin Bieber in mind. "It's an amazing song and I think that could be a match made in heaven. I just hope he cuts it," says Reid.

[johnny.black@btconnect.com](mailto:johnny.black@btconnect.com)

## NAME SOME FAMOUS NORWEGIANS...

ROALD DAHL (*author*)  
EDVARD GRIEG (*composer*)  
HENRIK IBSEN (*playwright*)  
EDVARD MUNCH (*artist*)  
MORTEN HARKET (*musician*)

...AND...

# STARGATE

## Dere er de beste!

Over ten years on...

Looking forward to working with you for decades to come.

Sonia, Robert, Mike and all at Sound Advice

## Stargate mates industry figures pay tribute



“Stargate were like a secret weapon”

**JAY-Z**

“Every Stargate production has its own identity, from Rihanna to Katy Perry to Wiz Khalifa. They don't impose their sound or identity on the artist, they customise. They go in and find the identity within the artist, and I love that because I don't like it when artists sound alike. They are my favourite production team and I hope to be working with them for the next 20 years.”

**ISLAND DEF JAM MUSIC GROUP CHAIRMAN LA REID**

“When I was director of A&R at Polydor in 2001, Stargate cut five songs with Hear'Say, one of which, The Way To Your Love, went to number one. Tor and Mikkel were incredibly easy to work with and I felt, even then, they were as good as the American record production teams in this genre of music. I'm very much looking forward to working with them again.”

**VERTIGO RECORDS MANAGING DIRECTOR PAUL ADAM**

“Ten years ago I started out plugging Stargate's records, and now I'm lucky enough to release some of them. In that time there have been very few individuals or teams who can be consistently relied upon for smash-hit records and I have no doubt that the business is a significantly better place thanks to their contribution.”

**RCA MANAGING DIRECTOR CHARLIE LYCETT**

“A lot of American producers have a great difficulty with pop, but these guys were raised on pop. They grew up on Abba. They grew up on Boney M. Those influences lend themselves to them making very melodic pop records, with great hooks and choruses. You plug in the right top-line writer and you got one plus one equals three.”

**JIVE RECORDS CHAIRMAN/CEO BARRY WEISS**

“They always want to hear new music and to create better songs. They constantly set themselves new targets, never get complacent. Their attention to detail is astounding, how they craft lyrics, how they record vocals – they are perfectionists.”

**EMI MUSIC PUBLISHING UK PRESIDENT GUY MOOT**

“We have worked with Stargate and their management team for almost 13 years, from the height of their pop hits in the UK in the late Nineties/early Noughties with the likes of Blue, S Club 7 and Billie to their now-continual presence in the Top 10 on either side of the Atlantic. It does make one feel pretty proud to be even a very small cog in such a creative business machine.”

**SOUND ADVICE LLP PARTNER SONIA DIWAN**

“They will spend weeks on one track to get it right. It's quality rather than quantity. They're involved from start to finish, from writing the track to producing, mixing, improving the track, working with writers, offering advice and suggestions. They work a five-and-a-half day week, 11.00am to 11.00pm and never arrive late. They take a couple of months off in the summer and a couple of weeks in the winter. They are true professionals.”

**ROC NATION PRESIDENT AND CO-FOUNDER JAY BROWN**

“I first encountered Stargate when I was at EMI Publishing but got to know them better over the past year when we've worked together on StarRoc signing Alexis Jordan. What they're brilliant at is taking something very pop and giving it an edge. Their work rate is phenomenal, everything has loads of hooks, little surprises, even touches of melancholy at times.”

**COLUMBIA LABEL GROUP MANAGING DIRECTOR MIKE SMITH**



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

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# Key releases

key releases information can be emailed to [isabelle@musicweek.com](mailto:isabelle@musicweek.com)  
Some tracks below may already feature in the OCC singles chart as downloads, but these listings indicate their official release

## Out this week

### Singles

- **Arcade Fire** *The Suburbs* (Sonovox)  
Previous single (chart peak): We Used To Wait (75)
- **The Bees** *Winter Rose* (Fiction)  
Previous single: I Really Need Love (did not chart)
- **Neil Diamond** *Ain't No Sunshine* (Columbia)  
Previous single: Primitive (did not chart)
- **Annie Lennox** *God Rest Ye Merry Gentlemen* (Island)  
Previous single: Universal Child (did not chart)
- **Pixie Lott** *Can't Make This Over* (Mercury)  
Previous single: Broken Arrow (12)
- **Mona** *Trouble On The Way* (Island)  
Previous single: Listen To Your Love (did not chart)
- **Rihanna feat. Drake** *What's My Name?* (Def Jam)  
Previous single: Only Girl (In The World) (1)
- **Sick Puppies** *All The Same* (Virgin)  
Previous single: You're Going Down (did not chart)
- **Train** *Shake Up Christmas* (Columbia)  
Previous single: Hey, Soul Sister (18)



- **True Tiger** *Slang Like This* (Virgin)  
Debut single

### Albums

- **Duran Duran** *All You Need Is Now* (Parlophone)  
Previous album (first-week sales/total sales): Red Carpet Massacre (9,563/30,510)
- **Jamie Foxx** *Best Night Of My Life* (1)  
Previous album: Intuition (954/9,017)
- **Ghostface Killah** *Apollo Kid* (Def Jam)

Previous album: *Ghostdini: Wizard of Poetry* in Emerald City (n/a)  
● **Lil' Wayne** *Tha Carter IV* (Island)  
Previous album: *Am Not a Human Being* (2,606/15,584)

## December 27

### Singles

- **Cee Lo Green** *It's OK* (Warner Brothers)
- **Eliza Doolittle** *Skinny Genes* (Parlophone)
- **Ne-Yo** *Cos I Said So* (Def Jam)
- **Tinie Tempah feat. Kelly Rowland** *Invincible* (Parlophone)
- **The Wanted** *Lose My Mind* (Geffen)

### Albums

- **Alfie Boe** *Bring Him Home* (Decca)

## January 3

### Singles

- **James Blunt** *So Far Gone* (Atlantic/Custard)
- **Cheryl Cole** *The Flood* (Polydor)
- **J Cole** *Who Dat* (RCA)
- **Emma's Imagination** *This Day* (Must Be The Music)
- **Bryan Ferry** *Alphaville* (Virgin)
- **Jessie J** *Do It Like A Dude* (Island)
- **Professor Green feat. Maverick Sabre** *Jungle* (Virgin)
- **White Lies** *Bigger Than Us* (Fiction)

### Albums

- **Israel Kamakawiwo'ole** *Over The Rainbow* (Decca)
- **Queen** *Greatest Hits II/Greatest Hits II* (Island)

## January 10

### Singles

- **30 Seconds To Mars** *Hurricane* (Virgin)
- **The Beach Girls** *Scratch* (Rock Mafia/Absolute)
- **Jodie Connor feat. Wiley** *Now Or Never* (Interscope)

- **Bruno Mars** *Grenade* (Elektra/Atlantic)
- **Travis McCoy** *tbc* (Decaydance/Fueled By Ramen)
- **My Chemical Romance** *Sing* (Reprise/43)
- **Jamie Woon** *Lady Luck* (Candent Songs)

### Albums



- **Aloe Blacc** *Good Things* (Epic)
- **Emma's Imagination** *Stand Still* (Polydor/Future)
- **My Little Cheap Dictaphone** *The Tragic Tale Of A Genius* (Tri-Tone)

## January 17

### Singles

- **Adele** *Rolling In The Deep* (XL)
- **Anberlin** *Impossible* (Island)
- **Richard Ashcroft** *This Thing Called Life* (Parlophone)
- **British Sea Power** *Valhalla Dancehall* (Rough Trade)
- **Darwin Deez** *Bad Day* (Lucky Number)
- **Diddy & Dirty Money feat. Skylar Grey** *Coming Home* (Interscope)
- **Edei** *Loved* (Alma)
- **Encore** *Make Your Mind Up* (Island)
- **Everything Everything** *Photoshop Handsome* (Geffen)
- **The Joy Formidable** *Austere* (Canvasback/Atlantic)
- **Ke\$ha** *We R Who We R* (Columbia)
- **Avril Lavigne** *What The Hell* (Columbia)
- **Pete Lawrie** *Fell Into The River* (Island)
- **Nervo** *Irresistible* (Positiva/Virgin)
- **Pendulum** *Crush* (Warner Brothers)
- **PJ Harvey** *Words Maketh Murder* (Island)

