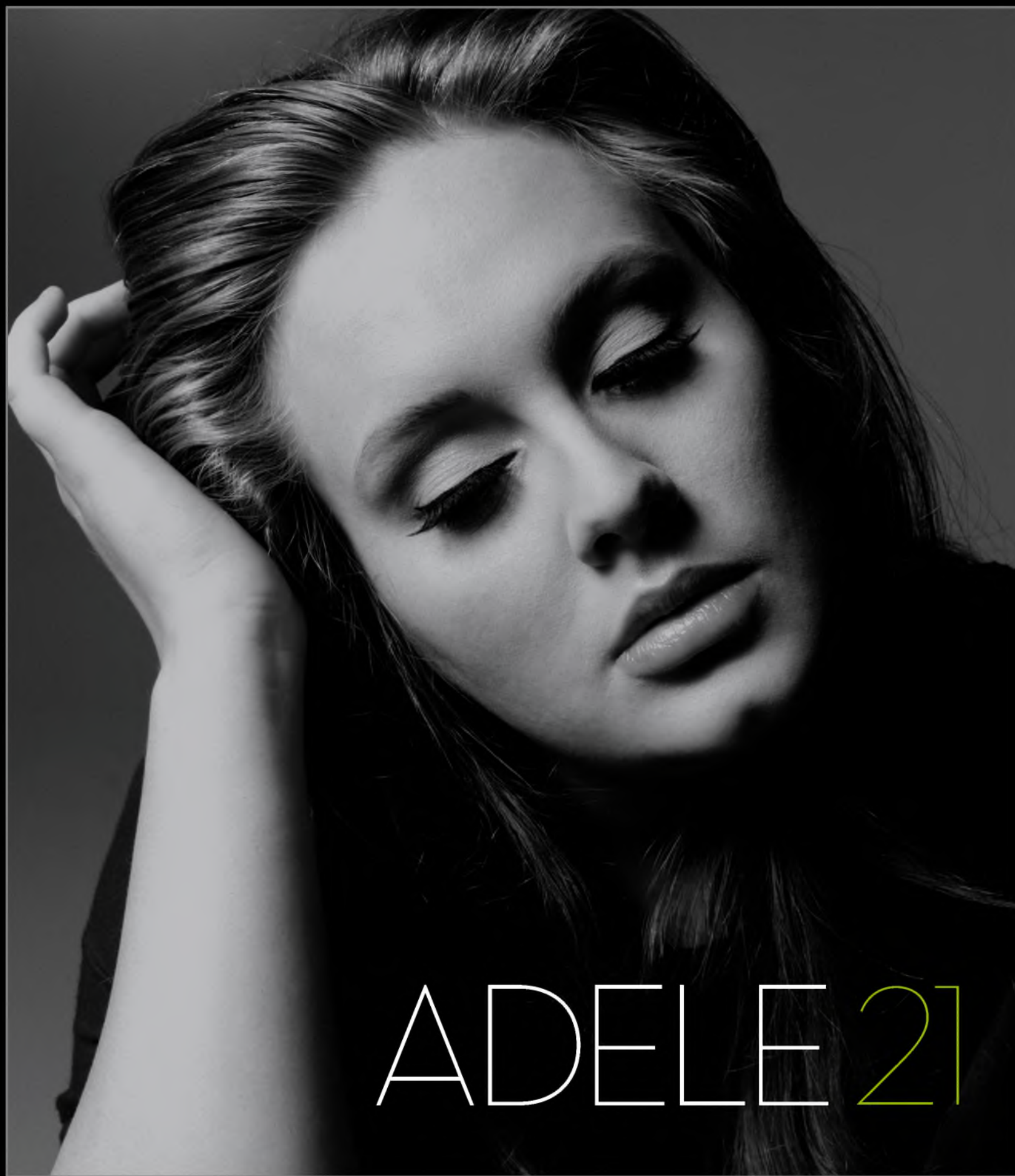


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24TH JANUARY

THE NEW SINGLE
'ROLLING IN THE DEEP'
16TH JANUARY



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NEWS RETAIL RESOLVE

With VAT on the rise, will 2011 prove to be an uphill struggle for retailers?

2011

NEWS ADDRESSING IP

Intellectual property debate raises its head yet again



FEATURES DYING FOR ATTENTION

The talent that is signed and primed for 2011

Frustration grows as Government continues to stall on small gigs exemption in Licensing Act

Live music awaits licensing liberation

Licensing

By Robert Ashton

THE MUSIC INDUSTRY HAS TOLD THE GOVERNMENT to stop dragging its feet over a small gigs exemption to the Licensing Act, after new research shows the majority of those impacted by the legislation favour a change in the law.

UK Music has produced incontrovertible proof that there is a real commitment from local councils, licensees and venue owners for the DCMS's own proposal to allow small live-music events to operate outside the bureaucracy of the Licensing Act – something that was proposed 12 months ago by a consultation set in train by the last Government.

While nothing happened during 2010 with that DCMS consultation which opened on December 31, 2009 – or with further Coalition promises to cut the red tape around the live music scene, the industry organisation has uncovered clear evidence that nearly 75% of stakeholders who responded to the Government's proposal to remove the licensing requirements for concerts with less than 100 audience members now want an exemption.



The current Licensing Act is hurting small-scale live events, says UK Music

Some, like Oxford City Council, have provided strong backing. It states in its response to the DCMS Consultation which closed last March that, "We believe that the proposal fully reflects the need for small venues to provide live music should they choose in order to generate much-needed streams of revenue and provide much-needed diversity."

Other councils are not quite as enlightened. The Staffordshire Moorlands Licensing and Regulatory Committee, for example, remains vehemently opposed to the proposal because it fears a change would permit all-day small music events and attract a litany of complaints.

Similarly Camden Council, which polices Britain's live-music capital, has concerns over loud music's impact on local residents and believes an exemption – were it applied – should only relate to unamplified live music.

The UK Music analysis also shows:

- of the 243 non-confidential responses to the DCMS consultation from bodies such as the Association of Noise Consultants, Alliance of British Clubs, Musicians' Union and British Beer & Pub Association, 181 say they are in favour of an exemption. Among these:
- 62 want an exemption for premises with up to 100-person capacity;

- 56 want an exemption for premises exceeding 100 persons capacity;
- 16 want an exemption, but do not suggest how many people should be permitted.

Commenting on his organisation's findings, UK Music CEO Feargal Sharkey says that the current Licensing Act is hurting small-scale live music, something already flagged up by no fewer than eight previous consultations, including two Government research projects and a Parliamentary select committee.

Sharkey adds, "While [we are] delighted an overwhelming number of respondents wanted small venues to be exempt from the red tape of the Licensing Act, there is immense frustration that we are still waiting for the Coalition to deliver on their promises."

"Live music is part of this country's DNA. It stitches communities together. And, particularly in the current economic climate, it remains a vital part of the livelihood of musicians, pubs, clubs, bars and a host of other businesses."

Liberal Democrat peer and live music campaigner Lord Clement-

Jones is currently awaiting a second reading of his rewritten and rebooted Live Music Bill, which has widespread cross-party support and would remove the barrier to small-scale gigs at a stroke.

The hopes of many campaigners now lie with the Clement-Jones Private Members Bill. But Tourism and Heritage Minister John Penrose, who in June told Parliament that as the politician responsible for licensing matters he was committed to moving fast on better arrangements for small venues, can use a legislative reform order to quickly (within 40 days) change the conditions of the Licensing Act.

Sharkey adds, "I hope Penrose can take the overwhelming message of this belated consultation onboard: give power back to local communities, liberate small-scale live music and take it out of the Licensing Act."

Of those respondents that indicated to the DCMS they are against an exemption, 43 said they were against premises of up to 100-person capacity being exempted; while four are against an exemption but do not specify the size of premises.

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...as Tate Britain fends off the 'daft' red-tape of Licensing Act provisions

WESTMINSTER CITY COUNCIL has ordered Tate Britain to apply for a licence normally required by venues hosting rock gigs if it wants to exhibit an award-winning art installation, in a move that further highlights the shortcomings of the Licensing Act.

Glasgow-born artist Susan Philipsz's sound installation at the London gallery features a recording of her singing the traditional folk song *Lowlands Away*, which is played through two loudspeakers.

When the work won the £25,000 Turner Prize at the beginning of December the local licensing authority initially dismissed claims that the

exhibition was licensable under the Licensing Act 2003; people were considered to be visiting the gallery to view art and the music element was ancillary to that.

However, after discussions with the Live Music Forum, which like UK Music supports a small venue exemption and wants to highlight other inconsistencies and pitfalls with the Licensing Act, Westminster Council appears to have had second thoughts.

The council has now advised Tate Britain that a possible exemption under the incidental music provision of the Licensing Act is not viable and it should seek an entertainment licence if it

wants to continue to display Philipsz's work.

LMF campaigner Hamish Birchall admits it is "daft" that the art gallery should require the licence and faces a £20,000 fine if it fails to do so. But he believes this shows up the inadequacies of the Act as it currently stands.

"I think it is the first time a gallery with a sound installation has been licensed and it means some other art galleries should think about what they do," adds Birchall.

"It illustrates the drafting of the Act never envisaged this sort of thing. It is now five years since the Act was put into effect and it is still

coming up with high-profile examples of madness."

But Birchall offers an intriguing way out for the gallery. Because morris dancing is exempt from the public dancing requirements of the Act and can be accompanied by unamplified live music, he suggests Philipsz could sing *Lowlands Away* unaccompanied by a mic next to a group of morris dancers.

However, if this comprises the integrity of the artwork, then a licence seems unavoidable. The cost of Tate Britain's licence application could be in the region of £600 plus the cost of advertising in the local press. Annual charges of about £350 would also apply.

News

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

Best Of... The Playlist 2010



THE XX Islands

Young Turks

The Mercury Prize-winning band's highest-charting single to date, Islands is The xx at their haunting, melancholy best.



TAKE THAT The Flood

Polydor

This Stuart Price-produced pop gem from the reunited Take That line-up is just about faultless and kick-started an amazing album campaign.



KATY B Katy On A Mission

Rinse/Columbia

Bringing dubstep to a mainstream pop audience, Katy On A Mission was a big start to B's career.



TINIE TEMPAH Pass Out

Parlophone

The Labrinth-produced club smash turned UK number one Pass Out marked the start of Tinie Tempah's ascent.



WARPAINT Undertow

Rough Trade

Warpaint's debut album was one of the year's most satisfying discoveries and this haunting first single captured their essence perfectly.



KANYE WEST Runaway

Mercury

From West's critically-acclaimed new album, Runaway's simplicity and lyrical honesty helped it stand out among a strong set of songs.



ARCADE FIRE We Used To Wait

Sonovox

Arcade Fire raised the bar with their latest album: simple production, nothing overdone and songs that stand among their best. This was one of them.



ADELE Rolling In The Deep

XL

A Paul Epworth-produced return from Adele which sees the evolution of her sound, creating a song that should resonate well into 2011.



RIHANNA Rude Boy

Mercury

Rihanna's latest single provides stiff competition but Rude Boy delivered a massive commercial punch early in the campaign.



CRYSTAL CASTLES FEAT. ROBERT SMITH Not In Love

Fiction

Robert Smith's new vocal brought this Jacknife Lee/Paul Epworth/CC-produced track to life, and then some. A brilliant song.



SIGN HERE

BMG Rights Publishing has capped a busy year by signing **The Wanted**.

Magazine and online to feature Amazingtunes.com chart

Music Week teams up with an Amazing pool of talent

Charts

By Ben Cardew

THE AMAZING CHART, a weekly rundown of the best tracks from the 10,000 new artists featured on amazingtunes.com, goes live on Musicweek.com from today (Monday).

The chart is compiled from fan responses to amazingtunes.com, as well as play rotation on sister station Amazing Radio, creating what the company claims is an accurate depiction of the most popular tracks from the emerging artists in the Amazingtunes pool of talent.

Amazing adds that the chart is already one of the most popular aspects of amazingtunes.com, which aims to track down the best in new music, with stiff competition for the top slot.

It also features on digital station Amazing Radio, courtesy of The Amazing Chart Show, which counts down the top 20 songs on the chart from 5pm every Sunday, while a blog featuring the number one artist, highest climbers and new entries is published on amazingtunes.com shortly after the show finishes.

Music Week associate editor Robert Ashton describes the move as another important milestone in the development of Musicweek.com and its commitment to new music. "*Music Week* is all about helping to discover and promote new talent – as witnessed by Camden's Breakout sessions – and the new deal with amazingtunes.com



is going to be an important part of that mission," he says.

Meanwhile, Amazing Radio, which has to date relied on pre-records, will tomorrow (Tuesday) broadcast its first live show since debuting in June 2009, with the Afternoon Show hosted by Kyle Wilkinson set to air live every weekday between 3–7pm.

The change will be overseen by former Radio Academy CEO Trevor Dann, who recently joined the station as managing director of broadcast.

Dann says going live was the natural next step for Amazing Radio, with more programmes set to follow throughout 2011. "Amazing Radio is a powerful new platform for independent artists and is providing a unique broadcasting model," he adds.

In addition, the company has now launched The Amazing Sessions, inviting the most popular

artists on amazingtunes.com to record a live session to be replayed on the station.

The sessions have been developed by former W14 managing director and John Peel producer John Williams, who recently joined Amazing Music as managing director.

Amazing Media CEO Paul Campbell says it is an "immense privilege" to have people like Dann and Williams working for his company. "Their reputations are mythical, their expertise unrivalled, their experience colossal," he adds of the duo. "It's a real sign that Amazing is changing the world when people like them are choosing to work for us – and attracting others of similar quality. It will also guarantee we keep doing innovative stuff and get even more ambitious as Amazing grows and the word spreads."

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Breakout steps into the new year with big plans

MUSIC WEEK IS KICKING OFF THE NEW YEAR in style with the first Breakout of 2011 boasting a packed bill featuring protégés of former Island Records managing director Marc Marot and an artist produced by Keane's Tim Rice-Oxley.

Five acts will feature at the January 12 event for emerging artists, which has attracted more than 2,500 A&Rs and tastemakers to Camden's Proud Galleries in the last few months.

Artists on the night, which is free to *Music Week* readers, are:

indie rock trio Deville, the latest act to come out of Guildford's Academy of Contemporary Music (ACM);

Liverpudlian trio The Targets, co-managed by SEG Entertainment CEO and former Island Records managing director Marc Marot, who has worked with U2;

singer-songwriter Thomas J Speight, who is managed by Eden Sessions booker John Empson and produced by Tim Rice-Oxley and Jesse Quin of Keane;

singer-songwriter and former Bryn Christopher session musician Juan Zelada, who graduated from the Liverpool Institute for Performing Arts (LIPA); and

local Camden electro-grunge-pop outfit Electrixcity, who are working on their debut album.

The third session of the event in early December featured a line up including The Chakras, managed by former Virgin/Hut managing director David Boyd, and soul/pop singer Edei, who toured with JLS throughout last month.

All Night Long Promotions chief Gary Prosser, who helps organise the event in tandem with *Music Week*, says, "We have been

overwhelmed by the successful launch of the first three monthly Breakout shows and people can expect big things in 2011.

"The massive interest we have had from industry and bands means we are now planning months ahead with some interesting events and line-ups throughout the year."

Breakout is held on the second Wednesday of each month and attracts a capacity crowd of around 800 people to the venue. *Music Week* will produce a free podcast featuring music from the January 12 event and interviews with the artists appearing and some of the music industry players working with them. This and previous podcasts are available to stream or download at www.musicweek.com/breakout.

Readers wanting a free guestlist pass before 9pm should email breakout@musicweek.com.

Retailers plan to offset VAT hike as December's late rush improves trading outlook

Stores formulate their VAT strategies

Retail

By Ben Cardew

MUSIC RETAILERS LOOKING TO BOUNCE BACK from a Christmas period dominated by bad weather and economic uncertainty face a fresh squeeze on profits, as VAT goes up tomorrow (Tuesday).

The Coalition Government announced in June that it was to increase VAT from 17.5% to 20%, as it took desperate measures to reduce the UK's debt mountain.

Those changes come into effect tomorrow (Tuesday), with the British Retail Consortium (BRC) already warning of the effect it could have on the fragile retail sector. BRC director general Stephen Robertson says, "Our snapshot shows retailers expect a difficult December to be followed by a tough 2011. They believe the VAT rise will contribute to higher prices and people will be put off spending."

However, while findings released by the BRC show 74% of retailers plan to offset their rising overheads by increasing prices in the wake of the VAT hike, most music retailers plan to swallow the increase because they want to maintain the rounded price points – £10 for an album, for example – that customers are accustomed to.



Online retailers' trade body IMRG estimated that a record £153m was spent online on Christmas Day itself...

"We are going to absorb [the rise in VAT] and see what happens in the rest of the market," says Malcolm Allen, owner of Malcolm's Musicland in Chorley. "It is all we can do, otherwise you end up with all sorts of other price points."

HMV is also doing its best to minimise the impact on customers by spreading the VAT rise across a range of products that it stocks. A spokesman for the retailer says this means it will be able to "maintain the integrity of our price points as well".

