

MusicWeek



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15.01.11 £5.15

NEWS

EMI IN THE PINK

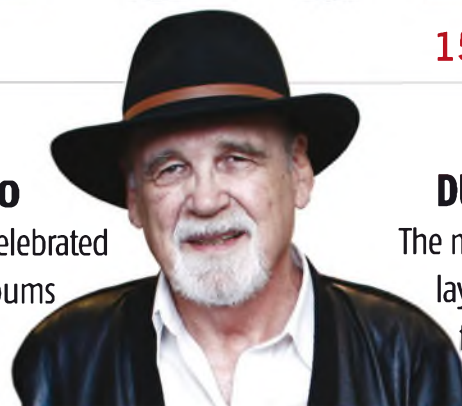
Major plans Beatles-style catalogue projects after concluding Pink Floyd deal



ANALYSIS

CHART TRENDS 2010

Led by Rihanna, singles celebrated a blockbuster year but albums suffered mixed fortunes



FEATURES

DUANE'S WORLD

The man with the twang lays out his lessons for future music makers

Group CEO Simon Fox confident his company will deliver healthy profits

HMV bullish about business despite high-street closures

New releases on the rise in singles chart

THE NUMBER OF RELEASES making the UK singles chart started to pick up again in 2010, having hit a three-decade low just the year before.

Some 638 tracks entered the OCC Top 75 last year, a 10.1% increase on 2009 when only 579 releases made the chart, the lowest tally since 1978 when 457 releases charted, new *Music Week* research reveals.

However, despite the improvement, the number of tracks charting was still a long way short of 2004 when 1,069 different releases charted.

The total then dropped in each of the following six years, a period in which the UK singles market became increasingly dominated by downloads.

The rise of digital on the singles sector has had a significant impact in slowing down the chart with a number of tracks such as Kings Of Leon's *Sex On Fire* and I Gotta Feeling by Black Eyed Peas having enjoyed extensive chart stays. This has had the effect of "blocking out" chart positions that might otherwise have been taken by new entries, giving fewer opportunities for new recordings by both new and established acts to chart.

But although the number of entries rose in 2010, some of the 579 singles charting during the year were not new releases but oldies returning as one-track downloads.

These included tracks re-charting through TV commercials, as well as programmes like *The X Factor* (see pages 16-19 for more).

Rock's out

The number of rock songs in the singles charts fell to its lowest tally in half a century last year, with only three appearing among the 100 biggest hits in the UK. This was its lowest tally in 50 years and underlines what has been a difficult year for new rock acts, with few commercial breakthroughs.

● See musicweek.com for more

Retail

By Ben Cardew

SPECIALIST MUSIC RETAILING is still very much in business, with HMV outlining a staunch defence of the model it expects to deliver healthy profits later this year, despite a week of turmoil for the music chain.

The group's CEO Simon Fox expects his company to announce annual profits of nearly £50m in the spring – at the lower end of market expectations but still the performance of a cash-generating business.

Fox also enjoys firm backing from the music industry, as he looks to steer the company through the choppy waters of 2011 and beyond.

His company revealed disappointing trading figures for the Christmas period last week, reporting a 14.1% drop in like-for-like sales at its UK and Ireland stores for the 10 weeks to January 1, 2011.

This poor performance was hardly a surprise – on December 9 the company announced pre-tax losses of £41.3m for the six months to October 23, while it suffered from bad weather conditions in the run-up to Christmas.

However, the company shocked the industry by also announcing it is to close up to 60 UK stores across its HMV and Waterstone's brands over the next 12 months, as part of aggressive action to manage costs.

This was unexpected because the company has largely defied the slump in music retail to date, increasing its total number of shops over the past few years by converting seasonal pop-up stores to permanent outlets, as well as buying Fopp in 2007. It has also made consistent full-year profits.

Overall, some 40 HMV outlets are set to close, or around 13% of its 300 UK and Ireland stores.



News of the closures led to strong predictions among retail analysts, who forecast further stores shuttering and the sale of Waterstone's, as the retailer looks to fulfil its bank covenants this year.

But Fox, who since joining the company in 2006 has overseen a radical change in its business, including expansion into live music, shrugged off such concerns. Fox says closures will largely come from towns where HMV has multiple branches, with the aim of preserving sales and staffing levels where possible.

"We obviously make much of our profits over the Christmas period," he says. "The fact that sales didn't happen means that this move [closing stores] has had to be accelerated. But it is not something we are going to rush at. We will do it in a controlled way, as and when leases expire or we have a deal with other retailers."