- **Aggro Santos** *Like U Like* (Future)
- **Jasmine Sullivan** *Holding You Down* (Goin' In Circles) (1)
- **Tinchy Stryder feat. Bridget Kelly** *Take The World* (4th & Broadway)
- **Wretch 32** *Traktor* (McS/Levels Recordings)

### Albums

- **Anna Calvi** *Anna Calvi* (Domino)
- **Elysium III** (Island)
- **Pearl Jam** *Live On Ten Legs* (Island)
- **Various** *127 Hours* (OST) (Polydor)
- **White Lies** *Ritual* (Fiction)

## January 24

### Singles

- **Chapel Club** *Surfacing* (Polydor)
- **Chase & Status feat. Liam Bailey** *Blind Faith* (Mercury)
- **Keri Hilson** *Pretty Girl Rock* (Interscope)
- **Jamiroquai** *Lifeline* (Mercury)
- **The Joy Formidable** *The Big Roar* (Atlantic)
- **Pearl And The Puppets** *BeCaUSE I Do EP* (Island)
- **Pink F\*\*kin' Perfect** (1aFace)
- **Tinchy Stryder feat. Melanie Fiona** *Let It Rain* (4th & Broadway)

### Albums

- **Adele** *21* (XL)
- **Cloud Nothings** *Cloud Nothings* (Wichita)
- **Cold War Kids** *Mine Is Yours* (Downtown/Cooperative V2)
- **Diddy: Dirty Money** *Last Train To Paris* (Interscope)
- **Elysium** *Rock Diva* (Island)
- **Funeral Party** *The Golden Age Of Knowhere* (live)
- **Iron And Wine** *Kiss Each Other Clean* (4AD)
- **Wanda Jackson** *The Party Ain't Over* (Nonesuch)
- **Ti No Mercy** (Atlantic/Grand Hustle)

## January 31

### Singles

- **B.O.B** *I'll Be In The Sky* (Rebel Rock Ent/Atlantic/Grand Hustle)
- **Christian TV** *When She Turns 18* (Mercury)
- **Loick Essien** *Stuttering* (RCA)
- **Elton John & Leon Russell** *When Love Is Dying* (Mercury)
- **Enrique Iglesias** *Tonight* (Interscope)
- **David Lynch** *Good Day Today* (Sunday Best)
- **Nelly feat. Akon & T Pain** *Move That Body* (Island)
- **Neon Trees** *Animal* (Mercury)
- **Talay Riley** *Sergeant Smash* (live) (Interscope)
- **The Streets** *Going Through Hell* (675/Atlantic)
- **The Vaccines** *Post Break Up Sex* (Columbia)

### Albums

- **Eva Cassidy** *Simply Eva* (Bliss Street)
- **Chase & Status** *No More Idols* (Mercury)



- **Esben And The Witch** *Violet Cries* (Mataoicr)
- **Keri Hilson** *No Boys Allowed* (Interscope)
- **Men** *Talk About Body* (Columbia)
- **George Michael** *Faith: Remastered* (Epic)
- **Port Isaac's Fisherman's Friends** *st* (Special Edition) (Island)
- **Aggro Santos** *Aggrosantos.Com* (Future)

## THE PANEL

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



### MICHAEL C LEWIN (NOTION)

#### Tanlines: Volume On (Family Edition)

What is there to dislike about this compilation of Tanlines' early material? The Brooklyn duo's sun-glare disco comprises lithe percussion and a tropical glow of guitar and synths. This is the soundtrack to beach-bound parties, wonderfully incongruous in grey-skied cities. Give us the album already!



### MARTIN ASTON (Q/MOJO)

#### Malachai: Return To The Ugly Side

This Bristol duo has changed its name from Malakai to Malachai and their label from Geoff Barrow's Invada to Domino's Double Six but their second album remains a moody, acutely melodic brew of psych-rock/funk and hip-hop beats that demands the spotlight Bristol's trip-hop scene won first time around.



### JOE GAMP (ARTROCKER/IDI)

#### Val-d'Isère: EP (Proper)

A far cry from the fluffy-white, picturesque resort of the same name, Proper Songs' new signings ply a roughly composed sound that combines shoegaze rock, abrasive post-punk and all-out psych meanderings. A short but sweet EP that finds beautiful melodies within chaotic, freeform songwriting.

## SINGLE OF THE WEEK

**Arcade Fire** *The Suburbs* (Sonovox)



Originally released as a limited-edition single in May, *The Suburbs* is the title track from Arcade Fire's third album

and arguably showcases the Canadian band at their creative best. Although not as emotionally charged as some of their material and relying instead on strummed guitars and an extremely catchy hook, the single still bears the distinctive Arcade Fire stamp, thanks to the thought-provoking lyrics and urgency of delivery. The band recently wrapped up a run of dates across the UK which included multiple sell-out dates at The O2, and this track has enjoyed strong specialist play since the album's release earlier this year. This is certainly stunning stuff and certain to earn the band more well-deserved time in the mainstream spotlight.

# Key releases

## No album yet, but Matt hits the top



**BRUNO MARS' DEBUT ALBUM** Doo-Wops & Hooligans – home to the hit Just The Way You Are (Amazing) – remains the most in-demand pre-release across our panel of online retailers, holding at number one at Play, remain at four at Amazon and slipping a notch to two at HMV.

Its slight decline at the latter is due to a burst of very early advance

sales for the upcoming debut album of new X Factor champion Matt Cardle, which debuts at number one there and is also attracting plenty of heat at Play, where it debuts at six and Amazon, at seven. Although untitled and unrecorded, it has been slated for release on October 24 2011 and has an initial pricing point of £8.93 at Amazon, 6p more at its rivals.

Number one for the third week in a row on the list of pre-releases most-tagged by users for identification at Shazam is Lights On by Katy B feat. Ms. Dynamite. Willow, Nero and Avicii have all served as runners-up with and this week it is the turn of Adele, who closes 4-2 with Rolling In The Deep, the introductory single from her new album, 21.

Although not technically a Christmas song, Baby It's Cold Outside is usually treated as such. It is, for example, featured on Ray Charles' new selection The Spirit Of Christmas. And even in the spirit of goodwill, it comes as a surprise to find the track topping Last.fm's Hype chart in a new version pairing Norah Jones with Willie Nelson.

Alan Jones

### Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	EMINEM	936	+236
2	THE SCRIPT	872	+705
3	DEMI LOVATO	848	+107
4	SOULIA BOY TELL 'EM	827	-231
5	JASMINE V	750	-450
6	GREYSON CHANCE	622	+197
7	RIHANNA	579	-94
8	KE\$HA	541	-193
9	JONAS BROTHERS	466	-130
10	LADY GAGA	447	-43
11	GREEN DAY	430	-878
12	TAYLOR SWIFT	318	+165
13	MIRANDA COSGROVE	291	+150
14	POMPLAMOOSE	286	-38
15	TOKIO HOTEL	274	-222
16	DRAKE	262	-29
17	MICHAEL JACKSON	254	+31
18	SHAKIRA	198	+23
19	ASHLEY TISDALE	195	-17
20	JUSTIN BIEBER	177	-3

musicnet.it

### Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	BRUNO MARS	Doo Wops...	Elektra/Atlantic
2	AITER BRIDGE	Live From Amsterdam	Dc3
3	ADELE	21	XL
4	MÖTORHEAD	World Is Yours	Motorhead/UDR
5	WHITE LIES	Ritual	Fiction
6	MATT CARDLE	tbc	Syco
7	GEORGE MICHAEL	Faith remastered	Epic
8	DIO	Dio Live - We Rock	Candlelight
9	BEADY EYE	Different Gear...	Beady Eye
10	TIFFANY PAGE	Walk Away Slow	Mercury
11	ALFIE BOE	Bring Him Home	Decca
12	CHASE & STATUS	No More Idols	Mercury
13	MY BLOODY VALENTINE	Loveless	Sony
14	RUTH LORENZO	Ruth Lorenzo	Virgin
15	EMMA'S IMAGINATION	Stand Still	Future
16	SOPHIE ELLIS-BEXTOR	Straight...	Interscope
17	AVRIL LAVIGNE	Goodbye Lullaby	Columbia
18	EVANESCENCE	Evanescence	Sony
19	ISRAEL KAMAKAWIWO'OLE	Over...	Decca
20	GLEE CAST	Glee The Music Vol. 4	Epic