However, Allen and others believe the VAT rise will give bigger retailers, who can profit from Low Value Consignment Relief (LVCR) – a tax mechanism that allows retailers to use distribution centres in the Channel Islands and Switzerland to sell goods under the value of £18 into the UK without paying VAT – a further advantage.

Independent retailers, who are unable to afford the complicated logistical setup needed to benefit from LVCR, have long complained

about what they see as a tax loophole that allows bigger retailers to undercut them on the price of CDs.

Now Allen says, "If you look at the prices, when VAT goes up they will be 25% cheaper than stuff on the high street."

The final days of 2010, however, were not all bad news for retailers: after a December that was the coldest since 1910, the snow and freezing weather started to thaw out after Boxing Day – encouraging bargain hunters back into shops.

And the British appetite for a bargain proved as unerring as ever, with store staff taking a record £2bn at the tills on December 26, despite the restriction of Sunday trading laws.

An HMV spokesman says that, while the weather proved a challenge during the run-up to Christmas, the company saw a big upsurge in-store in the final few days before Christmas, with many stores "absolutely heaving".

And this has continued into the post-Christmas sales. "As we thought, large numbers of shoppers, including many who couldn't make it out pre-Christmas due to the adverse weather conditions, have been hitting the high street to redeem their gifts on music and other entertainment products, or to bag some bargains in the sales," the spokesman adds.

For the mail-order operators, the festive period generally proved buoyant, with the bad weather driving many shoppers online, despite fears over delivery dates.

In addition, online retailers' trade body IMRG estimated that a record £153m was spent online on Christmas Day itself, as shoppers looked to grab early bargains.

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Music execs recognised in Queen's Honours

Independent Music Group CEO and former PRS for Music chairman Ellis Rich and producer Trevor Horn were among a raft of musicians, songwriters and executives recognised in the New Year Honours list last Friday.

Some 25 people associated with music picked up honours, with Rich gaining an OBE; a knighthood going to English National Opera chairman Vernon Ellis; and CBEs for the national ambassador for singing Howard Goodall and Horn.

Songwriter Herbert Kretzmer and the musicians Annie Lennox and Richard Thompson were also in the 2011 list – each receiving an OBE – although the Eurythmics singer was

actually recognised for her charity work for Oxfam.

Rich says his OBE "means a great deal to me personally and also I hope raises the profile of music publishers in our industry. I feel very privileged to have received it. I am seriously chuffed."

Meanwhile, producer Robin Millar and Aim chairman and chief executive Alison Wenham picked up their respective gongs – announced in the Queen's Birthday Honours list in June – at a snowy pre-Christmas reception at Buckingham Palace.

Millar (pictured with his CBE for services to the record industry) held a dinner at the Groucho Club with

friends from the industry including PPL chief executive Fran NevvKla.

Millar adds, "When you are taken to Buckingham Palace, shined forward to have a gong put round your neck and share a chat with Prince Charles you are pretty moved by the whole thing and you think all the things you might imagine – 'why me? I don't deserve this, surely some mistake!'"

Wenham received an OBE for her work for the indie association and the creative industries.



IN THIS ISSUE



NEWS

INDUSTRY URGED TO ADDRESS IP... AGAIN 4

Intellectual property responses from industry due in March

MEDIA NEWS

OFCOM'S NEW CODE WELCOMED... FOR NOW 6

Radio feedback suggests new Broadcasting Code falls short in key area

PUBLISHING

SYNC SURVEY 9

The Rolling Stones' Gimme Shelter provides latest Call Of Duty video game with an extra kick

FEATURES

SIGN HERE FOR 2011 10



A&R departments snapped up a dizzying array of new and established talent over the past year. Here is our rundown of who will be vying for attention in 2011

CHARTS

CLUB CHARTS 15

There's a Swedish flavour to Britain's favourite floor-fillers of 2010

WEEK 52 CHARTS 18



Due to MW skipping an issue over Christmas, we run our double set of singles and albums charts

News

Editorial Robert Ashton



This Licensing Act lunacy is strangling the life out of our live music

LIVE MUSIC IS UNDOUBTEDLY one of the good news stories of the last few years. There are now increasing numbers of gigs, more and varied festivals and tickets are selling faster than hotcakes.

But there's a fly in the ointment. The Licensing Act. Wrapping up music events with safety issues, crime, disorder and public nuisance was never the greatest idea.

Now, a most exactly five years on from the Act becoming law, it can be seen as a particularly dumb one. The Act's ability to help foster a thriving live music sector in this country has failed miserably – as MW's front page stories testify.

Live music is thriving despite the Act, not because of it. As the farce over Susan Philipsz's sound installation at the Tate plays out, it now seems that legislation ostensibly designed to prevent anti-social behaviour is so clumsy it is criminalising prize-winning art as well as handicapping musicians

and punishing promoters.

However, all is not lost. A small-venue exemption for gigs with audiences of 200 or fewer was mooted years ago by the Musicians' Union, UK Music and others. If enacted this would help grow music at the grassroots level and slash the red tape currently threatening to strangle small, local venues.

UK Music has now uncovered hard evidence – gathered by the Government itself – that the majority (74% to be exact) of those with a stake in how the Act shakes out believe a small-venue exemption is the way forward.

When allied to research that shows a quarter of all publicans cite live music as their biggest draw, with takings at pubs with bands up nearly 50% on a quiet backstreet boozier, that provides a win/win for two industries which need all the help they can get during this current economic chill.

And what has the Government done with all this information? Absolutely nothing. It has sat on the findings of its own consultation into a Licensing Act exemption for the best part of nine months.

Not even Coalition promises to cut the bureaucracy around live music in its manifesto appears to have swayed licensing minister John Penrose, who told the House of Commons in June that he was committed to moving towards a regime that would benefit the music industry.

Penrose's influential Tory colleague John Whittingdale, who delivered a Culture Select Committee inquiry that suggested venues with a capacity of 200 persons should not be required to obtain a live music licence, also appears to have been unsuccessful in pushing the minister into action.

Now, as 2011 gets under way, few – if any – execs in the live sector really know what the Government's next move will be, if anything.

What it should do is quickly and finally put an end to this nonsense and help music enrich the economic wellbeing and social fabric of this country.

Using a legislative reform order, Penrose could immediately act on the evidence of his own departmental consultation and rid the industry of the provisions of the Act that are stomping all over gigs and events. Failing that the Government could find time for Lord Clement-Jones' own live music bill, which proposes much the same.

The debilitating and unwanted effects of this ill-conceived legislation cannot be allowed to undermine the industry for another year.

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

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:

Will 2011 be a strong year for breaking UK talent?

YES 56% NO 44%

THIS WEEK WE ASK:

Can Matt Cardle follow in the footsteps of Leona Lewis and JLS by becoming an album artist?

To vote, visit www.musicweek.com

Intellectual property responses due in March following public

Industry urged to address

Government

By Robert Ashton

THE INDUSTRY WILL NEED to dust off and refresh its intellectual property research in a hurry, with the latest review of IP giving respondents just two months to deliver "methodologically sound, robust and clearly sourced" data.

UK Music and others in the industry have until March 1 to prepare their responses to yet another study of IP – this time it is Professor Ian Hargreaves' Review of IP and Growth – after it finally published its terms of reference just prior to Christmas.

Hargreaves (right) was charged with undertaking the review at the end of last year and plans to examine how the IP framework can be changed to promote innovation and growth.

Setting out his terms in a call for evidence, Hargreaves is focusing on growth. He will hope to identify barriers to growth in the IP system and how they can be overcome and



also examine how the IP framework could better enable new business models in the digital age.

But the review has already run into controversy with some in the industry questioning the inclusion of Professor James Boyle – a supporter of open rights – on the five-strong panel of copyright experts assisting Hargreaves.

Others in the industry are confused as to why so many IP investigations are under way: copyright is currently under the microscope in Europe and the Culture, Media and

Sport Committee has only just postponed its inquiry into the protection of intellectual property rights online because of the judicial review into the Digital Economy Act.

Professor Hargreaves, who is chair of Digital Economy at Cardiff School of Journalism, himself concedes he has encountered two "blocks of reaction" to his review.

"The first is a somewhat frustrated response that here is yet another review of a subject already reviewed to death, raising the pertinent question, 'Why another?,' he says. "The second is that here is a subject of considerable economic

"One reaction is a somewhat frustrated response that here is yet another review of a subject already reviewed to death... [but it] is a subject of considerable economic importance where we have not yet succeeded in grounding policy securely in evidence..."

PROFESSOR IAN HARGREAVES, REVIEW OF IP AND GROWTH

Latest batch of rock'n'roll hits tumble into

THE BATTLE OVER COPYRIGHT TERM EXTENSION is likely to exercise the lobbyists again this year as another raft of early rock'n'roll hits fall into the public-domain market.

With Apache by The Shadows, Please Don't Tease by Cliff Richard (pictured) and a host of other 1960 hits moving out of copyright in 2011, lobbyists and industry campaigners will want to turn the heat up in Brussels, which has the power to extend term across Europe.

In early 2009 an amendment to the Copyright Term Directive, which proposes copyright for recorded performances is increased from the present 50 years to 70, was passed by the European Parliament but still needs to be ratified by the European Council.

Unfortunately, the issue also needs to be pushed to the top of the Brussels agenda by the coun-



With The Beatles' Love Me Do single fast approaching copyright expiration, will this concentrate minds on term extension?



Lobbyists will be faced with trying to persuade a sceptical Hungarian presidency of the merits of pushing the Parliament's proposal into legislation in the first half of this year.

"It's not looking good," concedes one industry executive, who points out that Poland takes over the presidency of the EC in the second half of 2011 and term extension is not uppermost on its agenda. "The political will seems to be evaporating and the momentum lost."

try leading the Presidency of the European Council. Last year that was pro term Spain, followed by anti-term Belgium and some campaigners now fear they might have missed their window of opportunity when Spain did not deliver in early 2010.

ation of review terms

IP... again

importance where we have not yet succeeded in grounding policy securely in evidence."

Hargreaves adds he agreed to lead the review because he is of the school of thought that considers the latter position. Yet he also admits the review is "very quick" and will include a few public events before he reports to the Secretary of State for Business and to the Chancellor of the Exchequer in April.

Because the Government is currently consulting on the taxation of innovation and IP, which will focus on the support of R&D tax credits for innovation, these will fall outside the scope of the Hargreaves review. But it will hone in on five key areas: patents, copyright, enforcement of rights, intellectual property and competition, and SME access to intellectual property services.

In all Hargreaves is asking up to 30 questions of respondents to help guide his review and, on copyright, will ask if there is evidence from other national frameworks to suggest how the UK copyright systems could better support innovation. He is also asking for evidence about the complexity and cost of obtaining permissions from existing rights holders and if that constrains economic growth.

Other members of the review team include IBM IP expert Roger Burt and Professor David Gann, who is head of innovation and entrepreneurship at Imperial College.

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public domain

But with the industry facing a massive loss in revenues from hits recorded in the Sixties - the 50th anniversary of the first Beatles debut single release Love Me Do is fast approaching - lobbyists will want to redouble efforts and also get the UK Government engaged.

However, the insider suggests that might prove difficult in the current economic climate and because term extension was delivered in the UK by the previous Labour Government. He believes the Coalition still needs persuading on the issue.

However, it is understood that many rights holders will be pushing Professor Ian Hargreaves as he undertakes the latest review of IP in the UK (see story above) and also lobbying big-hitting power players such as European Commissioner Neelie Kroes, who has responsibility for Europe's digital agenda.

Latest members include Reading's Outside:Inside festival

Magnificent seven join AIF's campaign for 2011

Live

By Robert Ashton

THE ASSOCIATION OF INDEPENDENT FESTIVALS will be significantly strengthened in pressing the live music agenda in 2011, with seven new members joining the fold.

These latest additions - they include the End Of The Road Festival and Bearded Theory - take membership of the two-year-old organisation to more than 30 festivals.

AIF general manager Claire O'Neill says the continued growth of the membership is a positive reinforcement of the Association's value, providing a voice for independents.

She adds, "2010 has seen a host of industry-wide issues come to light that will directly affect independent festivals. The need to join together for collective action has never been more apparent."

Those joining the likes of Bestival, Green Man, Glade and Creamfields to take the total AIF membership to 31 are: North Dorset's End of the Road Festival; Festival Awards' best small festival 2010 winner, Kendal Calling; Jersey's Grassroots Eco Music Festival; Lancashire's Beat-Herder Festival; the Deer Stalker Festival; Reading's three-weekend-long Outside:Inside



Festival; and Derbyshire's family music festival Bearded Theory.

O'Neill promises all the new members will benefit from the organisation's collective power in promoting their interests to the wider music business and Government.

The AIF was set up in 2008 by Bestival promoter Rob da Bank

and Graphite Media's Ben Turner.

The association's founder members include Bestival, Cornbury and Creamfields and the body enables these and other festival promoters to speak with one voice and establish best practice in a variety of areas such as security and the environment.

It operates as an autonomous division of the Association of Independent Music.

Meanwhile, *The Big Issue* will celebrate 20 years in business by staging its own Big Issue Festival in north London later this year.

Thirty thousand tickets will be up for grabs for the new festival, which is scheduled to take place in Finsbury Park on September 3 and promises a raft of high-profile acts.

The Big Issue founder and editor-in-chief John Bird has teamed up with venue owner and promoter Vince Power who will help bring in "international, stadium-filling acts".

Throughout *The Big Issue*'s 20 years in business numerous acts, including The Stone Roses, George Michael, Dizzee Rascal, The Libertines and Paul McCartney, have supported and spoken exclusively with the magazine.

robert@musicweek.com

Sony hones its metal edge with label deal

Sony Music UK has signed a deal with acclaimed metal label Metal Blade Records to distribute its records in the UK.

The agreement, which begins tomorrow (Tuesday), will see all Metal Blade frontline and catalogue releases being sold and distributed by Sony Music.

Sony's UK VP sales and business development Pete Leggatt says 2011 will be an exciting year

for Metal Blade, which has previously released music by acts including Slayer, Anvil and The Goo Goo Dolls.

The deal builds on current global deals between the major and the metal label, with sales and distribution already in place for the US (via Sony's Red Network) and Germany.

Leggatt adds, "We're extremely happy to now extend the Sony

Music relationship with this flagship metal label to the UK and are excited to be extending our presence in this area."

Brian Slagel, who formed Metal Blade 29 years ago in Los Angeles, says, "We are happy to now add the UK to our relationship. We look forward to a very successful 2011 with many big releases that Sony will help us to get to our fans."



Metal Blade signings Whitechapel

News in brief

● London's **100 Club** could enjoy a stay of execution, following reports that the club's owner is in talks with a sponsor.

● **HMV** has appointed David Wolffe as its new finance director. Wolffe, who starts his new role on January 10, previously worked at ITV where he was finance director of the content production and distribution division. In September the music retailer announced group finance director Neil Bright would leave the group to join Holidaybreak PLC.

● Sony Corporation has launched **Qriocity**, a digital subscription service using cloud-based technology and offering music from all four major labels and a number of indies. Developed in partnership with Omnifone, Music Unlimited Powered by Qriocity offer users access to around 6m songs via basic (£3.99) or premium (£9.99) monthly subscription plans.

● **Bon Jovi's** The Circle was the highest earning tour of 2010 raking in \$201.1m (£130.7m), according to Pollstar. AC/DC's 2010 tour was at number two, taking \$177m (£115m), followed by tours by U2, Lady GaGa and Metallica.

● Grammy-nominated US soul singer

Teena Marie

(pictured) has died at the age of 54. Marie, a protégé of funk star Rick James, signed to Motown in 1976, leaving the label in 1982 to join Epic Records.

● The zebra crossing made famous on the cover of The Beatles' **Abbey Road** album has been Grade II-listed.

● The Musicians' Union has expressed concern over the axing of two popular **specialist music programmes** on the BBC. London's A World in London and Radio Derby's award-winning Folkwaves both face the chop.

● The **BBC Asian Network** aired what it calls "the world's first Official Annual Asian Download Chart" on New Year's Eve.

● **BMG Rights Publishing** UK managing director Tony Moss has parted company with the group.

● The **Music Producers Guild's** shortlist for its UK album of the year award comprises The Coral's Butterfly House; Mumford & Sons' Sigh No More; and Robert Plant and The Band of Joy's Band of Joy. The MPG Awards 2011 take place in London on February 9.

● Singer **Bernard Wilson**, part of the classic line-up of Harold Melvin and the Blue Notes, has died at the age of 64.

● Distributor **Believe Digital** has appointed Victoria Hunt to the position of UK label manager. Hunt joins from 7Digital.