By contrast, he says the retailer will look to actually increase the number of seasonal, "pop-up" stores it operates in the run-up to Christmas: HMV opened 18 temporary stores in November 2010

to soak up festive demand for CDs and Fox says he expects to do more of these next Christmas "to fill any gaps we may have".

Despite the migration of music sales to digital, it is hard to overstate the importance of HMV to the music industry. Although it has expanded into new areas over recent years and makes much of its money from film and games, it remains the UK's largest specialist music retailer by a country mile, accounting for 28.0% of all expenditure on recorded music in 2009, according to Kantar Worldpanel figures for the BPI. And this figure is purely through HMV's high-street stores – HMV.com separately recorded a 3.6% share of music expenditure.

As such, Fox is keen to reassure the music industry that HMV remains a healthy, profitable business and the closures should not mean a massive fall in music sales.

"In terms of our music market share over Christmas, it was extremely strong, probably the strongest ever Christmas for market share," he says, explaining that HMV did particularly well on chart albums.

The HMV financial year ends on April 30, with the company set to announce results in the first week of May. Fox says he expects the company to make a profit of £46m for the period. "We are still very profitable, still generating money", he explains. This would be significantly down on the £68.9m profits it made for the 52 weeks to April 24 2010, but more than double the £21.6m it made in 06/07.

"My message to the music industry would be, I appreciate your support," Fox adds. "We needed to take steps to make sure we are a profitable, long-term business. We think the sales impact [of the closures] will be minimised by our actions."

In this he has the firm support of PIAS sales director Richard Sefton. "I have had conversations with the head office and it makes a lot of sense, focusing on towns where they have multiple stores, like Peterborough, where they have two," he says. "It is a necessary action they are taking to reduce costs for the long term future of the chain."

Meanwhile, Warner Music UK SVP, commercial, Racul Chatterjee Warner Music says he believes a 10% drop in floor space at HMV will only lead to a small drop in sales.

"HMV is hugely important to the UK music industry and it has been for as long as most people who work in the business can remember," he adds. "And it will continue to be important for a long time to come."

Leading indie retailer Rough Trade also weighed into the debate. Retail director Stephen Godfrey revealed Rough Trade has continued the success of recent years, despite a tough fourth quarter and adverse weather conditions. He revealed trading in the 10 weeks to January 1, 2011 was up 5% year on year at Rough Trade.

ben@musicweek.com

News

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

The Playlist



YOU ME AT SIX Rescue Me

Virgin

Chiddy Bang provides guest vocals on this ambitious return by the UK band with international potential. (single, February 13)



THE NAKED AND FAMOUS Young Blood

Fiction

The big single from the New Zealanders' album *Passive Me, Aggressive You* will drop amid the band's biggest live shows to date. (single, March 7)



FIXERS Iron Deer Dream

Vertigo

Emerging from Oxford, Fixers write songs that could reach out to a broad audience. (single, February 21)



SEA OF BEES Sidepain

Heavenly

The forthcoming second single from Sea of Bees' beautiful debut, *Sidepain's* folksy pop will have you hooked. (single, April tbc)



GIL SCOTT-HERON & JAMIE XX I'll Take Care Of You

Young Turks/XL

Jamie XX (pictured) turns the Gil Scott-Heron original on its head without sacrificing any of the track's original charm. (single, February 21)



THE PIERCES You'll Be Mine

Polydor

This sibling duo have a knack for dishing out catchy commercial pop with real punch. This is the first single from their second album. (single, March 7)



MR LITTLE JEANS Rescue Song

Neon Gold

UK-based Norwegian artist Monica Birkenes weaves quirky, infectious pop melodies within ambitious sonic soundscapes. (single, out now)



BEADY EYE The Roller

Beady Eye Records

The video for this first single from Beady Eye will be premiered on C4 tonight (Monday). Liam Gallagher is off to a strong start. (single, February 21)



MARCUS FOSTER Shadows Of The City

Communion/Geffen

The first full signing to the Communion label, Marcus Foster is like a one-man Mumford & Sons with an already impressive song catalogue. (single, February 28)



ALEX WINSTON Sister Wife

Heavy Roc

Having released her highly praised seven-inch single *Choice Notes* last year, Winston delivers this inspired mini-album of pop delights. (mini-album, March 4)



SIGN HERE

Sony/ATV has signed a worldwide publishing deal with UK-based solo artist Kenzie May

Entries are open for 2011 industry awards at new venue

Roundhouse to give Music Week Awards an extra kick

Events

THE MUSIC WEEK AWARDS is moving venue this year, with a switch for the first time to the iconic Roundhouse in Camden Town.