PLAY.COM

### Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	ALFIE BOE	Bring Him Home	Decca
2	ADELE	21	XL
3	GEORGE MICHAEL	Faith remastered	Epic
4	BRUNO MARS	Doo Wops...	Elektra/Atlantic
5	MÖTORHEAD	World Is Yours	Motorhead/UDR
6	ISRAEL KAMAKAWIWO'OLE	Over...	Decca
7	MATT CARDLE	tbc	Syco
8	AITER BRIDGE	Live From Amsterdam	Dc3
9	EMMA'S IMAGINATION	Stand Still	Future
10	CHASE & STATUS	No More Idols	Mercury
11	MAGNUM	The Visitation	Steamhammer
12	WHITE LIES	Ritual	Fiction
13	VARIOUS	Golden Age Of Rock'n'Roll 12	Ace
14	PATRIZIO BUANNE	The Very Best Of UMTV	
15	SINITTA	Sinitta!	Cherry Pop
16	GLEE CAST	Glee The Music Vol. 4	Epic
17	PJ HARVEY	Let England Shake	Island
18	ALAN JACKSON	34 Number Ones	Arista
19	VARIOUS	Hit Parade 1959 Pt1	Fantastic Voyage
20	VARIOUS	Hit Parade 1960 Pt2	Fantastic Voyage

amazon.co.uk

### Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	MATT CARDLE	tbc	Syco
2	BRUNO MARS	Doo Wops...	Elektra/Atlantic
3	CHASE & STATUS	No More Idols	Mercury
4	ADELE	21	XL
5	BRITISH SEA POWER	Valhalla...	Rough Trade
6	THE WOMBATS	This Modern Glitch	14th Floor
7	WHITE LIES	Ritual	Fiction
8	LITTLE COMETS	In Search Of...	Dirty Hit
9	EMMA'S IMAGINATION	Stand Still	Future
10	TIFFANY PAGE	Walk Away Slow	Mercury
11	BEADY EYE	Different Gear...	Beady Eye
12	HUMAN LEAGUE	Credo	Wall Of Sound
13	JAY SEAN	Freeze Time	Cash Money/Island
14	MÖTORHEAD	World Is Yours	Motorhead/UDR
15	GLEE CAST	The Music Season 2 Vol. 4	Epic
16	THIRTEEN SENSES	Crystal Sounds	PIAS
17	JESSIE J	Who You Are	Island
18	UMMERS	Mink Hollow Road	Big Bass Drum
19	AKON	Akonic	Island
20	G-UNIT	Come Back	Interscope

hmv.com

### Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	KATY B	Lights On	Rinse/Columbia
2	ADELE	Rolling In The Deep	XL
3	NERO	Me & You	MTA
4	MARTIN SOIVEIG	Hello	3 Beat
5	DIDDY: DIRTY MONEY	Coming Home	Interscope
6	CHASE & STATUS	Blind Faith	Mercury
7	BRUNO MARS	Grenade	Elektra/Atlantic
8	WRETCH 32	Traktor	Me6/Levels Recceings
9	PROFESSOR GREEN	Jungle	Virgin
10	CEE LO GREEN	It's OK	Warner Brothers
11	KE\$HA	We R Who We R	Columbia
12	NICKI MINAJ	Right Thru Me	Cash Money/Island
13	JODIE CONNOR	Now Or Never	Polydor
14	JEREMIH	Down On Me	Def Jam
15	WHITE LIES	Bigger Than Us	Fiction
16	DEVLIN FEAT. LABRINTH	Let It Go	Island
17	CARO EMERALD	Riviera Life	Drumlike
18	HURTS	All I Want...	Major Label/RCA
19	AGGRO SANTOS	Like You Like	Future
20	VAMPIRE WEEKEND	Run	XL

SHAZAM

## CATALOGUE REVIEWS

**HEATWAVE**  
The G.T.O. Singles Collection (7Ts GLAMCDD 114)/Hot Property (Big Break CDBBR 0021)/Candles (CDBBR 0023)  
Heatwave are rightly celebrated here with the 7Ts label's double-disc distillation of their singles releases for G.T.O. Records, while Big Break provides remastered editions of 1979's Hot Property and 1980's Candles. The band recorded numerous polished soul and funk hits, among them Mind Blowing Decisions, Always And Forever and Boogie Nights, all of which are on the singles collection. The group's main songwriter Rod Temperton was responsible for writing many of the songs on Michael Jackson's Off The Wall album and but Temperton didn't give Jacko all of his best songs, and provided Candles' finest moments, including Gangsters Of The Groove and Turn Around.

**THE DOVELLS**  
For Your Hullly Gully Party/You Can't Sit Down (Ace CDCHD1296)  
The Dovells made their name with a succession of singles named after various dance crazes. After their initial success in 1961, they put out an album in indecent haste – and it showed. But second album For Your Hullly Gully Party from 1962 and third, You Can't Sit Down (1963), were more considered and consistent affairs recorded at a more leisurely pace, and are now issued in sonically improved versions back-to-back on a single CD. Hullly Gully Baby, Do The New Continental and Time For The Madison are among the best of the dance-themed tracks that make up For Your Hullly Gully Party, which is essentially a rock'n'roll album with doo-wop undertones. You Can't Sit Down is a more mature set, with some fine harmonies and a collection of fun songs.

**SISTER SLEDGE**  
We Are Family – The Essential (Music Club Deluxe/Rhino MCDLX 508)  
Comprising real-life sisters Kathy, Kim, Joni and Debbie, Sister Sledge are one of the most successful and distinctive female vocal ensembles of all-time, and this 36-track double-disc set is a perfect primer for the Philly siblings. Liberally laced with their classy collaborations with Chic – He's The Greatest Dancer, Thinking Of You, We Are Family, Lost In Music et al – it also features some terrific earlier recordings, among them the fabulous Mama Never Told Me, a terrific All The Man I Need, and a spirited version of Stevie Wonder's As. With the distinctive vocals of Kathy to the fore, there's also their excellent later material such as All American Girls and the classy Smile, which somehow wasn't a hit.

**POINTER SISTERS**  
Special Things (Big Break CDBBR 0022)/So Excited! (CDBBR 0025)  
Providing stiff competition for Sister Sledge, The Pointer Sisters nevertheless had a very different sound. Some of their finest recordings were recorded under Richard Perry for his Planet label, including these two beauties which date from 1980 and 1982 respectively. Freshly remastered, expanded and furnished with extensive new liner notes, both include contributions from top-notch writers including Burt Bacharach, Bill Champlin, Cynthia Weill and Prince. The girls themselves contributed to I'm So Excited and Could I Be Dreaming, the superb opener to Special Things that could pass as a companion piece to The Jacksons' Shake Your Body (Down To The Ground).