News media

TV Airplay chart Top 40



Cee Lo Green: number nine

This Wk	Last	Artist Title Label	Plays
1	1	BLACK EYED PEAS The Time (Dirty Bit) / Interscope	485
2	6	RIHANNA Only Girl (In The World) / Def Jam	389
3	2	FAR EAST MOVEMENT FEAT. CATARACS & DEV Like A G6 / Interscope/Cherrytree	377
4	3	WILLOW SMITH Whip My Hair / Columbia/Roc Nation	340
5	4	NICOLE SCHERZINGER Poison / Interscope	306
6	5	RIHANNA FEAT. DRAKE What's My Name? / Def Jam	297
7	24	BRUNO MARS Just The Way You Are (Amazing) / Elektra/Atlantic	264
8	7	MATT CARDLE When We Collide / Syco	255
9	32	CEE LO GREEN Forget You / Warner Brothers	255
10	12	JLS Love You More / Epic	238
11	14	KATY PERRY Firework / Virgin	236
12	9	N-DUBZ Girls / A&T/Island	230
13	RE	KATY B FEAT. MS DYNAMITE Lights On / Columbia/Rinse	228
14	11	TINIE TEMPAH FEAT. KELLY ROWLAND Invincible / Parlophone	222
15	22	JESSIE J Do It Like A Dude / Island	218
16	19	MIKE POSNER Cooler Than Me / J	210
17	25	ALEXIS JORDAN Happiness / StarRoc/RocNation/Columbia	195
18	RE	EMINEM FEAT. RIHANNA Love The Way You Lie / Interscope	193
19	RE	TINIE TEMPAH Pass Out / Parlophone	190
20	35	WRETCH 32 FEAT. L Traktor / MoS/Levels Recordings	189
21	RE	TAIO CRUZ Dynamite / 4th & Broadway	184
22	RE	B.O.B FEAT. HAYLEY WILLIAMS Airplanes / Re21 Rock Ent/Atlantic/Grand Hustle	178
23	RE	CEE LO GREEN It's Ok / Warner Brothers	177
24	RE	DUCK SAUCE Barbra Streisand / 3 Beat/A&T/W	173
25	18	MICHAEL JACKSON & AKON Hold My Hand / Sony	172
26	39	BRUNO MARS Grenade / Elektra/Atlantic	162
27	28	OLIVY MURS Thinking Of Me / Epic/Syco	162
28	RE	BIFFY CYRO Many Of Horror (When We Collide) / 14th Floor	161
29	RE	FLO-RIDA FEAT. DAVID GUETTA Club Can't Handle Me / Atlantic	159
30	31	KE\$HA We R Who We R / Columbia	158
31	RE	USHER FEAT. WILL.I.AM OMG / LaFace	149
32	40	NELLY Just A Dream / Island	148
33	RE	SKEPTA VS N-DUBZ So Alive / 3 Beat/A&T/W/BK	145
34	RE	LADY GAGA FEAT. BEYONCE Telephone / Interscope	145
35	NEW	MARTIN SOLVEIG FEAT. DRAGONETTE Hello / 3 Beat	144
36	RE	FLO-RIDA Turn Around (5,4,3,2,1) / Atlantic	141
37	RE	WILL.I.AM FEAT. NICKI MINAJ Check It Out / Interscope	139
38	RE	TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars / Parlophone	139
39	37	THE WANTED Lose My Mind / Geffen	138
40	RE	KATY PERRY FEAT. SNOOP DOGG California Gurls / Virgin	137

TV airplay chart top 40 © Nielsen Music. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: 4Music, Bliss TV, Clubland TV, Channel AKA, Chart Show TV, DancemationTV, Flava, Kerrang! TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV1, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, Vault, Viva, VH1

Radio feedback suggests review falls short in key area

Ofcom's new Broadcasting Code welcomed – for now

Radio

By Ben Cardew

COMMERCIAL RADIO STATIONS in the UK are to push for further deregulation of the UK's media market, after claiming Ofcom's new Broadcasting Code failed to cut the mustard on one key point.

The regulator put its new Broadcasting Code Review governing product placement on TV and paid-for references to brands on radio into operation at the end of December.

While commercial radio body RadioCentre broadly welcomes the new Code, which it says represents significant deregulation, allowing commercial radio stations to integrate commercial references within programming, it believes the regulations fall short in one significant area: that of allowing commercial arrangements to influence the songs actually played on music radio.

Rule 10.5 of the new Code is unequivocal on the matter. It states: "Broadcasters should note that any commercial arrangement involving payment (or the provision of some other valuable consideration) to the broadcaster – including, for example, programming sponsorship and the sale of music downloads in programming – is prohibited from influencing the purposeful selection or rotation of music for broadcast."

This, says RadioCentre, represents a significant shift from the position stated in Ofcom's consultation document, which appeared to throw open this option. He adds the reversal has come

about after lobbying from the music industry.

A senior music industry executive confirms this, suggesting that Ofcom's original consultation document appeared to swerve very close to payola.

"I think Ofcom may have put that in by mistake and only realised the consequences when we brought it up. I think we put the fear of God into [Ofcom chief executive] Ed Richards because the competition authorities would not allow companies to influence records played on radio," he says.

However, RadioCentre and other commercial broadcasters are relatively happy with developments. "Overall, the revised Broadcasting Code represents significant deregulation," says a RadioCentre spokeswoman, explaining that the

"I think we put the fear of God into Ed Richards because the competition authorities would not allow companies to influence records played on radio"

INDUSTRY EXECUTIVE



Deregulation: Ofcom chief executive Ed Richards

ability to broadcast commercial references that actively promote products within programming is radically different from the previous regulatory regime and more radical than what will be allowed for product placement on TV.

"Overall, we're extremely welcoming of the revised Code, but will push for further deregulation at a later date."

The spokeswoman also notes that the Code still allows songs to be promoted or sold as products within programming and commercial references may be associated with music tracks – for example, calling a song the "Hit of the Hour" or "Track of the Week".

"These represent considerable commercial opportunities and are, of course, welcomed by the radio industry," she concludes.

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Media news in brief



● Sony Award winning DJ Lucio (pictured) is taking over the breakfast slot at Planet Rock from January 17. Lucio, who has previously worked at XFM, Kerrang! and Absolute, will replace Alice Cooper, who has been presenting Breakfast with Alice for four years. Cooper will in turn take over the late shift at the station, hosting Nights

With Alice every weekday night from 9pm – 1am. Lucio says the breakfast show will be "the antithesis to JLS, Simon Cowell and painful mornings".

● Digital Radio UK says that 12m digital radios have been sold to date in Britain, including more than 2m in 2010. It says strong sales are the result of attractive new price points, digital radios with iPod docks, hybrid DAB/internet radios and high levels of awareness and interest in digital radio following the Government's launch of the Digital Radio Action Plan. The organisation is now predicting a cumulative total of 20m digital radios will have been sold by the end of 2013 in the UK.



● E4 programme Skins is going on tour this month, with shows in eight cities across the UK featuring bands and DJs. The Skins Tour kicks off on January 19 in Bristol with Morning Parade (pictured) and Wilder, ending in Oxford on January 29 with performances from The Wombats, Trophy Wife and The Good Natured.

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News publishing

Gimme Shelter by The Rolling Stones provides latest Call Of Duty game with an extra kick

Rolling with the punches... and the bullets

Sync survey

By Chas de Whalley

WHEN THE ROLLING STONES released Let It Bleed in December 1969, Mick'n'Keef and co were hailed as the greatest rock'n'roll band on the planet. Moreover, the opening bars of track one side one – Gimme Shelter – soon became regarded as one of the best rock album intros of all time.

By choosing to use it as the soundbed to an international TV campaign launching Black Ops, the latest episode in its modern warfare series Call Of Duty, LA computer game developer Activision will undoubtedly have paid top dollar to the Stones' publishers ABKCO and current recording rights holders Universal. But since Black Ops is reported to have grossed over \$650m worldwide in its first five days and subsequently spent three consecutive weeks topping the UK games sector's official GfK charts in the run-up to Christmas, it must surely be regarded as money well spent.

As gaming rapidly matures into a family-focused rather than a youth-orientated market, so the number of TV ads devoted to game products



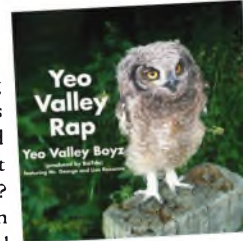
has been increasing too. But tracks of Gimme Shelter's vintage are a rarity beside more immediately contemporary tunes designed to appeal directly to the teenage

demographic. Thus the commercial for Platinum's new outer space shoot-em-up Vanquish plays out to another Universal-controlled track, Clarion Call by Delphic (above). At the same time Tinie Tempah's Pass Out – a chart topper in March for the young EMI-signed star – sets the tone for the latest edition of Ubisoft's medieval chiller Assassin's Creed.

The last few weeks of 2010 also reflected the continually high public awareness of rap and hip-



hop styles. Mentos Chewing Gum has made good use of What I\$ Rap? by veteran UK DJ and



dubbed the Yeo Valley Boyz feat. Mr George. Available only on download, it nevertheless rewarded the organic dairy brand with a surprise December

Top 10 hit on the OCC alternative chart. Otherwise it has been a month in which female singers have largely dominated the ad breaks. High-profile names – such as Ellie Goulding and her spectacularly successful version of Elton John's Your Song (Universal) for John Lewis or Leona Lewis' take on Harmony Music's evergreen First Time Ever I Saw Your Face by Ewan MacColl for Sekonda watches – have been well-matched by more obscure artists.

drummer Mark Duffus, also of Blak Prophetz – who records for the staunchly-independent FJ Entertainment collective – in an amusing spot which spoofs US low rider car culture.

Equally comic has been Yeo Valley Rap (above right), a specially-written track put together by Black Sheep Music, published by Sony-ATV and performed by a bunch of West Country farmers

American folk singer Allie Moss contributed her Secret Road-controlled composition Corner to BT's Infinity commercial while Swedish chanteuse Fredrika Stahl, who is signed to Sony France, reworked the children's standard Twinkle Twinkle Little Star for an atmospheric clip showcasing Nissan cars' new compact crossover saloon.

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Locked and loaded: The Rolling Stones (above) soundtrack the new Call Of Duty game

Sync survey December 2010 by Chas de Whalley

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
Activision	Gimme Shelter	Jagger / Richards	ABKCO, Onward, Westminster	The Rolling Stones	Universal - Polydor	TBWA /Chiat/Day	N/A
AXA - Treadmill Street	La Glorietta	Pollard / Wakeford	Kobalt	Laroca	Just Music	Saatchi & Saatchi	FRUKT
BT - Infinity	Corner	Moss	Secret Road	Allie Moss	Secret Road	AMV BBDO	N/A
Dreams	Rock Me To Sleep	Carter / Vandervoot	Music Sales	Peggy Lee	EMI	Robson Brown	N/A
Galaxy Ripple	Heaven's Gonna Burn Your Eyes	Garza / Torrini / Hilton	Bug, Warner/Chappell	Thievery Corporation	ESL	Sapient Nitro	Soundlounge
Heinz Beanz	Never Ending Song Of Love	Bramlett	EMI	Delaney, Bonnie & Friends	Warner - Atlantic	AMV BBDO	N/A
HMV & Apple Promo	Let's Go Surfing	Pierce	Universal	The Drums	Universal - Island	HMV	N/A
John Lewis Xmas 2010	Your Song	John / Taupin	Universal	Ellie Goulding	Universal - Polydor	Adam & Eve	Leland Musiuc
Littlewoods	What's This	Elfman	Warner/Chappell	Danny Elfman	Walt Disney	Leo Burnett	Jeff Wayne
Matalan	What I Wouldn't Do	Sudol	Warner/Chappell	A Fine Frenzy	EMI	BBH	Black Sheep, Soho
McDonald's	On The Road Again	Nelson	EMI	Willie Nelson	Sony	Leo Burnett	Soundlounge
Mentos Fruity 3	What I\$ Rap?	Duffus / Hodge	MCI Music	Blak Prophetz	FJ Entertainment	BBH	Platinum Rye
Nina Ricci L'Elixir	Sunday Girl	Stein	Chrysalis	Florrie	Warner/Chappell	Nina Ricci	Warner/Chappell
Nissan Juke	Twinkle Twinkle	Mozart / Stahl	Sony/ATV	Fredrika Stahl	Sony France	TBWA	Platinum Rye
Platinum Games	Clarion Call	Cook / Boardman / Cocksedge	Universal	Delphic	Universal - Polydor	Maverick Media	N/A
Sekonda - Seksy	First Time Ever I Saw Your Face	McColl	Harmony	Leona Lewis	Sony	N/a	Torchlight
Sellotape - Wobble	Joey's Song	Reisman	Shapiro Bernstein	Bill Hayley & Comets	Universal - Geffen	DDB London	Platinum Rye
Terry's Chocolate	Sunbeam	Graham	Essex	Kenny Graham	Trunk	DDB London	N/A
Ubisoft	Pass Out	McKenzie / Okogwu / Roberts	EMI	Tinie Tempah	EMI	Ubisoft	N/A
Yeo Valley Organic	Yeo Valley Rap	Samuels / Hammond / Hagan	Sony/ATV, CC	Yeo Valley Boys/Mr George	Black Sheep Music	BBH	N/A

Features

SIGN HERE FOR 2

Last year A&R departments snapped up a dizzying array of new and established talent, all of whom will

Signings

By Stuart Clarke

ONE GREAT THING ABOUT the current musical landscape is that the points of entry for new music have multiplied. The industry may be selling fewer albums, but it has never been easier for people to discover, hear, consume and share music.

For developing artists and musicians that are yet to sign record deals, the infrastructure of online blogs and social networking has enabled them to directly reach and build fanbases. Alongside live and radio, online opportunities are proving ever more important ways of getting their music heard.

For more established artists, online opportunities enable contact with a global audience; for A&Rs an act's popularity on sites such as YouTube is an important gauge of its potential, taking a big element of risk out of the big-money deals.

For radio and other media the online fan count is equally important. An artist's online stats are regularly quoted in weekly playlist meetings and can often be the deciding factor between an act making it onto a playlist or not, even more so with new talent. On all levels, the back story is more important than ever.

Looking at the list of artists signed in 2010, there are a number of bands who, two or three albums into their career, signed major-label deals.

The past 12 months saw Columbia putting pen to paper with Band Of Horses to release their album *Infinite Arms*. Atlantic signed Frightened Rabbit, a band who have already released three albums via FatCat, with the last, *The Winter Of Mixed Drinks*, reaching 61 on the UK albums chart.

What is more, many of the debut acts that signed to UK labels last year arrived with wind in their sails. Fiction signed The Naked And Famous, a band who have already enjoyed number one singles and albums success in their native New Zealand. From a pop perspective, Katy B found a deal with Columbia on the back of singles success as well as a guest spot on Magnetic Man's debut album.

RCA A&R manager James Roberts says true artist development deals, such as Jessie J and Eliza Doolittle's, still exist, despite the increasing need of labels to tick as many boxes as possible before signing on the dotted line. "There is still the opportunity to get in early with artists if the deals are at the right level and relatively cheap," he says. "However, once you start getting into six figures it gets very risky and you really need all the boxes ticked. At that level you really want to be ready to go immediately and hopefully have some media support already behind you."

Roberts points to one of RCA's 2011 priorities Gypsy And The Cat as an example of an act signed at an embryonic stage (in 2009), who have benefited from development with

PICTURED The Naked and Famous were one of several acts to sign separate short-term singles and long-term albums-deals, for Neon Gold and Island respectively



PICTURED Beyond the dancefloor: James Blake (A&M) and Katy B (Rinse/Columbia) both made the move from clubland to major labels in 2010

Pick of the bunch 2010's key signings



4AD

Gang Gang Dance (above)
Iron & Wine
Stornoway
Twin Shadow

679

Oh My!
Spark

A&M

James Blake

ATLANTIC

Carly Conor
Frightened Rabbit
Rumer
Staves
Paul Thomas Saunders
Mz Bratt

BELLA UNION

Lanterns On The Lake
Heidi Spencer and The Rarebirds
Thousands
Treefight For Sunlight

B-UNIQUE

EMIL
Fenech-Soler

COLUMBIA

Band Of Horses
The Controls
Cults (through ITNO)
Paul Epworth
Miles Kane
Katy B (through Rinse)
The Vaccines

DECCA

Alfie Boe
Mary-Jess
Ennio Morricone
Kristyna Myles
Jay Picton
Victoria Park
Eric Whitacre

EPIC

Aloe Blacc

FICTION

Alice Gold

Japanese Voyeurs
Matthew P
The Naked And Famous
Romance

GEFFEN

Brother
Coverdrive
Marcus Forster
Sound Of Arrows
Twenty Twenty
The Wanted

HEAVENLY

Le Corps Mince De Francois (LCMDF)
Duane Eddy
The Head & The Heart
Trevor Moss & Hannah-Lou
Sea of Bees
James Walbourne

HIDEOUT

Born Blonde
David's Lyre
Patrick Wolf

ISLAND

Aiva The Great
Alex Clare
Angel
Devlin (right)
The Drums
Encore
Jon Fratelli
Tom Jones

Kid Adrift
Annie Lennox
Luna Belle
McFly
Midnight Lion
Jess Mills
Mohombi
Mona
Josh Osho
Rizzle Kicks
Ren Harvieu
Starsmith

MATADOR

Cold Cave
Esben and the Witch
Harlem
Kurt Vile

MERCURY

Jakwob
Maverick Sabre
Soundgirl
Wonderland
Yuck



2011

be vying for attention this year

the label. Roberts adds, "It was very early when we took them on, the album wasn't quite there, but we could see where it was going and were able to sign the deal at a level that gave us some time on the project."