Alan Jones

## CATALOGUE ALBUMS TOP 20



This	Last	Artist	Title / Label	Distributor
1	1	ADELE	19 / XL (PIAS)	
2	2	KINGS OF LEON	Only By The Night / Hand Me Down (ARV)	
3	10	MICHAEL BUBLE	Let It Snow / Reprise/43 (CIN)	
4	11	MICHAEL BUBLE	Call Me Irresponsible / Reprise/43 (CIN)	
5	3	KATY PERRY	One Of The Boys / Virgin (E)	
6	9	MICHAEL BUBLE	It's Time / Reprise/43 (CIN)	
7	5	THE SCRIPT	The Script / Phonogenic (ARV)	
8	6	DUFFY	Rockferry / ABM (ARV)	
9	12	RIHANNA	Good Girl Gone Bad / Def Jam (ARV)	
10	8	TAKE THAT	The Circus / Polydor (ARV)	
11	14	PAOLO NUTINI	These Streets / Atlantic (CIN)	
12	NEW	KING'S COLLEGE CHOIR/WILCOCKS	Essential Carols / Decca (ARV)	
13	NEW	BRUCE SPRINGSTEEN	The Promise / Columbia (ARV)	
14	NEW	KATE RUSBY	Sweet Bells / Pure (Cadiz ARV)	
15	16	PINK FLOYD	The Dark Side Of The Moon / EMI (E)	
16	RE	KINGS OF LEON	Boxed / Hand Me Down (ARV)	
17	18	BEYONCÉ	I Am...Sasha Fierce / Columbia (ARV)	
18	RE	TAYLOR SWIFT	Fearless / Mercury (ARV)	
19	RE	MUSE	Black Holes & Revelations / Helium 3/Warner Bros (CIN)	
20	19	KINGS OF LEON	Because Of The Times / Hand Me Down (ARV)	

Official Charts Company 2009

# Charts clubs

## Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	3	4	ERIC PRYDZ	Niton (The Reason) / Data/MoS
2	10	4	DREAMCATCHER	I Don't Wanna Lose My Way / American Girl
3	12	3	DAVID GUETTA FEAT. RIHANNA	Who's That Chick / Positiva/Virgin
4	4	3	USHER	More / LaFace
5	39	2	CHASE & STATUS FEAT. LIAM BAILEY	Blind Faith / Mercury
6	21	3	BLOCK & CROWN FEAT. 45 FLAT	Smokescreen / Audiofre:ks
7	2	4	SYKE'N'SUGARSTARR FEAT. JAY SEBAG	Like That Sound / Do The Hip!
8	5	4	PLAN B	Love Goes Down / 679/Atlantic
9	25	2	DE'LACY & MARCO GEE	Let It Rain / Champion
10	33	2	YASMIN	On My Own / MoS
11	NEW		LAIDBACK LUKE FEAT. JONATHAN MENDELSON	Timebomb / Mixmash
12	9	6	KYLIE MINOGUE	Better Than Today / Parlophone
13	30	4	TANTRUMS	Ticket Out / Bigger Than Barry
14	11	3	STEFANO NOFERINI	Back As U Were EP / Deeperfect
15	29	2	THE WANTED	Lose My Mind / Geffen
16	1	6	NERVO FEAT. OLLIE JAMES	Irresistible / Positiva/Virgin
17	13	5	WRETCH 32	Traktor / MoS/Levels Recordings
18	27	3	THREE 'N' ONE PRESENTS JOHNNY SHAKER	Pearl River 2010 / Zouk
19	18	7	JULIE THOMPSON	Shine / Magik Muzik
20	38	2	WYNTER GORDON	Dirty Talk / Atlantic
21	7	3	KATY B FEAT. MS DYNAMITE	Lights On / Rinse/Columbia
22	24	2	FIRST STATE FEAT. REIYK	Cross The Line / Magik Muzik
23	NEW		SOL BROTHERS V KATHY BROWN	Turn Me Out (Turn To Sugar) / Ikonik
24	31	2	ESSENVEE & DIRTY VEGAS	Love Me Better / Pieces Of Eight
25	NEW		THE BROOKES BROTHERS	Last Night/War Cry / Breckers/Kos
26	6	4	KRAAK & SMAAK	Dynamite / Jalapeno
27	23	6	ARMAND VAN HELDEN & STEVE AOKI	Brrrat! / 3 Beat
28	22	8	MARTIN SOIVEIG FEAT. DRAGONETTE	Hello / 3 Beat
29	28	4	ROBSON VIDAL & BLOND-ISH FEAT. COCO HAYEK	Miss You / Hi-Bias
30	20	7	ROBYN & LAIDBACK LUKE	Indestructible / Konichiwe
31	8	2	SOUND OF SOHO FEAT. AMANDA WILSON	Smile / Turbulence
32	15	8	CHICANE	Where Do I Start / Modena
33	40	2	D.O.N.S. & SHAHIN FEAT. SEANY B	Rollin' Deep / Kontor
34	14	6	DADA LIFE	Unleash The F**kin Dada / Musical Freedom
35	50	1	FLO-RIDA	Turn Around (5,4,3,2,1) / Atlantic
36	35	8	RIHANNA	Only Girl (In The World) / Def Jam
37	19	6	BRIAN ANTHONY FEAT. SOPHIA MAY	In My Dreams (Part Two) / Sogni
38	17	7	PET SHOP BOYS	West End Girls/Together / Parlophone
39	NEW		KATY PERRY	Firework / Virgin
40	NEW		TOM NOVY & LIMA	Now Or Never 2011 / Kosmo

## Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	10	3	KATY PERRY	Firework / Virgin
2	5	3	FLO-RIDA	Turn Around (5,4,3,2,1) / Atlantic
3	9	2	DAVID GUETTA FEAT. RIHANNA	Who's That Chick / Positiva/Virgin
4	12	2	USHER	More / LaFace
5	14	3	DUFFY	Well, Well, Well (Bootleg Mixes) / White Label
6	7	4	JODIE CONNOR FEAT. WILEY	Now Or Never / Interscope
7	24	2	THE WANTED	Lose My Mind / Geffen
8	NEW		DREAMCATCHER	I Don't Wanna Lose My Way / American Girl
9	16	2	N-DUBZ	Girls / AATW/Island
10	13	4	SELENA GOMEZ & THE SCENE	A Year Without Rain / Hollywood
11	19	3	MILEY CYRUS	Who Owns My Heart / Hollywood-Polydor
12	NEW		ERIC PRYDZ	Niton (The Reason) / Data/MoS
13	18	4	THE FIERCE COLLECTIVE	Baker Street/Where I Stood / Fierce Angel
14	3	3	KATY B FEAT. MS DYNAMITE	Lights On / Rinse/Columbia
15	8	4	WILLOW SMITH	Whip My Hair / Columbia/Roc Nation
16	NEW		CARO EMERALD	Back It Up / Dramatico
17	NEW		WYNTER GORDON	Dirty Talk / Atlantic
18	1	1	THE SATURDAYS	Headlines - The Remixes / Fiction/Geffen
19	28	2	AGGRO SANTOS FEAT. KIMBERLY WYATT	Like You Like / Future
20	22	8	RIHANNA	Only Girl (In The World) / Def Jam
21	23	2	WRETCH 32	Traktor / MoS/Levels Recordings
22	27	3	OXFORD HUSTLERS & KATHERINE ELLIS	Love U More / Fierce Angel
23	NEW		FE-NIX	Red Light / Genetic
24	25	7	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6 / Interscope/Cherrytree
25	2	3	SOUND OF SOHO FEAT. AMANDA WILSON	Smile / Turbulence
26	20	5	KYLIE MINOGUE	Better Than Today / Parlophone
27	26	4	BLACK EYED PEAS	The Time (Dirty Bit) / Interscope
28	NEW		DIONNE MITCHELL	I Love Music / Krazy/Delicious
29	11	4	ALEXANDRA BURKE	The Silence / Syco
30	29	6	NICOLE SCHERZINGER	Poison / Interscope

# Eric Prydz finds a Reason to return to number one



## SWEDISH MAESTRO ERIC PRYDZ

has not released a single in his own right since 2008, when Pjanoo hit the top of the Upfront club chart. He reached number one on the Upfront club chart earlier this year with his remix of Faithless's Not Going Home, but he is now back in his own right with Niton (The Reason), a storming house track which features a vocal from Welsh singer Jan Burton.

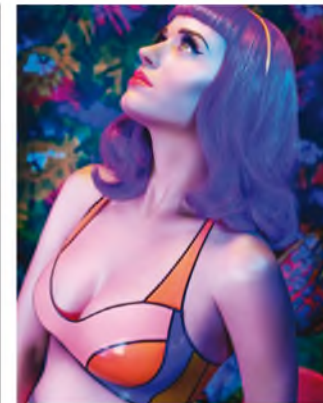
Niton (The Reason) has already topped the Cool Cuts chart but is not scheduled for release until next February. On promo, mixes come from Prydz, Sigma, Russ Chimes, Treasure Fingers and Boy 8 Bit.

Meanwhile, Firework has proved to be something of a belated club

bang for Katy Perry, exploding 10-1 on the Commercial Pop chart this week after being serviced in a plethora of mixes. It is Perry's third straight number one on the list from current album Teenage Dream, following California Gurls and the title track. Flo-Rida sprints 5-2 with his latest, Turn Around (5, 4, 3, 2, 1).

After whipping her opponents for two weeks in a row, Willow is no longer top of the Urban tree, where she is brushed aside by Usher, whose More has sped 16-3-1 since being serviced. More is also a success in our Upfront and Commercial Pop charts, standing at number four in both at present.

Alan Jones



Back with a bang: Katy Perry's Firework tops Commercial pop



Back for More: Usher climbs to the Urban summit

## Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	3	3	USHER	More / LaFace
2	1	6	WILLOW SMITH	Whip My Hair / Columbia/Roc Nation
3	2	8	BLACK EYED PEAS	The Time (Dirty Bit) / Interscope
4	11	3	FLO-RIDA	Turn Around (5,4,3,2,1) / Atlantic
5	4	6	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6 / Interscope/Cherrytree
6	5	4	KATY B FEAT. MS DYNAMITE	Lights On / Rinse/Columbia
7	6	10	RIHANNA	Only Girl (In The World) / Def Jam
8	23	2	RIHANNA FEAT. DRAKE	What's My Name? / Def Jam
9	8	12	GYPTIAN	Hold You / MoS/Levels Recordings
10	7	3	TALAY RILEY	Sergeant Smash / Jive
11	9	5	WRETCH 32	Traktor / MoS/Levels Recordings
12	10	4	MICHAEL JACKSON & AKON	Hold My Hand / Sony
13	15	3	N-DUBZ	Girls / AATW/Island
14	13	3	LOICK ESSIEU	Stuttering / RCA
15	24	2	TINIE TEMPAH FEAT. KELLY ROWLAND	Invincible / Parlophone
16	14	7	JAY SEAN FEAT. NICKI MINAJ	2012 (It Ain't The End) / Island
17	18	12	WILL.I.AM FEAT. NICKI MINAJ	Check It Out / Interscope
18	12	3	FE-NIX	Red Light / Genetic
19	19	9	IRONIK FEAT. JESSICA LOWNDEN	Falling In Love / EPM Ent.
20	20	22	USHER FEAT. PITBULL	Dj Got Us Fallin' In Love / LaFace
21	17	6	SKEPTA FEAT. PREEVA KALIDAS	Cross My Heart / Beat/AATW/BEK
22	26	20	TAIO CRUZ	Dynamite / 4th & Broadway
23	NEW		EDEI	Loved / Alma
24	27	3	DR DRE FEAT. SNOOP DOGG & AKON	Kush / Interscope
25	NEW		KACI BATTAGLIA FEAT. LUDACRIS	Body Shots / Warner Brothers
26	28	5	JLS	Love You More / Epic
27	21	6	SHAKIRA FEAT. DIZZEE RASCAL	Loca / Epic
28	16	10	JASON DERULO	The Sky's The Limit / Beluga Heights/Warner Bros
29	25	11	TINCHY STRYDER FEAT. TAIO CRUZ	Second Chance / 4th & Broadway
30	22	14	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars / Parlophone

## Cool Cuts Top 20

Pos	ARTIST	Title
1	CHASE & STATUS FEAT. LIAM BAILEY	Blind Faith
2	DAVID IYNCH	Good Day Today
3	ROGER SIFAR EAST MOVEMENT	2gether
4	SKEPTA VS N-DUBZ	So Alive
5	LAIDBACK LUKE FEAT. JONATHAN MENDELSON	Timebomb
6	RETROSPEXX	R.A.V.E.R
7	FENECH-SOLER	Demons
8	ARMIN VAN BUUREN VS SOPHIE	Not Giving Up On Love
9	LOCUSSOLUS	I Want It / Next To You
10	NERO	Me & You
11	KURTIS MANTRONIK	Get Down
12	DJ SAVA FT. RALUKA	I Like
13	BLAME FT JOCELYN BROWN	Set Me Free
14	MOGUAI	Get Fresh
15	LOOSE CANNONS	Hit The Road Jack
16	BRYAN FERRY	Shameless
17	KIRSTY HAWKSHAW V KINKY	ROLAND
18	E-SQUIRE	Sax
19	GRAMOPHONEDZIE	Out Of My Head
20	BOB SINCLAIR FT. SEAN PAUL	Tik Tok



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



## Take That comeback makes Progress

CHRISTMAS IS A TIME for tradition, so it comes as no surprise to find there's a hint of déjà vu about the charts this week, with The X Factor providing the Christmas number one single for the fifth time in six years, while Take That lead the Christmas albums list for the third time in five years.

After last year's hiccup, when a Facebook campaign delivered Rage Against The Machine's Killing In The Name to number one, delaying X Factor champion Joe McElderry's arrival at the chart summit by a week, order is restored, with his newly crowned successor **Matt Cardle** storming to the summit with his debut single, *When We Collide*. This year's two main spoilers, **Surfin' Bird** by The Trashmen and **John Cage's** 4'33" (Cage Against The Machine), never really challenged, with the vintage Surfin' Bird debuting at number three (68,477 sales), while Cage's silent 'performance' sold 15,716 copies, to debut at number 21.

Although a number four hit in America in 1964, Surfin' Bird failed to chart here at the time, eventually surfacing only last year, when it reached number 50, after being featured in an episode of cult TV cartoon favourite The Family Guy. First released digitally in March 2006, Surfin' Bird barely registered initially, taking 20 weeks to record its first double-digit tally but it regularly sells several hundred copies a week nowadays, and had racked up 51,077 sales before last week.

The track 4'33" is ostensibly a

new version of the single, 'performed' by the likes of Suggs, Orbital and Billy Bragg – but we are truly through the looking glass here, with a silent track making the chart for the second time in a matter of weeks. To be strictly accurate, this is the first completely silent chart offering, as The Royal British Legion's 2 Minute Silence track, issued to mark Remembrance Sunday, contains ambient background noise. It reached number 20 in November, and has sold nearly 19,000 copies to date.

Although Cardle's victory in The X Factor pulled in a record audience for the show, it converted into only the fifth highest (of seven) first-week sales for an X Factor coronation single – *When We Collide* sold 439,007 copies last week, trailing Shayne Ward's *That's My Goal* (742,180 sales, 2005), Alexandra Burke's *Hallelujah* (576,046 sales, 2008), Leona Lewis's *A Moment Like This* (571,253 sales, 2006) and Joe McElderry's *The Climb* (450,838 sales, 2009) but beating Leon Jackson's *When You Believe* (275,742 sales, 2007) and first X Factor winner Steve Brookstein's *Against All Odds*, which sold 127,701 copies on its first week in the shops in 2004, although it did not get released until after Christmas. In 2008, Burke's cover of *Hallelujah* spurred Jeff Buckley's recording of the song into the Top 10 too – and the same happens this week, with Scots group Biffy Clyro's *Many Of Horror* (the original title of *When We Collide*) re-entering the

### Sales statistics

Vs last week	Singles	Artist albums
Sales	3,558,649	4,588,071
prev week	2,792,866	4,078,829
% change	+27.4%	+12.5%

Vs last week	Compilations	Total albums
Sales	1,135,996	5,724,064
prev week	1,099,231	5,178,060
% change	+3.3%	+10.5%

Year to date	Singles	Artist albums
Sales	138,366,159	86,131,220
vs prev year	127,926,430	87,706,052
% change	+8.2%	-1.8%

Year to date	Compilations	Total albums
Sales	20,741,929	106,873,149
vs prev year	21,942,424	109,648,476
% change	-5.5%	-2.5%

Compiled from sales data by Music Week

chart at number eight (40,361 sales), easily beating the number 20 peak it scaled in January.