The label got the ball rolling on the band last year with two independent single releases and a focus on introducing them to media and developing their online presence.

One of 2010's strongest homegrown successes came in the shape of Mumford & Sons who, having signed a

comparatively modest deal with Island in 2009, went on to outshine many hotly tipped acts on the label's roster. Island head of A&R Louis Bloom signed the outfit and says they were able to develop their craft and build an audience away from the radar of the music industry, making them a more attractive proposition.

"They developed when the industry spotlight was not on them. It was a time when few bands were being signed, so they were allowed to develop their craft and engage with their audience through loads of gigs and some independent releases on Chess Club. It built through word-of-mouth, which spiralled with every show. From the time we put an offer in to the time we closed the deal they had more than doubled their audience," says Bloom.

The label also financed Mumford & Sons' recordings outside of the deal so the group did not lose momentum or the opportunity to work with producer Markus Dravs. "There was great speed from signing to releasing the album and I think this timing really helped keep things exciting and positive inside and outside the record company," says Bloom.



LEFT-RIGHT
Chiddy Bang (Regal), Yuck (Mercury) and Frightened Rabbit (Atlantic)

There are a number of bands [such as Frightened Rabbit, above] who, two or three albums into their career, signed major-label deals in 2010



MOSHI MOSHI

Hercules and Love Affair (with Co-operativeMusic)
Idiot Glee
Eagulls (via Not Even)
Psychologist (via Not Even)

The Pierces
Roxxxanne
Ruff Diamonds

VERVE

Jodie Marie
Toby Sebastian

James Rhodes
Yadi

XL RECORDINGS

Jai Paul

VERTIGO

Fixers
Foe
Venice

YOUNG AND LOST

Oh Minnows
Planet Earth (singles only)
Goldfields: Treehouse
Gypsy and the Cat: Time To Wander
Planet Earth: What More/Falling Into Love
Sunderbans: We Only Can Because We Care
Othello Woolf: Stand; Doorstep/Deep Water

VIRGIN

Ed Drewett
The Japanese Popstars
Alex Metric
Naughty Boy
Emeli Sande
Swedish House Mafia (below)
To Kill A King
True Tiger

WARNER BROS

Hugh Laurie
Fabio Lendrum
Mali
Clement Marfo and The Frontline

YOUNG TURKS

Creep
Sampha
SBTRKT
John Talabot

REGAL

Chiddy Bang
Baxter Dury

RHINO

Patrizio Buanne
Chelsea
Pensioners



Wynne Evans
The Nurses
The Overtones (above)
Elio Pace
Elaine Page
Chris Rea

TRUE PANTHER SOUNDS

Delorean
Glasser
Lemonade
Magic Kids

TOO PURE

(singles only)
Civil Civic
Cowbell
Masters In France
Panda And Angel
Hesta Prynn

NEON GOLD

(singles only)
Dom: Living In America
The Knocks: Make It Better
Mille: Crysteena
Monarchy: Gold In The Fire
Mr Little Jeans: Angel; Rescue Song
The Naked And Famous: Young Blood
Penguin Prison: The Worse It Gets; Golden Train
Spark: Revolving
Starsmith: Give Me A Break
Yes Giantess: The Ruins

PARLOPHONE

Danger Mouse
Conor Maynard
Morning Parade
G-Fresh (single)

POLYDOR

Alpines
Cats Eyes
Jodie Connor
Emma Gillespie

TOUGH LOVE

(singles only)
CYMBALS
Girls Names
Welcome Back Sailors



Last year did not pass without a few good old-fashioned A&R scrums. Nashville-based group Mona and Slough's Brother both proved hot signatures in the latter months of 2010 and New Zealanders The Naked And Famous also attracted plenty of heat. Earlier in the year, James Blake, Jai Paul and The Drums were among the names getting A&Rs excited.

"I would sign something without any heat if it's amazing," says Bloom. "Talent comes in all shapes and sizes but there is no getting away from the fact that there is a huge expectation from media that an act has developed a context and an audience - whether live or online - and this takes time and a lot of hard work. Having just a hit in isolation is not always enough to get a playlist."

The singles label remains an important element in the set-up process for new artists and New York-based Neon Gold has been key to many a label's launch efforts. Interestingly though, where the singles label has traditionally operated as the discovery point for bands, putting them on the radar of major labels, Neon Gold is often called after a major deal is signed. Last year's releases included Ellie Goulding and Marina & The Diamonds. This year, The Naked And Famous, Monarchy, Starsmith and Spark are among those recording singles for the label.

Scott Wright, editor of the popular music blog Pinglewood, believes that with increased access to music comes increased consumer knowledge. "I think there is more amazing new music and more appetite for amazing new music than ever before. It might seem like more choice leads to fewer consensus, but consumers are now more sophisticated and musically literate than ever before," he says.

This is a sentiment echoed by NME's list of top albums of 2010 in which more than a third of the 50 releases were debuts. "There were so few big-name comebacks in 2010 that it was easier for new acts to make a mark," says NME editor Krissi Murison.

It is as tough as ever to predict those acts that will truly make their mark in the year ahead. With a number of big-name artists returning, with new albums from Razorlight, Arctic Monkeys, Kasabian, REM and Elbow to name but a few, there could be less room for the debuts. But with many of the fledgling artists entering the year with strong momentum already behind them, anything is possible. XFM's head of music Mike Walsh, for one, is confident. "It's a good time to be optimistic," he says.

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BELOW
RCA's long-term hopes Gypsy and the Cat signed a singles deal with Young And Lost in 2010





BRITS AT MIDEM!

MAXIMISE YOUR MIDEM EXPOSURE

ISSUE DATE: JANUARY 15 2011

In the issue prior to Midem, which will be distributed at the event, Music Week will shine a spotlight on the key UK companies and executives attending Midem 2011.

An in-depth feature will not only preview all the Brits At Midem activity of organisations including the UKTI, BPI and Aim but will look at the aspirations of numerous high-profile attendees and canvass key executives about why they are attending.

Music Week will also produce a comprehensive listings section which will act as a Who's Who of UK companies attending Midem.

The listings will run alongside the feature and offer all UK companies attending Midem an opportunity to highlight their attendance, their stand number, personnel in attendance and their business proposition.

Premium ad positions are also available and are treated on a first come, first served basis

Booking deadline
January 5, 2011

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EMAIL archie@musicweek.com

MusicWeek
midem 

Key releases

key releases information can be emailed to isabelle@musicweek.com
Some tracks below may already feature in the OCC singles chart as downloads, but these listings indicate their official release

Out this week

Singles

- **James Blunt** So Far Gone (Atlantic/Custard)
- **Cheryl Cole** The Flood (Polydor)
- **J. Cole** Who Dat (RCA)
- **Bryan Ferry** Alphaville (Virgin)
- **MNDR** Fade To Black/I Go Away (Trouble)
- **Nero** Me & You (MTA)
- **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)

Out next week

Singles

- **30 Seconds To Mars** Hurricane (Virgin)
- **Alex Clare** Up All Night (Island)

- **Grouplove** Colours (Canvasback/Atlantic)
- **Jodie Connor** feat. **Wiley** Now Or Never (Interscope)
- **Kelis** Brave (Interscope)
- **Bruno Mars** Grenade (Elektra/Atlantic)
- **My Chemical Romance** Sing (Reprise/43)
- **Jamie Woon** Lady Luck (Candent Songs)
- **You Me At Six** feat. **Chiddy Bang** Rescue Me (Virgin)

Albums

- **Aloe Blacc** Good Things (Epic)
- **British Sea Power** Valha la Dancehall (Rough Trade)
- **Emma's Imagination** Stand Still (Polydor/Future)
- **Keri Hilson** No Boys Allowed (Interscope)

January 17

Singles

- **Adele** Rolling In The Deep (XL)
- **Anberlin** Impossible (Island)
- **Richard Ashcroft** This Thing Called Life (Parlophone)
- **Chapel Club** Surfacing (Polydor)
- **Darwin Deez** Bad Day (Lucky Number)
- **Deepgroove** Kaleidoscopes (Varyvayv/wrongindeed)
- **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)
- **Pink F**kin'** Perfect (LaFace)
- **PJ Harvey** Words Maketh Murder (Island)
- **Aggro Santos** feat. **Kimberley Walsh** Like U Like (Future/Mercury)
- **Jasmine Sullivan** Holding You Down (Go!n' In Circles) (I)

- **Tinchy Stryder** feat. **Bridget Kelly** Take The World (4th & Broadway)
- **Wretch 32** Traktor (Most Levels Recordings)

Albums

- **Elysium** III (Island)



- **Pearl Jam** Live On Ten Legs (Island)
- **White Lies** Ritual (Fiction)

January 24

Singles

- **Chase & Status** feat. **Liam Bailey** Blind Faith (Mercury)
- **Devlin** feat. **Labrinth** Let It Go (Island)
- **Fenech-Soler** Demons (B Unique)
- **Keri Hilson** Pretty Girl Rock (Interscope)
- **Jamiroquai** Lifeline (Mercury)
- **Maddslinky** feat. **Tawiah** Further Away (Tru Thoughts)
- **Pearl and The Puppets** Because I Do EP (Island)
- **Tinchy Stryder** feat. **Melanie Fiona** Let It Rain (4th & Broadway)
- **Teddy Thompson** Looking For A Girl (Blue Thumb/UCI)
- **The Vaccines** Post Break Jp Sex (Columbia)

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 (No Resuch)
- **The Joy Formidable** The Big Roar (Canvasback/Atlantic)
- **T.I** No Mercy (Atlantic/Grand Hustle)

January 31

Singles

- **B.O.B** I'll Be In The Sky (Rebel Rock Ent/Atlantic/Grand Hustle)
- **Elton John & Leon Russell** When Love Is Dying (Mercury)
- **Enrique Iglesias** Tonight (Interscope)
- **Loick Essien** Stuttering (RCA)
- **David Lynch** Good Day Today/I Know (Sunday Best)
- **Nelly** feat. **Akon & T Pain** Move That Body (Island)
- **Neon Trees** Animal (Mercury)
- **Talay Riley** Sergeant Smash (Live)
- **The Streets** Going Through Hell (679/Atlantic)
- **True Tiger** feat. **Professor Green** In The Air (Virgin)

Albums

- **Aggro Santos** Aggrosantos.com (Future)
- **Eva Cassidy** Simply Eva (Blix Street)
- **Chase & Status** No More Idols (Mercury)
- **Esben And The Witch** Violet Cries (Matador)
- **Men** Talk About Body (Columbia)
- **Port Isaac's Fisherman's Friends** Port Isaac's Fisherman's Friends (Special Edition) (Island)

February 7

Singles

- **Taio Cruz** feat. **Kylie Minogue** Higher (4th & Broadway)
- **Wynter Gordon** Dirty Talk (Atlantic)
- **I Blame Coco** Turn Your Back On Love (Island)

- **Sad Day For Puppets** Sorrow, Sorrow (Sonic Cathedral)
- **Emeli Sande** Kill The Boy (Virgin)
- **Sea Of Bees** Wizdot (Heavenly)
- **Sugarland** The Incredible Machine (Decca)
- **Visions Of Trees** Sometimes It Kills/No Flag (Moshi Moshi)
- **Wintersleep** Preservation/Trace Decay (One Four Seven)

Albums

- **[Dweeb]** Fee's Like Dynamite (Fierce!) (Island)
- **Travis Barker** Give The Drummer Some (Island)
- **James Blake** James Blake (At asIA&M)
- **Bob Geldof** How To Compose Popular Songs That Sell (Mercury)
- **Grouplove** Grouplove (Canvasback/Atlantic)
- **Jessica Lea Mayfield** Tell Me (Nonesuch)
- **Sea Of Bees** Song For The Ravens (Heavenly)



- **The Streets** Computers And Blues (579/Atlantic)
- **Teddy Thompson** Bella (Nerve Forecast/UMTV)
- **Versaemerge** Fixed At Zero (Fueled By Rama/Atlantic)
- **The Wombats** Proudly Present... This Modern Glitch (14th Floor)

February 14

Albums

- **Bright Eyes** The People's Key (Polydor)
- **Lia Ices** Grown Unknown (Jagjaguwar)
- **PJ Harvey** Let England Shake (Island)

THE PANEL

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



STEVE YATES (THE WORD)
Stateless: Matilda (Ninja Tune)
The longstanding Leeds collective sound even more epic second time around. Somewhere between DJ Shadow and Radiohead, Stateless fashion drawn-out mood pieces which, even at their most dynamic, rarely stray beyond yearning. On moments like *Ballad Of NGB* it's quite stunningly effective.



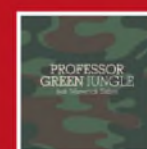
JOSEPH CATELL (BOYZ)
The Niallist: I Came (Little Rock)
Rated by James Murphy, Optimo and Chicago house legend Adonis, the Niallist looks set to impress with his rude and bouncy Miami bass pop. Having remixed acts including Franz Ferdinand, Late Of The Pier, La Roux and Lady GaGa, 2011 looks bright for this unique performer/producer.



JOHN FREEMAN (CLASH/THE QUIETUS)
Everyone: Flamingos (Feraltone)
If The Bad Seeds' lurching extravagance was kidnapped by a big, bold, shiny pop song it would strike a ransom deal in the shape of Flamingos. Soaring, head-back-eyes-shut vocals and a swaggering piano stake out a devilish offering from this home counties three-piece.

SINGLE OF THE WEEK

Professor Green feat. **Maverick Sabre** Jungle (Virgin)



After a trio of very commercial – and highly successful – singles, Professor Green returns to his east London roots with *Jungle*. Featuring the vocals of singer/songwriter Maverick Sabre and production from the True Tiger collective, the track's dark, minimal tone is indebted to the looming dread bass of dubstep, while the lyrics tell of the trouble to be found in the urban jungle of Hackney. *Jungle* will, in short, put the wind up much of the new audience Green has found with his easier hits. If they get the chance to hear it, that is, given the edgy nature of the lyrics and a video featuring fighting and crack smoking. *Jungle* is unlikely to scale the commercial heights of his previous singles, but it shows another side to a new UK talent.

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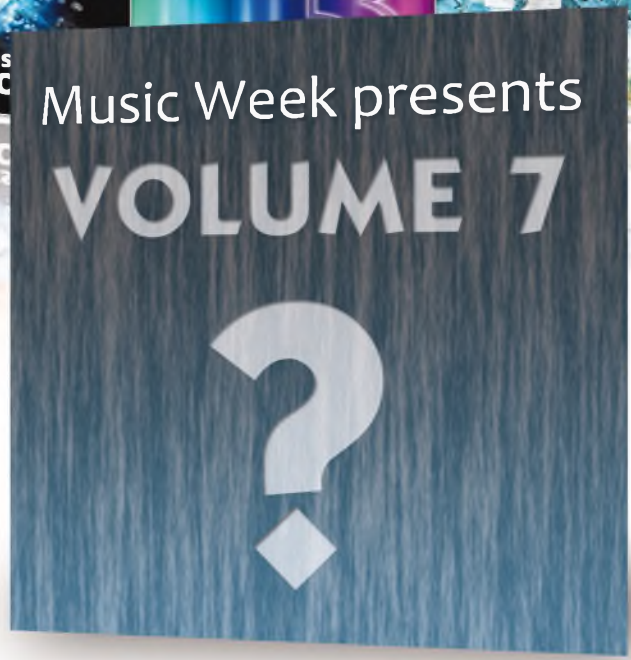
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Contact **Matt**
matt.bradbury@ubm.com



www.musicweek.com

Charts clubs 2010

2010 Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1			SWEDISH HOUSE MAFIA/SWEDISH HOUSE MAFIA FT. PHARRELL	One/One (Your Name) / Virgin
2			DUCK SAUCE	Barbra Streisand / 3 Beat
3			TIM BERG	Seek Bromance (The Love You Seek) / Ministry Of Sound
4			DAVID GUETTIA & CHRIS WILLIS FEAT. FERGIE & LMFAO	Gettin' Over You / Positiva/Virgin
5			YOLANDA BE COOL & D CUP	We No Speak Americano / All Around The World
6			DENNIS FERRER	Hey Hey / Defected
7			THE SHRINK RELOADED FEAT. MC PRYME	Nervous Breakdown 2010 / Loverush Digital
8			STEVE AOKI FEAT. ZUPER BLAHQ	I'm In The House / Data
9			TV ROCK VS. AXWELL	In The Air / Data/Axtone
10			INNA	Hot / 3 Beat Red
11			LOVERUSH UK! FEAT. CARLA WERNER	Give Me Your Love / S2S-LRD
12			LOVERUSH UK! FEAT. SHELLEY HARLAND	Different World / 2010 Loverush Digital
13			AFROJACK FEAT. EVA SIMONS	Take Over Control / Ministry Of Sound
14			ALEX GAUDINO	I'm In Love (I Wanna Do It) / Ministry Of Sound
15			PAUL HARRIS VS. EURYTHMICS	I Want U / CR2/Sony
16			SIDNEY SAMSON	Shut Up And Let It Go / CR2
17			DAVID GUETTIA FEAT. KID CUDI	Memories / Positiva/Virgin
18			MARTIN SOIVEIG & DRAGONETTE	Hello / 3 Beat
19			SWEDISH HOUSE MAFIA FEAT. TINIE TEMPAAH	Miami 2 Ibiza / Virgin
20			EXAMPLE	Kickstarts / Data
21			HANNAH	I Believe In You / Snowdog
22			KYLIE	All The Lovers / Parlophone
23			REEL 2 REAL FEAT. THE MAD STUNTMAN	I Like To Move It 2010 / Strictly Rhythm
24			CALVIN HARRIS	You Used To Hold Me / Columbia
25			EDWARD MAYA	Stereo Love / 3 Beat
26			FAITHLESS	Not Going Home / Nates Tunes
27			TIESTO FEAT. NELLY FURTADO	Who Wants To Be Alone / Musical Freedom
28			DANIEL DE BOURG	Lights On / Decode
29			ADRIAN LUX	Teenage Crime / One More Tune
30			BLACK GOLD	Shine / Red Bull
31			MILK & SUGAR FEAT. AYAK	Let The Love (Take Over) / Milk & Sugar Recordings
32			VEGAS BABY	Can't Help Myself / Misspell Music
33			FREEMASONS FEAT. WYNTER GORDON	Believer / Loeded
34			SOULSHAKER & SANDY B	Make The World Go Round / Champion
35			DEE-LUX	Hot Hot Hot / Serious/Mercury
36			ADPW VS. TIM DELUXE FEAT. SAM OBERNIK	Just Won't Do / Hysterical
37			CHICANE	Come Back & Stay / Modena
38			BENNY BENASSI FEAT. KELIS & APL	Spaceship / All Around The World
39			MECK	Feels Like A Prayer / Toolroom
40			KYLIE	Better Than Today / Parlophone