With the effect of their performance on The X Factor a couple of weeks ago fading, **Black Eyed Peas'** *The Time (Dirty Bit)* slides 1-4 (57,129 sales) but **Rihanna's** appearance on the show duetting with Cardle on *Unfaithful* brings her 2006 number two hit back on to the chart at number 31 (12,561 sales), and brings to five the number of concurrent Top 40 hits to her credit. With airplay kicking in, her latest single, *What's My Name* (feat. Drake) zaps 4-2 (104,487 sales) to become her eighth number two hit. Her former number ones *Only Girl (In The World)* and *Love The Way You Lie* (feat. Eminem) ebb 5-7 (40,975 sales) and 30-39 (9,234 sales), respectively, while David Guetta collaboration *Who's That Chick* eases 9-15 (22,805 sales). Her UK singles sales for 2010 exceed 3m.

Overall it's a week with few major movements in the chart but the battle for the Christmas number one stimulated business considerably. Sales were up 27.4% week-on-week to 3,558,649 but were 3.25% below same-week 2009 sales of 3,678,319, when the *Rage Against The Machine*/Joe McElderry singles alone sold nearly 1m copies between them.

**Take That's** *Progress* cements its position as the biggest seller of 2010, racking up a fifth straight week atop the albums chart. The band's appearance eight days ago on the *Strictly Come Dancing* semi-final helped to generate a massive increase in sales of their records. *Progress* sold 330,251 copies last week, lifting its 34-day haul to 1,437,287, while first single *The Flood*, which the band performed on The X Factor, rebounds 15-6 (45,923 sales). They also performed *Never Forget* with the final three (Matt, Rebecca, One Direction), stimulating a 72.20% increase in sales of the compilation *Never Forget: The*

### ARTIST ALBUMS



Universal	40.9%
Sony	31.0%
Warner	16.4%
EMI	10.5%
Others	1.2%

### SINGLES



Sony	42.8%
Universal	32.0%
EMI	9.2%
Warner	7.7%
Others	8.3%

*Ultimate Collection*, which advances 58-41, with sales of 17,977, lifting its career tally to 2,023,660. **Robbie Williams** also turned up the day before, at The X Factor semi-finals, performing *She's The One* with One Direction. His *In And Out Of Consciousness: The Greatest Hits* album canters 14-7 in the wake of this, ending a five-week absence from the Top 10. Sales of 81,418 lift its 10-week career tally to 463,699.

*Progress* has the title of best-selling album of 2010 sewn up, but there's jockeying for positions behind it. **Lady GaGa's** *The Fame* rises 51-46 on the weekly list, with

sales of 15,074 copies, while **Michael Buble's** *Crazy Love* falls 2-3 (138,912 sales). Both top the 1m mark for 2010 – but Buble's album leapfrogs GaGa's with year-to-date sales of 1,039,675 against its rival's 1,012,057. These are the positions they will hold at the end of the year, reversing their year-end 2009 placings. GaGa's album still has the edge overall, with career sales of 2,401,021 against Buble's 2,237,056.

**Rihanna** has two singles in the Top 10, and sang with Matt Cardle in the X Factor semi final show eight days ago, creating an ideal environment for sales of her latest album. *Loud*, to massively increase its profile. It responds by rebounding 4-2 with sales up 104.2% to 193,548 – the highest of its five week career.

The only album to debut this week is **Michael**, a collection of newly completed tracks from the vaults of the late **Michael Jackson**. The set debuts at number four (113,145 sales).

As in the singles chart, there is little significant chart action taking place but sales are up considerably. *Back in June*, Christina Aguilera's *Bionic* debuted at number one on sales of 24,301 – the same sale was exceeded by the top 30 artist albums and nine compilations last week, as overall sales improved 10.5% week-on-week to 5,724,064. It's the ninth week in a row they have improved – a 21st century record – though with atrocious weather impacting badly they are more than a million – 16.08% – below same-week 2009 sales of 6,820,882.

Topping the compilations chart for the fourth week, *Now That's What I Call Music!* 77 finally surrenders combined chart honours to *Take That's Progress* but it sold a further 188,464 copies last week to increase its lead at the top of the year-to-date compilations chart, where its tally of 954,558 sales give it the edge over *Now!* 76 (764,920 sales) and *Now!* 75 (606,780) in an all *Now!* top three.

Alan Jones

## International charts coverage Alan Jones

### UK's Xmas big-hitters led by Boyle, Lennox and The Priests

*Billboard's* Top 200 albums for this week includes no fewer than 58 seasonally-themed albums, an impressive 29% of the total.

Traditionally, it is American artists themselves who dominate the global market – British acts have hitherto contributed little to this annual avalanche, although Sting scored a major global success with his *If On A Winter's Night...* last year.

This year there are no fewer than

three albums by UK acts that are decorating the Christmas charts around the world.

Leading the way (pictured), Susan Boyle's *The Gift* tops the US chart for the fourth time on sales of 243,000, lifting its sales to 1.43m in five weeks. It has fared even better in New Zealand, where it is number one for the fifth straight week, while racing to triple platinum status – something that would require 3m sales in the US. The

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 TAKE THAT <i>Progress</i>	£8.97	£8.99	£8.99	£8.99
2 RIHANNA <i>Loud</i>	£8.99	£8.99	£8.99	£8.99
3 MICHAEL BUBLE <i>Crazy Love</i>	£8.99	£8.99	£8.99	£8.99
4 MICHAEL JACKSON <i>Michael</i>	£8.93	£8.99	£8.95	£8.99
5 OLLY MURS <i>Olly Murs</i>	£8.95	£8.99	£8.99	£8.95

# Charts sales

Key

■ Highest new entry ■ Highest climber

## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	TRASHMEN Surfin' Bird / Charly (Source)
2	NEW	CAGE AGAINST THE MACHINE 4'33" / Wall Of Sound (PIAS)
3	2	ADELE Make You Feel My Love / XL (PIAS)
4	1	ALEXA GODDARD Turn My Swag On / (di)di (Ditto)
5	3	AFROJACK FEAT. EVA SIMONS Take Over Control / MoS (ARV)
6	4	GYPTIAN Hold You / MoSLevels Recordings (ARV)
7	RE	AVICII & SEBASTIEN DRUMS My Feelings For You / AATWIsland (ARV)
8	NEW	KUNT & THE GANG Use My Arsehole As A Cunt (New Version) / Disco Minge (DISCO MINGE)
9	6	YEO VALLEY BOYZ FEAT. MR GEORGE Yeo Valley Rap / Black Sheep (4wal)
10	5	TIM BERG Seek Bromance (The Love You Seek) / DataMoS (ARV)
11	NEW	CAPTAIN SKA Liar Liar / Captains (TUNECORE)
12	NEW	XANDER RAWLINS 1000 Miles Apart / Locomotion (LOCOMOTION)
13	NEW	ABERLOUR CHOIR FEAT. GAMU NHENGU Where Will You Sleep This Christmas? / Aberlour (ABERLOUR)
14	7	DJ FRESH Gold Dust / DataMoS (ARV)
15	10	EXAMPLE Kickstarts / DataMoS (ARV)
16	NEW	RUBBERBANDITS Horse Outside / Lovely Men (LOVELY MEN)
17	15	JONA LEWIE Stop The Cavalry / Shift (ADA/CIN)
18	NEW	VALJEAN QUARTET Bring Him Home / First Night (ADA/CIN)
19	NEW	BANANARAMA Baby It's Christmas / In A Bunch (IN A BUNCH)
20	19	TOM JONES AND CERYS FROM CATATONIA Baby, It's Cold Outside / Gut (P)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE 19 / XL (PIAS)
2	2	DANIEL O'DONNELL O' Holy Night - The Christmas Album / DMG TV (SDU)
3	3	ALED JONES Aled's Christmas Gift / DMG TV (SDU)
4	4	THE XX XX / Young Turks (PIAS)
5	5	PETER ANDRE Accelerate / Onehead (Nova Avato)
6	7	KATE RUSBY Make The Light / Pure (Cadiz ARV)
7	6	FOSTER & ALLEN Magic Moments / DMG TV (SDU)
8	9	EXAMPLE Won't Go Quietly / DataMoS (ARV)
9	11	VAMPIRE WEEKEND Contra / XL (PIAS)
10	10	THE NATIONAL High Violet / LAD (PIAS)
11	16	MADNESS Complete Madness / Union Square (SDU)
12	12	SUEDE The Best Of / SuedeMoS (ARV)
13	15	BELLOWHEAD Hedonism / Navigator (PROP)
14	RE	PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
15	NEW	SEVEN SUMMERS Seven Summers / Seven Summers (Seven Summers)
16	17	BELLE & SEBASTIAN Write About Love / Rough Trade (PIAS)
17	RE	JOHN GRANT Queen Of Denmark / Bella Union (Rom Arv)
18	13	KATE RUSBY Sweet Bells / Pure (Cadiz ARV)
19	RE	FAITHLESS The Dance / Nate's Tunes (Nate's Tunes)
20	RE	PAUL CARRACK A Different Hat / Carrack UK (ARV)

## Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	RE	SEVEN SUMMERS Seven Summers / Seven Summers (Seven Summers)
2	3	JOHN GRANT Queen Of Denmark / Bella Union (Rom Arv)
3	1	WARPAINT The Fool / Rough Trade (PIAS)
4	5	RED HOT CHILLI PIPERS Music For The Killed Generation / Rei (GORDON DUNCAN)
5	7	BEACH HOUSE Teen Dream / Bella Union (Rom Arv)
6	8	ORIGINAL LONDON CAST Les Miserables / First Night (ADA/CIN)
7	4	FATHER CHRISTMAS Father Christmas Sings / Lapiand (Lapiand)
8	2	A DAY TO REMEMBER What Separates Me From You / Victory (PIAS)
9	13	VILLAGERS Becoming A Jackal / Domino (PIAS)
10	NEW	CLUBSOUND The Essential Collection / Emeiad (Proper)

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 77 / EMI VirginUMTV (E)
2	2	VARIOUS Anthems - Electronic 80s 2 / EMI TVMoS (ARV)
3	3	VARIOUS Now That's What I Call Xmas! / EMI VirginRhinoUMTV (E)
4	4	VARIOUS Pop Party 8 / UMTV (ARV)
5	3	VARIOUS Anthems Disco / MoSRhino (ARV)
6	6	VARIOUS Dreamboats And Petticoats Four / EMI TVUMTV (ARV)
7	8	VARIOUS R&B Collection - 2011 / SonyUMTV (ARV)
8	7	VARIOUS Merry Xmas! / SonyUMTV (ARV)
9	9	VARIOUS Bbc Radio 1's Live Lounge - Vol 5 / Sony MusicUMTV (ARV)
10	10	VARIOUS Clubland 18 / AATWUMTV (ARV)
11	11	VARIOUS American Anthems / EMI TVSony (ARV)
12	12	VARIOUS Barbie - Let's All Dance / SonyUMTV (ARV)
13	13	VARIOUS The Annual 2011 / MoS (ARV)
14	15	VARIOUS The Classical Album 2011 / Decca/Sony (ARV)
15	17	VARIOUS Ultimate R&B 2010 / EMI TVRhino (CIN)
16	16	VARIOUS Floorfillers 2011 / AATWUMTV (ARV)
17	14	VARIOUS Jackie - The Party Album / EMI TVUMTV (ARV)
18	18	VARIOUS Superdub / EMI TVOne More Tune (CIN)
19	RE	VARIOUS Anthems - Electronic 80s / EMI TVMoS (ARV)
20	20	VARIOUS Trance Nation - The Collection / MoS (ARV)

## Rock albums Top 10

This	Last	Artist Title / Label
1	1	FOO FIGHTERS Greatest Hits / RCA (ARV)
2	1	LED ZEPPELIN Mothership - Best Of / Atlantic (CIN)
3	3	LINKIN PARK A Thousand Suns / Warner Brothers (CIN)
4	5	AC/DC Iron Man 2 OST / Columbia (ARV)
5	4	MUSE The Resistance / Helium 3/Warner Bros (CIN)
6	6	PARAMORE Brand New Eyes / Fueled By Ramen/Atlantic (CIN)
7	7	GUNS N' ROSES Greatest Hits / Geffen (ARV)
8	8	MEAT LOAF Piece Of The Action - The Best Of / (Caplan Deluxe (ARV)
9	RE	THE PRETTY RECKLESS Light Me Up / Interscope (ARV)
10	10	MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN)

## Dance albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	DAFT PUNK Iron Legacy (OST) / Nait Discs
2	2	DEADMAU5 4x4=12 / Maustrap/Margin
3	3	BLACK EYED PEAS The Beginning / Interscope
4	4	VARIOUS Anthems - Electronic 80s 2 / EMI TVMoS
5	6	VARIOUS Superdub / EMI TVOne More Tune
6	5	VARIOUS Hed Kandi - The Remix 2011 / Hed Kandi
7	10	VARIOUS Clubland 18 / AATWUMTV
8	7	VARIOUS UKF Dubstep 2010 / UKF
9	8	VARIOUS Trance Nation - The Collection / MoS
10	RE	DEADMAU5 For Lack Of A Better Name / Maustrap/Margin

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# n Jones



Gift is also in the Top 10 in Canada (1-2), Australia (2-2), Flanders (4-6), Ireland (6-6), Estonia (6-8) and the Netherlands (14-10). It also remains charted in Sweden (17-12), Denmark (27-19), Switzerland (27-32), Greece (37-32), Wallonia (34-39) and Mexico (76-71).

Born on Christmas Day in 1954, Annie Lennox is thus more qualified than most to release an album of seasonal songs, and although her debut Island set A Christmas Cornucopia has achieved less than her previous solo releases, it is making an impression in many territories. It climbs

to new peaks in Italy (43-24), Sweden (28-24), Canada (52-25), The US (47-35) and Austria (42-38), while debuting in Ireland (number 58), Australia (86) and Wallonia (92). Only in Switzerland (43-57) is it in decline.

Ireland's Catholic clergymen, The Priests are enjoying modest success with their third album, a collection of both religious and secular material released under the title Noel. The album debuts at number nine in Ireland, 46 in Finland and 68 in the Netherlands, while climbing 17-16 in New Zealand and 32-23 in Sweden.

Duffy's second album, Endless, is now the UK's most conspicuous

musical export in the world's charts. It debuts in Sweden (four), Denmark (17), Russia (21), Canada (63), the US (72) and Italy (85) this week, while improving in Flanders (42-21) and Wallonia (59-28).

Finally, Take That's new album Progress and returning member Robbie Williams In And Out Of Consciousness: The Greatest Hits albums continue to chart across European, with Progress most notably rebounding 4-1 in Ireland, and remaining at number two in Germany, while Williams' top solo placings come from Italy (20-11) and the Czechs Republic (12-11).