2010 Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1			RIHANNA	Only Girl (In The World) / Def Jam
2			DUCK SAUCE	Barbra Streisand / 3 Beat
3			LADY GAGA FEAT. BEYONCE	Telephone / Interscope
4			YOLANDA BE COOL & D CUP	We No Speak Americano / All Around The World
5			TAIO CRUZ	Dynamite / Island
6			USHER FEAT. WILL.I.AM	OMG / RCA
7			KELLY ROWLAND FEAT. DAVID GUETTIA	Commander / Motown/Island
8			KELIS	Acapella / Interscope
9			TIM BERG	Seek Bromance (The Love You Seek) / Ministry Of Sound
10			DIZZEE RASCAL	Dirtee Disco / Dirtee Stank
11			TINIE TEMPAAH	Frisky / Parlophone
12			DAVID GUETTIA & CHRIS WILLIS FEAT. FERGIE & LMFAO	Gettin' Over You / Positiva/Virgin
13			CHERYL COLE	Promise This / Polydor
14			SUGABABES	Wear My Kiss / Island
15			SWEDISH HOUSE MAFIA	One / Virgin
16			SWEDISH HOUSE MAFIA FEAT. TINIE TEMPAAH	Miami 2 Ibiza / Virgin
17			FLO RIDA FEAT. DAVID GUETTIA	Club Can't Handle Me / Atlantic
18			LADY GAGA	Alejandro / Interscope
19			NE-YO	Beautiful Monster / Def Jam
20			BLACK GOLD	Shine / Red Bull
21			TINIE TEMPAAH	Pass Out / Parlophone
22			ROLL DEEP	Green Light / Relentless/Virgin
23			RIVA STARR FEAT. NOZE	I Was Drunk / Positiva/Virgin
24			AFROJACK FEAT. EVA SIMONS	Take Over Control / Ministry Of Sound
25			SCISSOR SISTERS	Fire With Fire / Polydor
26			JLS	The Club Is Alive / Epic
27			BEYONCE	Why Don't You Love Me / Columbia
28			KYLIE	All The Lovers / Parlophone
29			DAVID GUETTIA FEAT. KID CUDI	Memories / Positiva/Virgin
30			KATY PERRY	Teenage Dream / Virgin

Mafia dispatch the Duck in year-end club rundown



A SWEDISH ACT tops the annual Upfront club chart for the second year in a row, with the Swedish House Mafia's *One* taking the 2010 title with a minuscule 0.33% margin over runners-up Duck Sauce's Barbra Streisand.

Steve Angello makes up Swedish House Mafia with Axwell and Sebastian Ingrosso. He also provided 2009's biggest song, *Show Me Love*, with Laidback Luke and Robin S.

One's coronation ahead of Barbra Streisand may surprise some but it had the superior record, spending 30 weeks in *Music Week's* Upfront Top 100, eight of them in the Top 20 and one at number one, while Duck Sauce was in the Top 100 for 19 weeks, seven of them in the Top 20 and one at number one.

Although Barbra Streisand charted higher on the OCC sales list (number three, against *One's* number seven peak) there is little to choose between the two in sales terms, with Barbra Streisand on 278,306 sales and *One* on 263,810 as we go to press.

British talent's domination of the dance music scene has been increasingly challenged in recent years but 2010 is the first year in which the Top 10 Upfront hits are all of foreign origin, with French, Australian, Dutch, Canadian, American and Romanian talent helping the Swedes to shut local acts out of the top tier. The highest placed UK act is *Loverush UK!*, who fill 11th and 12th place thanks to *Give Me Your Love* and *Different*

World 2010.

With Bob Sinclar (France), StoneBridge (Sweden) and Solu Music (US) providing the UK's top Upfront floorfiller in 2008, 2007 and 2006 respectively, we have to go back to 2005 – when Brighton's *Freemasons* topped the list with *Love On My Mind* – to find a national annual chart champ.

Duck Sauce's Barbra Streisand may lay claim to being the tune of the year, as it is also number two on the Commercial Pop rankings for 2010, where its record is inferior only to Rihanna's *Only Girl* (In The World). Once again, the margin of its defeat – 1.75% – was very small. In a list again dominated by foreign acts, the UK does have two Top 10 finishers, thanks to Taio Cruz's *Dynamite* (number five) and Dizzee Rascal's *Dirtee Disco* (10).

A small margin separated Swedish House Mafia and Rihanna from valiant failure on the Upfront and Commercial Pop charts, but even if the top two had been reversed on the Urban chart rankings for 2010, the winner would still have been Usher. That is because the R&B phenomenon fills first place on the list with *OMG* (feat. will.i.am) and second place with *DJ Got Us Fallin' In Love* (feat. Pitbull). *OMG's* lead is 7.97% and reflects a career in which it spent five weeks at number one, 18 weeks in the Top 10 and 30 weeks in the Top 30. *DJ Got Us Fallin' In Love* is the bigger record but ran out of time, spending eight weeks at number one and 20 in the Top 20, where it remained in the final chart of the year.

Alan Jones

2010 Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1			USHER FEAT. WILL.I.AM	OMG / RCA
2			USHER FEAT. PITBULL	DJ Got Us Falling In Love / RCA
3			NATHAN FEAT. FLO-RIDA	Caught Me Slippin' / Vibes Corner
4			TINIE TEMPAAH	Frisky / Parlophone
5			TINIE TEMPAAH	Pass Out / Parlophone
6			TAIO CRUZ	Dynamite / Island
7			LUDACRIS	How Low / Def Jam
8			JASON DERULO	Ridin' Solo / Warner Bros.
9			YOUNG MONEY FEAT. LLOYD	Bedrock / Island
10			JASON DERULO	In My Head / Warner Bros.
11			TAIO CRUZ FEAT. KE\$HA	Dirty Picture / Island
12			LADY GAGA FEAT. BEYONCE	Telephone / Interscope
13			JAY SEAN FEAT. SEAN PAUL & LIL JON	Do You Remember / Cash Money/Island
14			NE-YO	Beautiful Monster / Def Jam
15			GYPTIAN	Hold You / Ministry Of Sound
16			RIHANNA	Rude Boy / Def Jam
17			ROLL DEEP	Good Times / Relentless/Virgin
18			ROLL DEEP	Green Light / Relentless/Virgin
19			TINIE TEMPAAH FEAT. ERIC TURNER	Written In The Stars / Parlophone
20			IYAZ	Replay / Concrete Music
21			IYAZ	Solo / Reprise
22			FLO RIDA FEAT. DAVID GUETTIA	Club Can't Handle Me / Atlantic
23			PROFESSOR GREEN FEAT. LIY ALLEN	Just Be Good To Green / Virgin
24			TIMBALAND FEAT. JUSTIN TIMBERLAKE	Carry Out / Interscope
25			BEYONCE	Why Don't You Love Me / Columbia
26			B.O.B. FEAT. HAYLEY WILLIAMS	Airplanes / Atlantic
27			LAFAYETTE JOSEPHS	Bruised / Funkirock
28			TINCHY STRYDER	In My System / Island
29			NAUGHTY BOY PRESENTS WILEY FT EMELI SANDE	Never Be Your Woman / Relentless/Virgin
30			DIZZEE RASCAL	Dirtee Disco / Dirtee Stank



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



Rihanna ends the year on a high

IT'S A BANNER WEEK FOR RIHANNA, as her latest album, *Loud*, finally ascends to the top of the weekly albums chart. Her *Love The Way You Lie* collaboration with Eminem also has just enough energy to cross the finishing line ahead of Matt Cardle's *When We Collide* as the best-selling single of 2010, even though the latter track spends a third straight week atop the singles chart, where its nearest challenger is the latest Rihanna hit, *What's My Name*, which also features Drake.

Rihanna's fifth album, *Loud*, is her second number one - her first, *Good Girl Gone Bad*, spent a week at the summit in 2007. Sales of 76,237 copies last week lift *Loud*'s career tally to 839,608, putting it well ahead of immediate predecessor, 2009's *Rated R*, which reached number nine and has thus far sold 602,408 copies. *Good Girl Gone Bad* is by far her most successful album, with sales to date of 1,692,928, while her 2005 debut *Music Of The Sun* (number 35) has sold 142,792 copies, and 2006 follow-up *A Girl Like Me* (number five) has sold 587,308 copies.

Slipping 1-2 with sales off a hefty 84.7% (to 53,533) to accommodate Rihanna's rise to number one, *Take That*'s *Progress* thus matches the opening run of six weeks at number one racked up by the group's two previous 21st-century albums, *Beautiful World* (2006/7) and *The Circus* (2008/9).

In the 48 days since its release, *Progress* has sold 1,841,148 copies. It's the second highest tally achieved

to date by an album in that period: Robson & Jerome's self-titled debut passed the 2m mark on its 48th day of release early in 1996.

Post-Christmas discounting reawakens many albums that return to the Top 10 this week. With a bargain basement price of £3 in Morrisons, *Plan B*'s *Defamation Of Strickland Banks* ends a nine-week absence from the Top 10, bouncing 21-3, on sales of 44,285 copies.

Tinie Tempah's *Disc-Overy* is £4.99 at HMV and Amazon, and ends an identical exile from the upper echelon, pouncing 26-4 (34,644 sales).

The Wanted's self-titled debut album is £4.99 at HMV, Amazon and Play and ends a mere 10 weeks into its life, prompting it to climb 22-5 (33,286 sales).

Mumford & Son's 2009 sleeper *Sigh No More* is tagged at £3.99 at Amazon and Play and ends an 11-week hiatus from Top 10 duty, leaping 36-6 (29,424 sales).

Many other albums are similarly slashed in price, and in recovery as a result - but their re-emergence and the end of the gifting season mean steep declines for *Michael Buble*'s *Crazy Love* (3-10, 23,203 sales), *Olly Murs*' self-titled debut (4-11, 22,493 sales), *Michael Jackson*'s *Michael* (5-30, 12,714 sales) and *Susan Boyle*'s seasonally-slanted *The Gift* (7-34, 10,827 sales), among others.

In the midst of such turbulence, only one new album debuts on the chart - tenor *Alfie Boe*'s show tunes set *Bring Him Home*, which arrives at number 24 (16,118 sales),

Sales statistics

Vs last week	Singles	Artist albums
Sales	4,757,429	2,501,872
prev week	3,716,766	4,562,078
% change	+28.0%	-45.2%

Vs last week	Compilations	Total albums
Sales	492,047	2,993,919
prev week	1,152,427	5,714,505
% change	-57.3%	-47.6%

Year to date	Singles	Artist albums
Sales	146,840,354	93,195,170
vs prev year	134,560,246	90,693,298
% change	+9.1%	-4.8%

Year to date	Compilations	Total albums
Sales	22,386,403	115,581,573
vs prev year	24,515,174	122,445,132
% change	-8.7%	-5.6%

Compiled from sales data by Music Week

easily eclipsing the number 72 chart peak of his only previous charting set, 2007's *Onward*.

Now *That's What I Call Music!* 77 spends a seventh straight week atop the compilation chart, with sales of 55,910 lifting its career tally to 1,195,244. That makes it the biggest selling *Now!* album since 2007's *Now!* 68, which has thus far sold 1,261,539 copies.

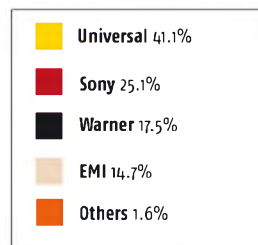
Overall album sales shrink 47.6% week-on-week to 2,993,919 - 5.2% below same-week 2009 sales of 3,159,293 - but digital sales improved 39.2% week-on-week to 680,237. It's only the second time they've topped the 500,000 sales mark - beating the 517,236 copies sold exactly a year ago - and represents a 22.7% share of the market, beating the previous record of 18.6% set 51 weeks ago.

While album sales slump, singles sales soar to an all-time high. Some 4,757,429 singles were sold last week. That's 28% up week-on-week and 12.7% above the same week in 2009, when the previous record of 4,220,989 was set. The only other occasion on which more than 4m singles were sold was the same week in 2008, when 4,028,841 singles were sold. The gifting of mp3 players and iTunes vouchers, combined with a surfeit of surfing time always produces a bubble for digital sales - singles and albums - at this time.

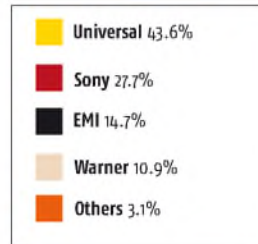
Each single up to number 54 sold more than 10,000 copies last week; a significant improvement on the previous record last year, when 10,000-plus sellers were recorded up to number 45. The Number 75 single - *Starry Eyed* by *Ellie Goulding* - sold 6,190 copies. Six years ago this week, with CD sales flagging and the fledgling download market not surveyed, *Kasabian*'s *Cutt Off* debuted at number eight with a lower sale of just 5,774.

Matt Cardle's *When We Collide* is one of only four singles in the Top 40 to suffer a decline in sales week-

ARTIST ALBUMS



SINGLES



on-week, sliding 57% to 113,037. After 20 days on release, its overall sales stand at 814,996 - leaving *Love The Way You Lie* by *Eminem* feat. *Rihanna* to claim the title of 2010's biggest-seller with a to-date tally of 854,144, including 20,110 last week.

Rihanna's latest hit, *What's My Name*, holds at number two (98,182 sales), with *Black Eyed Peas*' *This Time* (*Dirty Bit*) also stationary at number three (76,971 sales). With Christmas-related songs beating a hasty retreat, there are 10 re-entries to the Top 75 but only one debut: *Hello* by *Martin Solveig* feat *Dragonette* (number 73, 6,496 sales).

The first 58 years of singles chart history brought no hits titled *The Flood*, but the past six months has seen three of them, all different. *Katie Melua* set the ball rolling with a song she wrote for her album *The House*, with *Guy Chambers* and *Lauren Christy*. It reached number 35 in May. *Chambers*' erstwhile writing partner *Robbie Williams* penned a song of the same name along with his *Take That* colleagues as the introductory single from the band's *Progress* album. It reached number two in November, and is number seven this week, with sales to date of 392,003 copies. Last week saw *Cheryl Cole*'s recording of a *Wayne Wilkins*, *Christopher Jackson* and *Priscilla Hamilton* song of the same title join *Take That* in the Top 40. The second single from *Cole*'s *Messy Little Raindrops* album, and the follow-up to the chart-topping *Promise This*, it has thus far moved 74-63-53-26-30 and has failed to revive *Cole*'s album, which debuted at number one but has since fallen eight times in a row, moving 1-3-8-12-15-16-17-19-26. Sales of 13,562 last week lift *Messy Little Raindrops*' cumulative tally to 426,685 - less than half the 938,153 copies *Cole*'s solo debut *3 Words* has sold since its 2009 release.

NOTE: During *Music Week*'s gap week, it was widely reported that *Take That*'s *Progress* sold more than 430,000 on its sixth week as the number one album, with *Rihanna*'s *Loud* selling 300,000 at number two. *Matt Cardle*'s *When We Collide* was also credited with 300,000 sales on its second week as a number one single. In reality, a software glitch at Millward Brown, where the OCC data is crunched, caused erroneous upweighting of sales for Christmas Day. The data re-run resulted in more than 1m sales being lopped off the original estimate of album sales with *Progress* being downgraded to 350,328, *Loud* being re-counted at 248,933 and *When We Collide* at 262,952.