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

# The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	1	5	TAKE THAT	Progress	Polydor 2748474 (ARV)	+50% SALES INCREASE
2	4	5	RIHANNA	loud	Def Jam 275365 (ARV)	+50% SALES INCREASE
3	2	61	MICHAEL BUBLE	Crazy Love	Reprise 43 9362496277 (CIN)	SALES INCREASE
New			MICHAEL JACKSON	Michael	Sony 88697828672 (ARV)	HIGHEST NEW ENTRY
5	3	3	OLLY MURS	Olly Murs	Epic/Syco 88697765022 (ARV)	SALES INCREASE
6	6	6	SUSAN BOYLE	The Gift	Syco 88697720772 (ARV)	SALES INCREASE
7	14	10	ROBBIE WILLIAMS	In And Out Of Consciousness? The Greatest Hits 1990-2010	Virgin (DVD3082 (E))	+50% SALES INCREASE
8	5	4	JLS	Outta This World	Epic 88697742862 (ARV)	SALES INCREASE
9	8	7	BON JOVI	Greatest Hits	Mercury 2752339 (ARV)	SALES INCREASE
10	9	3	BLACK EYED PEAS	The Beginning	Interscope 2754899 (ARV)	SALES INCREASE
11	7	9	KINGS OF LEON	Come Around Sundown	Hand Me Down 88697782411 (ARV)	SALES INCREASE
12	10	5	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA	Moonlight Serenade	Decca 5331178 (ARV)	SALES INCREASE
13	11	5	PINK	Greatest Hits? So Far!!!	LaFace 88697807232 (ARV)	SALES INCREASE
14	13	16	KATY PERRY	Teenage Dream	Virgin (CD3084 (E))	SALES INCREASE
15	12	4	WESTLIFE	Gravity	Syco 88697744822 (ARV)	SALES INCREASE
16	17	14	THE SCRIPT	Science & Faith	Phonogenic 88697754492 (ARV)	SALES INCREASE
17	16	7	CHERYL COLE	Messy Little Raindrops	Polydor 2753287 (ARV)	SALES INCREASE
18	18	5	ANNIE LENNOX	A Christmas Cornucopia	Island 2753309 (ARV)	SALES INCREASE
19	20	7	RUMER	Seasons Of My Soul	Atlantic 5249825732 (CIN)	SALES INCREASE
20	15	3	N-DUBZ	Love Live Life	A&M/Island 2758314 (TBC)	SALES INCREASE
21	21	8	BARBRA STREISAND	The Ultimate Collection	Legacy 88697790432 (ARV)	SALES INCREASE
22	25	36	PLAN B	The Defamation Of Strickland Banks	679/Atlantic 518658472 (CIN)	SALES INCREASE
23	26	33	ELLIE GOULDING	Lights	Polydor 2732799 (ARV)	SALES INCREASE
24	23	7	ROD STEWART	Fly Me To The Moon - Vol 1	88697766092 (ARV)	SALES INCREASE
25	19	3	DUFFY	Endlessly	A&M 2753146 (ARV)	SALES INCREASE
26	29	5	RUSSELL WATSON	The Platinum Collection	Decca 4804484 (ARV)	SALES INCREASE
27	27	4	RUSSELL WATSON	La Voce	Epic 88697773392 (ARV)	SALES INCREASE
28	24	8	THE WANTED	The Wanted	Geffen 2741607 (ARV)	SALES INCREASE
29	30	6	JAMES BLUNT	Some Kind Of Trouble	Atlantic/Custard 7567889301 (CIN)	SALES INCREASE
30	28	46	JUSTIN BIEBER	My World	Def Jam 2752523 (ARV)	SALES INCREASE
31	22	49	ALEXANDRA BURKE	Overcome	Syco 88697460232 (ARV)	SALES INCREASE
32	32	11	THE BEATLES	1962-1966 Red: Remastered	Apple/Parlophone CDPCS717 (E)	SALES INCREASE
33	34	11	TINIE TEMPAH	Disc-Overy	Parlophone 9063132 (E)	SALES INCREASE
34	33	9	THE BEATLES	1967-1970 Blue: Remastered	Apple/Parlophone 0017970392 (E)	SALES INCREASE
35	67	58	BIFFY CLYRO	Only Revolutions	14th Floor 5186561452 (CIN)	HIGHEST CLIMBER
36	41	65	ADELE	19 XL CD313 (PIAS)	2★	SALES INCREASE
37	46	6	CEE-LO GREEN	The Lady Killer	Warner Brothers 7567889289 (CIN)	SALES INCREASE
38	36	8	THE SOLDIERS	Letters Home	Rhino 5249826222 (CIN)	SALES INCREASE

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	35	15	KATHERINE JENKINS	Believe	WME 2564682855 (CIN)	SALES INCREASE
40	38	5	BRUCE SPRINGSTEEN	The Promise	Columbia 88697761771 (ARV)	SALES INCREASE
41	58	134	TAKE THAT	Never Forget - The Ultimate Collection	RCA 8287648522 (ARV)	+50% SALES INCREASE
42	31	82	ABBA	Gold - Greatest Hits	Polar 2752259 (ARV)	SALES INCREASE
43	49	6	THE CHELSEA PENSIONERS	Men In Scarlet	Rhino 5249818892 (CIN)	SALES INCREASE
44	42	63	MUMFORD & SONS	Sigh No More	Gentlemen Of The Road/Island 2716932 (ARV)	SALES INCREASE
45	47	14	PHIL COLLINS	Going Back	Atlantic 7567890599 (CIN)	SALES INCREASE
46	51	101	LADY GAGA	The Fame	Interscope 1789138 (ARV)	SALES INCREASE
47	37	2	THE PRIESTS	Noel	Epic 88697757292 (ARV)	SALES INCREASE
48	52	26	EMINEM	Recovery	Interscope 2739452 (ARV)	SALES INCREASE
49	45	4	DANIEL O'DONNELL	O' Holy Night - The Christmas Album	EMG TV BMG TV CUC (SDU)	SALES INCREASE
50	43	4	GLEE CAST	Glee - The Music - Best Of Season One	Epic 88697840952 (ARV)	SALES INCREASE
51	50	66	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV)	SALES INCREASE
52	57	7	THE OVERTONES	Good Ol' Fashioned Love	WME 5249825442 (CIN)	SALES INCREASE
53	61	51	JLS	Outta This World	Epic 88697742862 (ARV)	SALES INCREASE
54	54	7	ELAINE PAIGE	Elaine Paige & Friends	Rhino 5249828742 (CIN)	SALES INCREASE
55	44	3	BRUCE SPRINGSTEEN	The Collection - 1973-84	Sony 88657747712 (ARV)	SALES INCREASE
56	40	3	GLEE CAST	Glee - The Music - The Christmas Album	Epic 88657785672 (ARV)	SALES INCREASE
57	55	4	JOSH GROBAN	Illuminations	Reprise 43 9362456456 (CIN)	SALES INCREASE
58	64	117	KINGS OF LEON	Only By The Night	Hand Me Down 88697737121 (ARV)	SALES INCREASE
59	53	2	BRYN TERFER	Carols And Christmas Songs	Deutsche Grammophon 4778768 (ARV)	SALES INCREASE
60	65	23	KYLIE MINOGUE	Aphrodite	Farlophone 6429132 (E)	SALES INCREASE
61	60	4	BETTE MIDLER	Memories Of You	Rhino 2564677186 (CIN)	SALES INCREASE
62	68	E1	PAOLO NUTINI	Sunny Side Up	Atlantic 2564660137 (CIN)	SALES INCREASE
63	59	7	NEIL DIAMOND	Dreams	Columbia 88697798392 (ARV)	SALES INCREASE
64	48	2	DEADMAU5	4x4=12	Maustrap/Wirgin MAU5 (CD05 (E))	SALES INCREASE
65	62	31	SUSAN BOYLE	I Dreamed A Dream	Syco 88697554542 (ARV)	SALES INCREASE
66	66	23	ELIZA DOOLITTLE	Eliza Doolittle	Peiophone 6099542 (E)	SALES INCREASE
67	56	4	MY CHEMICAL ROMANCE	Danger Days: The True Lives Of The Fabulous Killjoys	Reprise 43 936245995 (CIN)	SALES INCREASE
68	Re-entry		RIHANNA	Rated R	Def Jam 2752990 (ARV)	+50% SALES INCREASE
69	73	15	ARCADE FIRE	The Suburbs	Sonovox 2742629 (ARV)	SALES INCREASE
70	39	2	DAFT PUNK	Tron Legacy (OST)	Walt Disney 9084702 (E)	SALES INCREASE
71	New		MICHAEL BUBLE	Let It Snow	Reprise 43 279036 (CIN)	SALES INCREASE
72	69	14	ROBERT PLANT	Band Of Joy	Decca 2748331 (ARV)	SALES INCREASE
73	63	5	MCFLY	Above The Noise	Island/Supa 2756203 (ARV)	SALES INCREASE
74	Re-entry		BLACK EYED PEAS	The E.N.D.	Interscope 2707969 (ARV)	SALES INCREASE
75	71	4	NICKI MINAJ	Pink Friday	Cash Money/Island 2754184 (ARV)	SALES INCREASE

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