Alan Jones

International charts coverage Alan Jones

British artists ride high on overseas seasonal charts

Perhaps for the last time, *Susan Boyle*'s second collection of songs, *The Gift*, is the British album most widely charted elsewhere around the globe. Comprising almost entirely of seasonal selections, the album remains highly charted in most of the world's leading charts, as the latest poll takes into account sales in the period immediately before and after Christmas. It continues at number one in New Zealand for a seventh week,

while dipping 1-2 in Canada. It is also still in the Top 10 in the US (where it holds at number two, and sells a further 240,000 copies to raise its 49-day sales to 1,835,000). Australia (where 32,000 sales see it improve 3-2), Flanders (2-2), Ireland (4-4), the Netherlands (6-5), Estonia (9-9) and Norway (8-10). It is charted outside the Top 10 in nine further territories.

Similarly set to fall next week, *Annie Lennox*'s *A Christmas Cornucopia*

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 RIHANNA <i>Loud</i>	£7.97	£8.99	£8.99	£8.99
2 TAKE THAT <i>Progress</i>	£8.93	£8.99	£8.99	£8.99
3 PLAN B <i>The Defamation of...</i>	£4.93	£4.99	£4.99	£4.99
4 TINIE TEMPAH <i>Disc-Overy</i>	£4.99	£4.99	£5.99	£5.99
5 THE WANTED <i>The Wanted</i>	£4.49	£4.99	£4.99	£4.49

Charts sales

OFFICIAL

charts company

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Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE Make You Feel My Love / XL (PIAS)
2	4	ALEXA GODDARD Turn My Swag On / Idolcrot (Ditto)
3	5	GYPTIAN Hold You / Mos/Levels Recordings (ARV)
4	6	AFROJACK FEAT. EVA SIMONS Take Over Control / Mos (ARV)
5	11	EXAMPLE Kickstarts / Data/Mos (ARV)
6	7	TIM BERG Seek Bromance (The Love You Seek) / Data/Mos (ARV)
7	8	DJ FRESH Gold Dust / Data/Mos (ARV)
8	17	THE TEMPER TRAP Sweet Disposition / Infectious (P AS)
9	3	TRASHMEN Surfin' Bird / Charly (P)
10	20	ALEX GAUDINO I'm In Love (I Wanna Do It) / Mos (ARV)
11	RE	NERO Innocence/Electron / MTA (SRD)
12	RE	VAMPIRE WEEKEND A-Punk / XL (PIAS)
13	RE	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Ditee Stank (PIAS)
14	15	YEO VALLEY BOYZ FEAT. MR GEORGE Yeo Valley Rap / Black Sheep (AWAL)
15	2	BEN & JAMIE HAZELBY FEAT. CHRIS DE BURGH Lonely Sky / Maddie (Maddie)
16	RE	THE XX Islands / Young Turks (PIAS)
17	RE	T.REX Children Of The Revolution / Edsel (SDU)
18	RE	EXAMPLE Won't Go Quietly / Data/Mos (ARV)
19	NEW	TEMPTA T Next Hype / No Hats No Hoodz (SRD)
20	RE	ADELE Hometown Glory / XL (PIAS)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE 19 / XL (PIAS)
2	3	THE XX XX / Young Turks (PIAS)
3	7	VAMPIRE WEEKEND Contra / XL (PIAS)
4	6	EXAMPLE Won't Go Quietly / Data/Mos (ARV)
5	12	SUEDE The Best Of / Suede/Mos (ARV)
6	RE	PAUL CARRACK A Different Hat / Carrack UK (Absolute A&W)
7	17	THE GASLIGHT ANTHEM American Slang / Side One Dummy (PIAS)
8	18	BELLOWHEAD Hedonism / Navigator (PKUP)
9	RE	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA CIN)
10	14	DIZZEE RASCAL Tongue N' Cheek / Ditee Stank (PIAS)
11	NEW	DURAN DURAN All You Need Is Now / Skin Divers (Skin Divers)
12	13	THE NATIONAL High Violet / 4AD (PIAS)
13	RE	THE TEMPER TRAP Conditions / Infectious (PIAS)
14	20	BEACH HOUSE Teen Dream / Bella Union (Rom Arv)
15	RE	EVA CASSIDY Songbird / Blix Street (ADA/CIN)
16	4	PETER ANDRE Accelerate / Onehead (Nova Arvato)
17	RE	DARWIN DEEZ Darwin Deez / Lucky Number (PIAS)
18	9	KATE RUSBY Make The Light / Pure (Cadiz ARV)
19	RE	STORNOWAY Beachcomber's Windowsill / 4AD (PIAS)
20	RE	WARPAINT The Fool / Rough Trade (PIAS)

Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	4	NERO Innocence/Electron / MTA (SRD)
2	4	YEO VALLEY BOYZ FEAT. MR GEORGE Yeo Valley Rap / Black Sheep (AWAL)
3	11	TEMPTA T Next Hype / No Hats No Hoodz (SRD)
4	7	VALJEAN QUARTET Bring Him Home / First Night (ADA/CIN)
5	RE	DAVE WILLETT'S The Music Of The Night / Silva Screen (HSK GEM)
6	9	BEADY EYE Bring The Light / Beady Eye (PIAS)
7	RE	DARWIN DEEZ Radar Detector / Lucky Number (PIAS)
8	10	MIDNIGHT BEAST Booty Call Ep / The Midnight Beast (AWAL)
9	12	JAMIE WOON Night Air / Candent Songs (ARV)
10	3	RUBBERBANDITS Horse Outside / Lovely Men (Lovely Men)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 77 / EMI Virg./UMTV (E)
2	NEW	VARIOUS The Sound Of Dubstep - Vol 2 / Ministry (ARV)
3	2	VARIOUS Anthems - Electronic 80s 2 / EMI TV/Mos (ARV)
4	NEW	VARIOUS Clubland X-Treme Hardcore 7 / AATW/UMTV (ARV)
5	4	VARIOUS Anthems Disco / Mos/Rhino (ARV)
6	6	VARIOUS Pop Party 8 / UMTV (ARV)
7	9	VARIOUS Clubland 18 / AATW/UMTV (ARV)
8	NEW	VARIOUS The Workout Mix 2011 / Universal TV (ARV)
9	10	VARIOUS Bbc Radio 1's Live Lounge - Vol 5 / Sony Music/UMTV (ARV)
10	5	VARIOUS R&B Collection - 2011 / Sony/UMTV (ARV)
11	NEW	VARIOUS Running Trax 2 / Ministry (ARV)
12	11	VARIOUS American Anthems / EMI TV/Sony (ARV)
13	7	VARIOUS Dreamboats And Petticoats Four / EMI TV/UMTV (ARV)
14	13	VARIOUS The Annual 2011 / Mos (ARV)
15	12	VARIOUS Floorfillers 2011 / AATW/UMTV (ARV)
16	NEW	VARIOUS Westwood - The Big Dawg Is Back / Universal TV (ARV)
17	20	VARIOUS Anthems - Electronic 80s / EMI TV/Mos (ARV)
18	18	VARIOUS Superclub / EMI TV/One More Tune (CIN)
19	RE	VARIOUS Until One - Swedish House Mafia / Virgin (E)
20	14	VARIOUS Ultimate R&B 2010 / EMI TV/Rhino (CIN)

Classical albums Top 10

This	Last	Artist Title / Label
1	1	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade / Decca (ARV)
2	2	RUSSELL WATSON La Voce / Epic (ARV)
3	6	ANDRE RIEU Forever Vienna / Decca (ARV)
4	NEW	ANDRE RIEU The Magic Of / Motif (TR)
5	9	KATHERINE JENKINS The Ultimate Collection / Ecca (ARV)
6	10	ANDRE RIEU The Collection / Philips (ARV)
7	3	THE PRIESTS Noel / Epic (ARV)
8	RE	ANDRE RIEU Dreaming / Decca (ARV)
9	4	BRYN TERFEL Carols And Christmas Songs / Deutsche Grammophon (ARV)
10	5	ALED JONES Aled's Christmas Gift / DMG TV (SDU)

Jazz & Blues albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	LINKIN PARK A Thousand Suns / Warner Brothers (CIN)
2	1	LED ZEPPELIN Mothership - Best Of / Atlantic (CIN)
3	2	FOO FIGHTERS Greatest Hits / RCA (ARV)
4	6	GUNS N' ROSES Greatest Hits / Geffen (ARV)
5	9	AVENGED SEVENFOLD Nightmare / Warner Brothers (CIN)
6	3	MUSE The Resistance / Helium 3/Warner Bros (CIN)
7	7	PARAMORE Brand New Eyes / Fueled By Ramen/Atlantic (CIN)
8	4	AC/DC Iron Man 2 OST / Columbia (ARV)
9	RE	PARAMORE Riot / Fueled By Ramen/Atlantic (CIN)
10	RE	DISTURBED Asylum / Reprise (CIN)

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Music Week

Incorporating Icons, MBI, Future Hits, Green Sheet, Hit Music, Promo, Record Mirror and Tours Report

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Company number 370721
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Origination/printing by Headley Brothers, Invicta Press, Queens Road, Ashford, Kent TN24 8HH

ABC Member of Periodical Publishers' Association
Average weekly circulation: July 09-June 10: 5,218
ISSN - 0265 1548

Subscription hotline: 01858 438816
Newstrade hotline: 020 7638 4666

Subscriptions, including Free Music Week Directory every January, from Music Week Subscriptions, CMP Information, Tower House, Lathkill Street, Market Harborough, Leicestershire LE16 9EF
Tel: 01858 438893 Fax: 01858 434958

UK £25; Europe £275;
Rest Of World Airmail £350;
Rest Of World Airmail £390.
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James Jones



(pictured) is in 13 charts - but is in a much lower spot than Boyle's album. Its 25-25 hold in Canada provides its highest chart placing. It debuts in Norway (38), the Czech Republic (46) climbs in Austria (38-35), Germany (74-37), the Netherlands (90-60), Ireland (73-70) and Australia (84-76).
Robbie Williams' In And Out Of Consciousness: Greatest Hits 1990-2010 is only in the Top 10 in Croatia, but continues to chart in 15 territories - one more than Progress, his reunion album with Take That. Progress's best placings come from Ireland (1-1), Denmark (1-3), Germany (5-4) and Austria (6-10).

Out of the Top 30 at home, James Blunt's Some Kind Of Trouble continues to perform much better overseas. It's the very model of consistency, moving no more than five places in any direction in the 16 countries in which it remains charted, these being New Zealand (8-8), Wallonia (9-8), Australia (13-10), Switzerland (8-10), France (17-12), the Netherlands (12-12), Germany (10-12), Austria (8-13), Croatia (25-25), Flanders (34-31), Ireland (33-35), Finland (34-37), Italy (42-39), Denmark (37-40), Sweden (57-56) and Spain (85-82).
Amazingly in their fifth decade as a

chart force, heavy metal veterans Motörhead's 20th studio album The World Is Yours is currently available here only with Classic Rock magazine, though it will be given a standalone CD release by EMI next week. It has wasted no time colonising the charts elsewhere, however, with debuts in Finland (21), Sweden (24), Switzerland (24), Germany (25), Austria (34), Greece (46) and France (89). A British institution since 1975, Motörhead's currently a trio, comprising Lemmy - who turned 65 on Christmas Eve - 1984 recruit Mickey Pail Campbell and Swede Mickey Dee, the band's drummer since 1992.

Charts sales

The Official UK Singles and Albums Charts are produced by the Official Charts Company, based on a sample of more than 4,000 record outlets. They are compiled from actual sales last

The Official UK Singles Chart: 26.12.10



This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	(Producer) / Publisher (Writer)	
1	1	2	MATT CARDLE When We Collide	Syco 88697837092 (ARV)	(Stannard/Howes) Warner Chappell (Neil)	
2	2	6	RIHANNA FEAT. DRAKE What's My Name?	Def Jam CATCO170585782 (ARV)	(Stannard/Hawes) EMI (Zane/Musik) (Sikilas/Hermanson/Graham/Dean/Hale)	
3	4	7	BLACK EYED PEAS The Time (Dirty Bit)	Interscope CATCO163904228 (ARV)	(Will T. Am/DJ Amm) Sony ATV/EMI/Capitol/PEN/Marcel/WorldSong (Adams/Plaza/313/Laury/21w/le/Nicola/Markowitz)	SALES INCREASE
4	New		KATY B FEAT. MS DYNAMITE Lights On	Columbia/Rinse CATCO170309625 (ARV)	(Geaneus) EMI (Katy B/Dynamite/Geaneus)	HIGHEST NEW ENTRY
5	5	7	ELLIE GOULDING Your Song	Polydor CATCO170427945 (ARV)	(Lowell) Universal (John/Taupin)	SALES INCREASE
6	7	9	RIHANNA Only Girl (In The World)	Def Jam 2755511 (ARV)	(Stannard/Hawes) EMI/Triplelow (Johnson/Ekiss/Hermanson/William)	SALES INCREASE
7	6	7	TAKE THAT The Flood	Polydor 2755385 (ARV)	(Pike) EMI/Sony ATV/Universal/Farell (Barlow/Donald/Orange/Dwan/Williams)	SALES INCREASE
8	12	11	KATY PERRY Firework	Virgin CATCO169836350 (E)	(Stannard/Hawes) Warner Chappell/EMI/Triplelow (Johnson/Ekiss/Hermanson/William/Dean)	+50% SALES INCREASE
9	9	3	WILLOW SMITH Whip My Hair	Columbia/Roc Nation 9857372912 (ARV)	(Jukebox/D'Angelo/Carter) EMI/Universal/Darkchild/Dime 4 My Jukebox/RJ/Lewis/ Camp (Jackson/Rockwell)	SALES INCREASE
10	11	7	FAR EAST MOVEMENT FEAT. CATARACS & DEV Like A G6	Interscope/Cherrytree CATCO169904472 (ARV)	(Jack Hannon/Songs Of Miami/Donal Brothers/Isa Gracia Nostrale (Wilmshurst/Chung/Singer-Vincent/Lowell-Daniel/Gracia))	SALES INCREASE
11	15	4	DAVID GUETTA FEAT. RIHANNA Who's That Chick	Positive/Virgin CATCO170363716 (E)	(Guetta/Tulin/In/Restere) Sony ATV/Bucks/Talpa/Richter Editions (Hamilton/Guetta/Tulin/In/Restere)	SALES INCREASE
12	13	5	OLIVY MURS Thinking Of Me	Epic/Syco 985779492 (ARV)	(Future Cut/Robson) Sony ATV/Stage Three/Universal/Saili Isaak (Murs/Robson/Hector)	SALES INCREASE
13	16	12	CEE LO GREEN Forget You	Warner Brothers WEA4760 (CIN)	(The Smezzingtons) Chrysalis/EMI/Roc (Gibbs/Musik) (Fama/aa/ami/EMI/God Given (Green/Marl/Lawrence/Brown/Lewis))	SALES INCREASE
14	10	3	MICHAEL JACKSON & AKON Hold My Hand	Sony 88697834032 (ARV)	(Jackson/Akon/Tulin/In) Sony ATV/Warner (Tamin/Plano/Talpa/Richter/Bucks/Studio Beast (Thiam/Tulin/In/Kelly))	
15	32	6	TINIE TEMPAH FEAT. KELLY ROWLAND Invincible	Parlophone CATCO171830306 (E)	(SHT) Sony ATV/EMI/Studio 54/Aras 22 Differently (Mughal/D'Angelo/Anquett)	+50% SALES INCREASE
16	20	14	BRUNO MARS Just The Way You Are (Amazing)	Elektra/Atlantic CATCO163709275 (Import)	(The Smezzingtons/Wedz) Universal/Warner Chappell/EMI/Bugz/10 (Mars/Lawrence/Lewis/Kalin/Walton)	SALES INCREASE
17	19	52	THE POGUES FEAT. KIRSTY MACCOLL Fairytale Of New York	Warner Brothers WEA4000 (CIN)	(Lillywhite) Universal/Pacific Samms (Line/MacGowan)	SALES INCREASE
18	35	4	N-DUBZ Girls	A&W/Island CATCO17119191 (ARV)	(Jonny) Sony ATV/C (Antonios/Contostavlos/Contostavlos/Rawson/Anderson)	+50% SALES INCREASE
19	23	6	JLS Love You More	Epic 985779412 (ARV)	(Gail/Sydney/Hector) EMI/Sony ATV/Gad (Williams/Humes/Gill/Marygold/Gad/Hector)	SALES INCREASE
20	24	7	MCFY FEAT. TAID CRUZ Shine A Light	Island/Super 2753725 (ARV)	(Cruz/Ngila) EMI/Kobalt/Sony ATV (Cruz/Fletcher/Inas/Phyne/Judd/Kasirye)	SALES INCREASE
21	34	5	JESSIE J Do It Like A Dude	Island CATCO170298927 (ARV)	(The Invisible Man/Parker & James) Sony ATV/Universal/C (Comisal/The Invisible Man/Parker & James)	+50% SALES INCREASE
22	14	5	X FACTOR FINALISTS 2010 Heroes	Syco 88697817442 (ARV)	(Stannard/Hawes) Universal/EMI/RD/Jointoretta (Bowie/End)	
23	28	13	MIKE POSNER Cooler Than Me	1 CATCO169326539 (ARV)	(Gigamesh) Sony ATV/Maria Greenway/Eric Hollies (Posner/Hollies)	SALES INCREASE
24	17	4	COLDPLAY Christmas Lights	Parlophone CATCO170359381 (E)	(Dravs/End/Simpson/Greac) Universal (Stryman/Suckland/Champion/Martin)	
25	8	34	BIFFY CYRO Many Of Horror (When We Collide)	14th Floor 14FLR42 (CIN)	(G.S. Davlin) Warner Chappell (Neil)	
26	53	7	CHERYL COLE The Flood	Polydor 2760340 (ARV)	(Wilkins/Colins) Sony ATV/Warner (Tamin/Plano/Power Pen Biz/Priscilla Renea (Hamilton/Wilkins))	HIGHEST NUMBER
27	22	8	ALEXIS JORDAN Happiness	StarRock/RocNation/Columbia CATCO162420333 (ARV)	(Stannard) EMI (Deadmau5/Rower/Hermanson/Siklas)	
28	33	10	NELLY Just A Dream	Island CATCO16935250 (ARV)	(Boris/Inlove) Universal/Casyl/Imperial/Rico Love Is Still A 3x3/3/EMI/Wacke (Boris/Inlove/React Global (Haynes/Inlove/love2mand))	SALES INCREASE
29	40	4	THE WANTED Lose My Mind	Geffen CATCO17063254 (ARV)	(Rami/Kit/The Widdobys) Air Chrysalis/Kobalt (Woodford/Yacoubi/Falk)	+50% SALES INCREASE
30	30	7	PINK Raise Your Glass	LaFace 88697817222 (ARV)	(Marlin/Shellback) Kobalt/Pink (S) (EM/Maraton (Pink/Marlin/Shellback))	SALES INCREASE
31	25	53	MARIAH CAREY All I Want For Christmas Is You	RCA 6610702 (ARV)	(Carey/Afanis/eff) Universal/Sony ATV (Carey/Afanis/eff)	SALES INCREASE
32	18	4	NICOLE SCHERZINGER Poison	Interscope CATCO169294869 (ARV)	(Zed/Dea/Jokey) Sony ATV/Universal/Warner Chappell/C (Scherzinger/Hajji/Beat/Seck/Juon/Rod/One)	
33	26	38	ADELE Make You Feel My Love	XL XLS9930 (PIAS)	(Abyss) Sony ATV (Dylan)	
34	29	9	USHER More	LaFace CATCO170614790 (ARV)	(Zed/Dea) (M/R/Dea/Dea/Priace Charles/Sony ATV/UR-IV (Zed/Dea/Hinshaw/Symond))	SALES INCREASE
35	44	13	TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars	Parlophone CATCO164533384 (E)	(SHT) Warner Chappell/EMI (Mughal/D'Angelo/Tueller/Bernardo)	+50% SALES INCREASE
36	New		BEN & JAMIE HAZELBY FEAT. CHRIS DE BURGH Lonely Sky	Maddie GB5P1000418	(Dee/Dee/D'Or/Burgh/Dee) Chrysalis (De Burgh)	
37	39	27	EMINEM FEAT. RIHANNA Love The Way You Lie	Interscope USUM17015337 (ARV)	(Alex Da Kid) Universal/ImageM (Mathers/Grant/Hafferman)	SALES INCREASE
38	42	9	CHERYL COLE Promise This	Polydor 2753979 (ARV)	(Wilkins) Sony ATV/Warner (Tamin/Plano/Power Pen Biz/EMI (Hamilton/Wilkins/Jackson))	+50% SALES INCREASE

39	49	18	TAID CRUZ Dynamite	4th & Broadway 2744633 (ARV)	(Dr. Luke/Blanco) EMI/Kobalt (Gottwald/Marlin/Levin/McKeel/Cruz)	SALES INCREASE
40	38	8	WILL.I.AM FEAT. NICKI MINAJ Check It Out	Interscope 2754634 (ARV)	(Will.I.am) Universal/Casyl/Lane/Harajuku Barbie/Money Mac/Carin (Adams/Miraj/Downe/Horn/Woolly/Brown)	+50% SALES INCREASE
41	3	7	TRASHMEN Surfin' Bird	Cherry GBAC992169 (P)	(Bates) EMI/Beechwood/Arden (Frazier/Harris/Waller/Wilkin)	
42	45	18	THE SATURDAYS FEAT. FLO-RIDA Higher	Fascination/Geffen 2753171 (ARV)	(Arnthu) P&P/Arctic/Rack/Wilow (Biggs/nn/Widsen)	SALES INCREASE
43	27	4	ALEXA GODDARD Turn My Swag On	Idoloid CATCO171187427 (Ditto)	(Ten.y) EMI/D/Sister/Big - N - Mag/Published By Patrick (McConnell/Randolph/Way)	
44	55	17	OLIVY MURS Please Don't Let Me Go	Epic/Syco 98577938702 (ARV)	(Future Cut/Robson) Salli Isaak/Universal/Warner Chappell/Stage Three (Murs/Robson/Kelly)	+50% SALES INCREASE
45	50	11	DUCK SAUCE Barbra Streisand	3 Beat/A&W CD01081472 (Absolute Analo)	(Duck Sauce) Sony ATV/Bug/Alia Mack/With Van Halan/Mack/Kitch/Farian/Jay/Huth)	SALES INCREASE
46	41	3	FLO-RIDA Turn Around (5,4,3,2,1)	Atlantic CATCO169858267 (CIN)	(Frank/Dada/In/Negret) Sony ATV/Warner Chappell/Warner (Billard/Franks/Palmer/Kallit/Corne/Engblim/Cranz/Blank/Melip)	SALES INCREASE
47	51	6	TINCHY STRYDER FEAT. CHIPMUNK Game Over	4th & Broadway GBUN1005680 (ARV)	(SHT) Universal/Pure/Novel/MIU/Penn/Music/Bass/2/2/Slices (Danquah/Thomson/Marie/son/D'Angelo/Dwan/Bernardo/Gleaver/Mughal/Yffe)	SALES INCREASE
48	57	13	B.O.B FEAT. RIVERS CUOMO Magic	Rebel Rock Ent/Atlantic/Grand Hustle A03560 (CIN)	(Dr. Luke) Kobalt/Kaz Money/E. D. Smith/Ham Squad/Universal/Shady/MI (Gottwald/Luomo/Simmons)	SALES INCREASE
49	48	23	WIZZARD I Wish It Could Be Christmas Everyday	EMI CATCO104296423 (E)	(Wood) EMI (Wood)	SALES INCREASE
50	52	27	SLADE Merry Xmas Everybody	UMTV 1713753 (ARV)	(Chandler) B&N Publishing (Holder/Lea)	SALES INCREASE
51	70	22	THE WANTED All Time Low	Geffen 2743013 (ARV)	(Maz) Rokstone/PeerMusic/Sony ATV/Warner Chappell (Mac/Hector/Drewett)	+50% SALES INCREASE
52	65	12	SWEDISH HOUSE MAFIA VS TINIE TEMPAH Miami 2 Ibiza	Virgin V512019 (E)	(Swedish House Mafia) EMI/Universal (Axwell/Angel/Ingrosso/D'Angelo)	+50% SALES INCREASE
53	64	18	KATY B Katy On A Mission	Columbia/Rinse CATCO164967937 (ARV)	(Geaneus) EMI (Bilan/Adajumo/Geaneus)	+50% SALES INCREASE
54	61	10	THE SCRIPT Nothing	Phonogenic CATCO169342811 (ARV)	(O'Donoghue/Sheehan/Frampton) EMI/ImageM/sonic (Griffin/Stage Three (O'Donoghue/Sheehan/Frampton))	SALES INCREASE
55	62	4	PROFESSOR GREEN. FEAT. MAVERICK SABRE Jungle	Virgin CATCO171608435 (E)	(True Tiger) Bucks/CC (Manderson/Sabre/Conlon/Gowek)	+50% SALES INCREASE
56	69	43	TINIE TEMPAH Pass Out	Parlophone 96905 (E)	(Lambert/Da Diggle) Stella/EMI/CC (Lambert/Tinie Tempah/Williams)	+50% SALES INCREASE
57	60	11	MICHAEL BUBLE Hollywood	Reprise/43 WR220 (CIN)	(Rock) Warner Chappell/In The Last Man Standing/Robert Grant Scott (Buble/Scott)	SALES INCREASE
58	58	20	BAND AID Do They Know It's Christmas?	Mercury CATCO2506730 (ARV)	(Ure) Warner Chappell (Ure/Geldof)	SALES INCREASE
59	72	17	KATY PERRY Teenage Dream	Virgin CATCO166846593 (E)	(Dr. Luke/Blanco/Martin) Kobalt/Warner Chappell/When I'm Rich You'll Be My Bitch (K. Perry/Gottwald/Levin/McKeel/Martin)	+50% SALES INCREASE
60	74	2	CEE LO GREEN It's Ok	Warner Brothers CATCO169573925 (CIN)	(Dr. Luke) EMI/Sony ATV/Chrysalis/God Given (Green/Detail)	+50% SALES INCREASE
61	56	23	WHAM! Last Christmas	Epic 9388M840019 (ARV)	(Micha) Warner Chappell (Michael)	SALES INCREASE
62	Re-entry		N-DUBZ Best Behaviour	A&W/Island 2754131 (ARV)	(Rawson/Hudson) Sony ATV (Contostavlos/Contostavlos/Rawson/McDowle)	
63	47	9	GYPTIAN Hold You	Mos/Levins Recordings M051620X (ARV)	(Passard) STB (Edwards/Johnson)	SALES INCREASE
64	Re-entry		TRAVIS MCCOY FEAT. BRUNO MARS Billionaire	Decaydance/Realized By Ramen A03540 (CIN)	(The Smezzingtons) EMI/DayMusic/Fug/Roc/Cor/Music/Fama/aa/ami/Toy/Pianz/Aw/Arts/Sake/10 (McCoy/Mars/Lawrence/Levine)	
65	36	10	ALEXANDRA BURKE The Silence	Syco GBHM10900094 (ARV)	(R/Dne) Universal/EMI/Sony ATV (Kutcher/Kheyer/Haji)	
66	Re-entry		FLO-RIDA FEAT. DAVID GUETTA Club Can't Handle Me	Atlantic CATCO16929598 (CIN)	(Guetta/Restere) Kobalt/Mail On Sunday/Sony ATV/Bucks/Talpa/2/ano/Bug/What A Music (Billard/Kelly-Wingston/Caren/Guetta/Riesterer/Tulin/fort)	
67	Re-entry		CHRIS REA Driving Home For Christmas	Atlantic CATCO128841966 (CIN)	(Rea) Magnet Music (Rea)	
68	Re-entry		KATY PERRY FEAT. SNOOP DOGG California Gurls	Virgin V512019 (E)	(Dr. Luke/Marlin/Blanco) Universal/EMI/Kobalt/When I'm Rich (Perry/Gottwald/Martin/Levin/McKeel/Broadus/Wilson/Love)	
69	63	81	BLACK EYED PEAS I Gotta Feeling	Interscope CATCO151960369 (ARV)	(Guetta) Gary Lane/EMI/Square Rival/Riester/Shapiro Bernstein&Co (Adams/Chney/Planz/DeGomez/Ferguson/Guetta/Riesterer)	SALES INCREASE
70	Re-entry		THE SCRIPT For The First Time (Times Are Hard)	Phonogenic CATCO16902395 (ARV)	(O'Donoghue/Sheehan/Frampton) ImageM (O'Donoghue/Sheehan)	
71	New		LIL' WAYNE FEAT. COREY GUNZ 6 Foot 7 Foot	Cash Money/Island CATCO17179179 (ARV)	(Lawford) Warner Chappell/Chrysalis/Young Money/Galassi Foreign Floss/Chney Lane/Caribe (Carter/Lawford/Pankey/Attawatt/Bulgie)	
72	Re-entry		USHER Feat. PITBULL DJ Got Us Fallin' In Love	LaFace CATCO169285080 (ARV)	(Marlin/Shellback) Universal/EMI/Kobalt/When I'm Rich (Perry/Gottwald/Martin/Levin/McKeel/Broadus/Wilson/Love)	
73	Re-entry		B.O.B FEAT. HAYLEY WILLIAMS Airplanes	Rebel Rock Ent/Atlantic/Grand Hustle A03550 (CIN)	(Alex Be/Kit/Henk L) Universal/Warner Chappell/Shady/Jenks/Kinetics/End Ure Low (Simmons/Henks/Greut/Dussolier/Summers)	
74	Re-entry		THE WANTED Heart Vacancy	Geffen 2751948 (ARV)	(Oberg/Cutcher) Sony ATV/Warner Chappell/Bug/Cutcher/BMG Rights/Kodal/C (Hans/Inberg/Seon/Hector)	
75	43	4	AFROJACK FEAT. EVA SIMONS Take Over Control	Mos M051990X (ARV)	(Afrojack) Afrojack/Bucks/Talpa/Walboomers (Afrojack/Simons/Simons/Hamilton)	

Official Charts Company 2010.

- 6 Foot 7 Foot 71
- Airplanes 73
- All I Want For Christmas Is You 31
- All Time Low 51
- Barbra Streisand 62
- Best Behaviour 45
- Billionaire 64
- California Gurls 68
- Check It Out 40
- Christmas Lights 24
- Club Can't Handle Me 66
- Cooler Than Me 23
- DJ Got Us Fallin' In Love 72
- Do It Like A Dude 21
- Do They Know It's Christmas? 38
- Driving Home For Christmas 67
- Dynamite 39
- Fairytale Of New York 17
- Firework 8
- For The First Time (Times Are Hard) 70
- Game Over 47
- Girls 18
- Happiness 27
- Heart Vacancy 74
- Heroes 22
- Higher 42
- Hold My Hand 14
- Hold My Hand 95
- Hullygully 57
- I Gotta Feeling 69
- I Wish It Could Be Christmas Everyday 49
- Invincible 15
- It's Ok 60
- Jungle 55
- Just A Dream 28
- Just The Way You Are (Amazing) 16
- Katy On A Mission 53
- Last Christmas 61
- Lights On 4
- Like A G6 10
- Lonely Sky 36
- Lose My Mind 29
- Love The Way You Lie 37
- Love You More 19
- Magic 48
- Make You Feel My Love 33
- Many Of Horror (When We Collide) 25
- Merry Xmas Everybody 50
- Miami 2 Ibiza 52
- More 34
- Nothing 54
- Only Girl (In The World) 6
- Pass Out 56
- Please Don't Let Me Go 44
- Poison 32
- Promise This 38
- Raise Your Glass 30
- Shine A Light 20
- Surfin' Bird 41
- Take Over Control 75
- Teenage Dream 59
- The Flood 7
- The Silence 65
- The Time (Dirty Bit) 3
- Thinking Of Me 12
- Turn Around (5,4,3,2,1) 46
- Turn My Swag On 43
- What's My Name? 2
- When We Collide 2
- Whip My Hair 9
- Who's That Chick 11
- Written In The Stars 35
- Your Song 5

Key

- ★ Platinum (600,000)
- Gold (400,000)
- Silver (200,000)

As used by Radio 1

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: 26.12.10



Thk wk	last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)	SALES INCREASE
1	1	6	TAKE THAT Progress (Price)	Polydor 2748474 (ARV) 5★	↑
2	2	6	RIHANNA Loud Def Jam 2752365 (ARV) 2★		↑
3	3	62	MICHAEL BUBLE Crazy Love Reprise 43 9362496277 (CIN) 7★		↑
4	5	4	OLIVY MURS Olly Murs Epic/Syco 8869776522 (ARV)		↑
5	4	2	MICHAEL JACKSON Michael Smoly 9953792952 (ARV)		↑
6	8	5	JLS Outta This World Epic 99537742862 (A&V)		↑
7	6	7	SUSAN BOYLE The Gift Syco 9953772772 (A&V)		↑
8	10	4	BLACK EYED PEAS The Beginning Interscope 2754899 (ARV)		↑
9	9	8	BON JOVI Greatest Hits Mercury 2752333 (ARV) ★		↑
10	11	10	KINGS OF LEON Come Around Sundown Hand Me Down 8967782411 (ARV)		↑
11	7	11	ROBBIE WILLIAMS In And Out Of Consciousness - Greatest Hits 1990-2010 Virgin DVD3082 (E) ★		↑
12	13	6	PINK Greatest Hits? So Far!!! LaFace 88697827332 (A&V)		↑
13	15	5	WESTLIFE Gravity Syco 8869772462 (A&V)		↑
14	16	15	THE SCRIPT Science & Faith Phonogenic 88697754492 (ARV)		↑
15	14	17	KATY PERRY Teenage Dream Virgin DVD3084 (E) ★		↑
16	18	6	ANNIE LENNOX A Christmas Cornucopia Island 2753303 (ARV)		↑
17	20	4	N-DUBZ Love Live Life AATW/Island 2759314 (A&V)		↑
18	12	6	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade Decca 5331178 (ARV)		↑
19	17	8	CHERYL COLE Messy Little Raindrops Polydor 2752587 (ARV)		↑
20	19	8	RUMER Seasons Of My Soul Atlantic 5249825792 (CIN)		↑
21	22	37	PLAN B The Defamation Of Strickland Banks 679/Atlantic 5186584712 (CIN) 2★		↑
22	28	9	THE WANTED The Wanted Getten 2741607 (ARV)		↑
23	23	34	ELLIE GOULDING Lights Polydor 2732799 (ARV)		↑
24	21	9	BARBRA STREISAND The Ultimate Collection Legacy 88697790432 (ARV)		↑
25	25	4	DUFFY Endlessly A&M 2753146 (ARV)		↑
26	33	12	TINIE TEMPAH Disc-Overy Parlophone 9063132 (E) ★		↑
27	24	8	ROD STEWART Fly Me To The Moon - Vol V J 88697766092 (ARV)		↑
28	29	7	JAMES BLUNT Some Kind Of Trouble Atlantic/Custard 7567889301 (CIN)		↑
29	36	93	ADELE 19 XL CD313 (PIAS) 2★		↑
30	26	6	RUSSELL WATSON The Platinum Collection Decca 4804484 (ARV)		↑
31	30	49	JUSTIN BIEBER My World Def Jam 2736487 (ARV) 2★		↑
32	27	5	RUSSELL WATSON La Voce Epic 8869773392 (ARV)		↑
33	31	60	ALEXANDRA BURKE Overcome Syco 8869746232 (ARV) ★		↑
34	37	7	CEE LO GREEN The Lady Killer Warner Brothers 7567889289 (CIN)		↑
35	34	149	THE BEATLES 1967-1970 Blue: Remastered Apple/Parlophone BLUE6770 (E)		↑
36	44	64	MUMFORD & SONS Sigh No More Gentlemen Of The Road/Island 2722538 (ARV) 2★		↑
37	35	59	BIFFY CLYRO Only Revolutions 14th Floor 5186581452 (CIN) ★		↑
38	32	143	THE BEATLES 1962-1966 Red: Remastered Apple/Parlophone CUP53717 (E)		↑

39	46	102	LADY GAGA The Fame Interscope 1791397 (ARV) 4★ ★		↑
40	41	244	TAKE THAT Never Forget - The Ultimate Collection RCA 82876748522 (ARV) 3★		↑
41	38	9	THE SOLDIERS Letters Home Rhino 5249826222 (CIN)		↑
42	Re-entry		ABBA Gold Polar 275259 (ARV)		↑
43	48	27	EMINEM Recovery Interscope 2739452 (ARV)		↑
44	39	28	KATHERINE JENKINS Believe WME 2564682855 (CIN)		↑
45	45	15	PHIL COLLINS Going Back Atlantic 7567897588 (CIN)		↑
46	50	6	GLEE CAST Glee - The Music - Best Of Season One Epic 88697814092 (ARV)		↑
47	51	67	PIXIE LOTT Turn It Up Mercury 2700146 (ARV) 2★		↑
48	40	6	BRUCE SPRINGSTEEN The Promise Columbia 88697761771 (ARV)		↑
49	53	59	JLS JLS Epic 88697564572 (ARV) 4★ ★		↑
50	58	118	KINGS OF LEON Only By The Night Hand Me Down 88697327121 (ARV) 5★		↑
51	43	7	THE CHELSEA PENSIONERS Men In Scarlet Rhino 5249818892 (CIN)		↑
52	62	82	PAOLO NUTINI Sunny Side Up Atlantic 2564690137 (CIN) 4★		↑
53	68	57	RIHANNA Rated R Def Jam 2752990 (ARV) 2★		↑
54	66	24	ELIZA DOOLITTLE Eliza Doolittle Parlophone 6099542 (E)		↑
55	61	5	BETTE MIDLER Memories Of You Rhino 2564677186 (CIN)		↑
56	52	8	THE OVERTONES Good Ol' Fashioned Love WME 5249825442 (CIN)		↑
57	49	5	DANIEL O'DONNELL O' Holy Night - The Christmas Album UMG TV UMGTV040 (SOU)		↑
58	47	3	THE PRIESTS Noel Epic 8869775292 (ARV)		↑
59	60	25	KYLIE MINOGUE Aphrodite Parlophone 6429032 (E)		↑
60	Re-entry		PALOMA FAITH Do You Want The Truth Or Something Beautiful Epic 88697543952 (ARV) ★		↑
61	Re-entry		OASIS Time Flies: 1994 - 2009 Big Brother 88697724349 (PIAS) ★		↑
62	Re-entry		ROD STEWART Some Guys Have All The Luck Rhino 8122798823 (CIN) ★		↑
63	56	4	GLEE CAST Glee - The Music - The Christmas Album Epic 8869778562 (ARV)		↑
64	Re-entry		RAY DAVIES See My Friends UMTV 2752942 (ARV)		↑
65	55	4	BRUCE SPRINGSTEEN The Collection - 1973-84 Suny 8869774712 (ARV)		↑
66	Re-entry		MICHAEL JACKSON Number Ones Epic 2022509 (ARV) 5★		↑
67	Re-entry		LED ZEPPELIN Mothership - Best Of Atlantic 8122799375 (CIN) ★ ★		↑
68	63	8	NEIL DIAMOND Dreams Columbia 8869779892 (ARV)		↑
69	Re-entry		FLORENCE + THE MACHINE Lungs Island 1797940 (ARV) 4★		↑
70	75	5	NICKI MINAJ Pink Friday Cash Money/Island 2754184 (ARV)		↑
71	70	3	DAFT PUNK Tron Legacy Walt Disney 9084702 (E)		↑
72	69	21	ARCADE FIRE The Suburbs Sunvox 2742629 (ARV)		↑
73	57	5	JOSH GROBAN Illuminations Reprise 43 9362496496 (CIN)		↑
74	54	8	ELAINE PAIGE Elaine Paige & Friends Rhino 5249828742 (CIN)		↑
75	Re-entry		FLEETWOOD MAC The Very Best Of WSM 8122736352 (CIN) 4★		↑

Official Charts Company 2010.

- Abba 42
- Adele 29
- Arcade Fire 72
- Beatles, The 35, 38
- Bieber, Justin 31
- Biffy Clyro 37
- Black Eyed Peas 8
- Blunt, James 28
- Bon Jovi 9
- Boyle, Susan 7
- Buble, Michael 3
- Burke, Alexandra 33
- Cee Lo Green 34
- Chelsea Pensioners, The 51
- Cole, Cheryl 19
- Collins, Phil 45
- Duffy 21
- Davies, Ray 64
- Diamond, Neil 68
- Doolittle, Eliza 94
- Duffy 25
- Eminem 43
- Fleetwood Mac 75
- Groban, Josh 73
- Jackson, Michael 5, 66
- Jenkins, Katherine 44
- JLS 6, 49
- Kings Of Leon 10, 50
- Lady Gaga 39
- Led Zeppelin 67
- Lennox, Annie 16
- Lott, Pixie 47
- Midler, Bette 55
- Miraj, Nicki 70
- Minogue, Kylie 59
- Mumford & Sons 36
- Murs, Olly 4
- N-Dubz 17
- Nutini, Paolo 52
- O'Donnell, Daniel 57
- Oasis 61
- Overtones, The 56
- Paige, Elaine 74
- Paloma Faith 60
- Perry, Katy 15
- Pink 12
- Plan B 21
- Priests, The 58
- Rieu, Andre, & Johann Strauss Orchestra 18
- Rihanna 2, 53
- Robbie Williams 11
- Script, The 74
- Soldiers, The 41
- Springsteen, Bruce 48, 65
- Stewart, Rod 21, 62
- Streisand, Barbra 24
- Take That 1, 40
- Tempah, Tinie 26
- Wanted, The 22
- Watson, Russell 30, 32
- Westlife 13
- Williams, Robbie 11

- Wanted, The 22
- Watson, Russell 30, 32
- Westlife 13
- Williams, Robbie 11
- Key
- ★ Platinum (300,000)
- Gold (100,000)
- Silver (60,000)
- ★ in European sales

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: 02.01.11



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	2	7	RIHANNA	Loud	Def Jam 2752365 (ARV)	★
2	1	7	TAKE THAT	Progress	Polydor 2748474 (ARV)	5★
3	21	38	PLAN B	The Defamation Of Strickland Banks	679/Atlantic 5186584712 (CIN)	2★
4	26	13	TINIE TEMPAH	Disc-Overy	Parlophone 9063132 (E)	★
5	22	10	THE WANTED	The Wanted	Geffen 2741607 (ARV)	
6	36	65	MUMFORD & SONS	Sigh No More	Island 272538 (ARV)	2★
7	10	11	KINGS OF LEON	Come Around Sundown	Hand Me Down 8869782411 (ARV)	
8	15	18	KATY PERRY	Teenage Dream	Virgin CDV3084 (E)	★
9	23	35	ELLIE GOULDING	Lights	Polydor 2732799 (ARV)	
10	3	63	MICHAEL BUBLE	Crazy Love	Reprise 43 9362496277 (CIN)	7★
11	4	5	OLIVY MURS	Olly Murs	Epic/Syco 8869776522 (ARV)	
12	39	103	LADY GAGA	The Fame	Interscope 1791937 (ARV)	4★
13	34	8	CEE LO GREEN	The Lady Killer	Warner Brothers 7567889289 (CIN)	
14	12	7	PINK	Greatest Hits? So Far!!!	Laface 88697827232 (ARV)	
15	14	16	THE SCRIPT	Science & Faith	Phonogenic 88697754492 (ARV)	
16	66	93	MICHAEL JACKSON	Number Ones	Epic 2022509 (ARV)	6★
17	11	12	ROBBIE WILLIAMS	In And Out Of Consciousness? The Greatest Hits 1990-2010	Virgin CDV3082 (E)	★
18	8	5	BLACK EYED PEAS	The Beginning	Interscope 2754899 (ARV)	
19	17	5	N-DUBZ	Love Live Life	A&W/Island 2758314 (ARV)	
20	6	6	JLS	Outta This World	Epic 88697742862 (ARV)	
21	20	9	RUMER	Seasons Of My Soul	Atlantic 5249825752 (CIN)	
22	37	60	BIFFY CYRO	Only Revolutions	14th Floor 5186561452 (CIN)	★
23	49	53	JLS	JLS	Epic 88697564572 (ARV)	★
24	New		ALFIE BOE	Bring Him Home	Decca 2759210 (ARV)	
25	54	25	ELIZA DOOLITTLE	Eliza Doolittle	Parlophone 6299542 (E)	
26	19	9	CHERYL COLE	Messy Little Raindrops	Polydor 2753287 (ARV)	
27	47	68	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV)	2★
28	8	9	BON JOVI	Greatest Hits	Mercury 2752339 (ARV)	★
29	18	7	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA	Moonlight Serenade	Decca 533178 (ARV)	
30	5	3	MICHAEL JACKSON	Michael	Sony 88697828672 (ARV)	
31	69	73	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV)	4★
32	29	67	ADELE	19 XL	Columbia 275313 (PIAS)	2★
33	28	8	JAMES BLUNT	Some Kind Of Trouble	Atlantic/Custard 7567889301 (CIN)	
34	7	8	SUSAN BOYLE	The Gift	Syco 88697720772 (ARV)	
35	40	136	TAKE THAT	Never Forget - The Ultimate Collection	RCA 82876748522 (ARV)	3★
36	43	28	EMINEM	Recovery	Interscope 2739452 (ARV)	
37	13	6	WESTLIFE	Gravity	Syco 88697724482 (ARV)	
38	Re-entry		THE SCRIPT	The Script	Phonogenic 88697361942 (ARV)	2★

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	72	17	ARCADE FIRE	The Suburbs	Sennow 2742629 (ARV)	
40	50	119	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV)	5★
41	52	83	PAOLO NUTINI	Sunny Side Up	Atlantic 2564609137 (CIN)	4★
42	60	55	PALOMA FAITH	Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV)	★
43	Re-entry		THE SATURDAYS	Headlines	Fascination/Geffen 2746350 (ARV)	
44	53	55	RIHANNA	Rated R	Def Jam 2725990 (ARV)	2★
45	33	51	ALEXANDRA BURKE	Overcome	Syco 88697460232 (ARV)	★
46	67	26	LED ZEPPELIN	Mothership - Best Of	Atlantic 8122799513 (CIN)	★
47	Re-entry		PROFESSOR GREEN	Alive Till I'm Dead	Virgin CDV3080 (E)	
48	31	48	JUSTIN BIEBER	My World	Def Jam 2736487 (ARV)	2★
49	Re-entry		MY CHEMICAL ROMANCE	Danger Days: The True Lives Of The Fabulous Killjoys	Reprise 43 9362495995 (CIN)	
50	61	20	OASIS	Time Flies: 1994 - 2009	Big Brother 88697722662 (PIAS)	★
51	Re-entry		30 SECONDS TO MARS	This Is War	Virgin CDV15299 (E)	
52	Re-entry		DAFT PUNK	Tron Legacy (OST)	Walt Disney 9084702 (E)	
53	Re-entry		LINKIN PARK	A Thousand Suns	Warner Brothers 9362496311 (CIN)	
54	25	5	DUFFY	Endlessly	A&M 2753146 (ARV)	
55	59	25	KYLIE MINOGUE	Aphrodite	Parlophone 6429032 (E)	
56	70	6	NICKI MINAJ	Pink Friday	Casino Money/Island 2754884 (ARV)	
57	Re-entry		BRANDON FLOWERS	Flamingo	Vertigo 2746005 (ARV)	
58	Re-entry		PENDULUM	Immersion	Warner Brothers 5186594882 (CIN)	
59	27	9	ROD STEWART	Fly Me To The Moon - Vol 1	88697766092 (ARV)	
60	Re-entry		FOO FIGHTERS	Greatest Hits	RCA 88697369211 (ARV)	
61	24	10	BARBRA STREISAND	The Ultimate Collection	Legacy 88697790432 (ARV)	
62	Re-entry		THE XX	Young Turks	YTO3CD (PIAS)	★
63	Re-entry		KANYE WEST	My Beautiful Dark Twisted Fantasy	Roc-A-Fella/Def Jam 2752373 (ARV)	
64	75	78	FLEETWOOD MAC	The Very Best Of	WSM 8122736352 (CIN)	4★
65	Re-entry		CELINE DION	My Love: Essential Collection	Sony BMG 8869741422 (ARV)	
66	42	66	ABBA	Gold	Polar 2752259 (ARV)	13★
67	Re-entry		USHER	Raymond Vs Raymond	Laface 88697638852 (ARV)	
68	Re-entry		GUNS N' ROSES	Greatest Hits	Geffen 9861369 (ARV)	3★
69	Re-entry		DAVID GUETTA	One Love	Postiva/Virgin 6401220 (E)	★
70	35	11	THE BEATLES	1967-1970 Blue: Remastered	Apple/Parlophone 81226770 (E)	2★
71	Re-entry		BLACK EYED PEAS	The E.N.D.	Interscope 2707969 (ARV)	4★
72	48	7	BRUCE SPRINGSTEEN	The Promise	Columbia 88697761771 (ARV)	
73	Re-entry		HURTS	Happiness	Major Label/RCA 88697666682 (ARV)	
74	38	13	THE BEATLES	1962-1966 Red: Remastered	Apple/Parlophone 81226771 (E)	2★
75	Re-entry		LAURA MARLING	I Speak Because I Can	Virgin CDV3075 (E)	

Official Charts Company 2010.

- 30 Seconds To Mars 51
- Abba 66
- Adele 32
- Arcade Fire 39
- Beatles - The 70, 74
- Bieber, Justin 48
- Biffy Clyro 22
- Black Eyed Peas 18, 71
- Blunt, James 33
- Boe, Alfie 24
- Bon Jovi 28
- Boyle, Susan 34
- Brandon Flowers 57

- Buble, Michael 10
- Burke, Alexandra 45
- Cee Lo Green 13
- Cole, Cheryl 26
- Dalt Punk 52
- Dion, Celine 65
- Doolittle, Eliza 25
- Duffy 34
- Eminem 36
- Fleetwood Mac 64
- Florence + The Machine 31
- Foo Fighters 60

- Goulding, Ellie 9
- Guetta, David 69
- Guns N' Roses 68
- Hurts 73
- Jackson, Michael 16, 30
- JLS 20, 23
- Kings Of Leon 7, 40
- Lady Gaga 12
- Led Zeppelin 46
- Linkin Park 53
- Lott, Pixie 27
- Marling, Laura 75
- Minaj, Nicki 56

- Minogue, Kylie 55
- Mumford & Sons 6
- Murs, Olly 11
- My Chemical Romance 49
- N-Dubz 19
- Nutini, Paolo 41
- Oasis 50
- Paloma Faith 42
- Pendulum 58
- Perry, Katy 8
- Pink 14
- Plan B 3

- Professor Green 47
- Rieu, Andre, & Johann Strauss Orchestra 29
- Rihanna 1, 44
- Rimmer 21
- Saturdays, The 43
- Script, The 15, 38
- Springsteen, Bruce 72
- Stewart, Rod 59
- Streisand, Barbra 61
- Tate, The 2, 35
- Tempah, Tinie 4
- Usher 67

- Wanted, The 5
- West, Kanye 63
- Westlife 31
- Williams, Robbie 17
- XX, The 62

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

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- Albums
- Elaine Paige: Elaine Paige & Friends (Gold)

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Awards 11

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