The 2011 event will take place on Tuesday, May 24, at the north London venue.

Music Week editor Paul Williams says it is entirely appropriate the event is being held at a venue with such a long and celebrated musical history, having played host to everyone from the Ramones to Pink Floyd.

Williams adds, "Since its revival The Roundhouse has re-established itself as one of the UK's most impressive music venues and having our Awards there will add a new dimension to the annual event."

The announcement of the new venue and event date also marks the opening of entries for the judged categories for the 2011 Awards. Details are available by visiting the website at www.musicweekawards.com where entries can also be submitted.

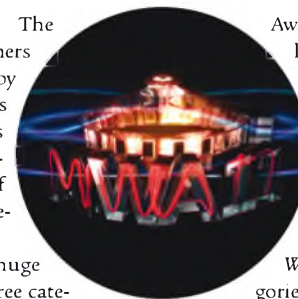
For the first time this year the event will also recognise environmental initiatives taking place in the music industry, with the introduction of the Julie's Bicycle Green Business Award in association with the environmental group (see box).

Long-established judged categories will again figure, including awards covering marketing, PR, digital, retail, radio, live, sales, distribution, music and brands, sync and the

independent sector. The shortlists and winners will be determined by panels of experts selected from across the business. The closing date for entries of all the judged categories is February 25.

Following the huge response last year, three categories will again be decided by musicweek.com readers. They will be tasked with choosing the shortlists and winners for best mobile music app, best music festival and best studio. Long lists for all three categories will be unveiled in the next few weeks when voting will also go live on the site.

As ever, the event will be led by the key awards determined by *Music Week*. These will be headed by The Strat



Award, which was won last year by Lucian Grainge shortly before he took up the position of Universal Music Group CEO in the US

The other *Music Week*-selected categories are Record Company Of The Year, Independent Record Company Of The Year, Manager Of The Year and the A&R Award. The awards for best publisher and best independent publisher are decided by market share, while a select group of executives will choose Producer Of The Year.

For ticket details and other inquiries email michelle.hacker@ubm.com or phone 0207 921 8364.

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Environmental excellence Green award introduced

Music Week is linking with the industry's pre-eminent environmental body Julie's Bicycle to offer a new award at this year's event.

The Julie's Bicycle Green Business Award will reward the best achievement in tackling environmental impacts in the music business over the last year.

JB founder and director Al Tickell says a judging team will be looking for excellence in environmental strategies in dealing with energy, water, waste and other resources

from a broad church of businesses, including labels, management companies, publishers, promoters, venues and festivals. They will look at factors such as commitment to environmental sustainability; understanding and improving a company's carbon footprint; and communicating those achievements

Tickell adds, "It's about celebrating companies that think green and to encourage the wider take-up of environmental initiatives and actions within the music industry."

Breakout contracts dose of Scarlett Fever

RADIO 2 B-LISTED ACT SCARLETTE FEVER (pictured) has been added to the bill for this week's *Music Week*-backed live music night Breakout at Proud Galleries in Camden on Wednesday.

The 28-year-old singer-songwriter, mentored by former Chrysalis Music, Sony and Anxious Records A&R manager Diane Young, replaces Thomas J Speight on the bill, who has been forced to cancel due to illness.

Fever's debut single *Crash & Burn* – on independent Starfish Records for which Young consults – was co-written with Metrophonic (James Morrison) and produced by Julian Emery (Lissie) and reached number two on *Music Week's* Commercial Pop Club Chart.

She joins four other acts on the bill for the first Breakout of 2011 –



which is free to *Music Week* readers – including:

- indie-rock trio Deville, the latest act to come out of Guildford's Academy of Contemporary Music (ACM);
- Liverpoolian 18-year-old trio The Targets, co-managed by former Island Records MD, SEG's Marc Marot;
- half Spanish/half-English singer songwriter Juan Zelada, who graduated from the Liverpool institute for Performing Arts (LIPA) and is a

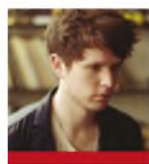
former Bryn Christopher session musician;

● and local Camden electro-grunge-pop outfit Electrixity, who are currently writing the second half of their debut album.

Breakout is a co-venture between *Music Week* and All Night Long Promotions and has attracted between 600-800 people on the second Wednesday of every month since its launch in October.

Music Week also produces a free podcast featuring music and interviews with those artists appearing and some of the music-industry players working with them, available to stream or download at www.musicweek.com/breakout.

Readers wanting a free guestlist entry before 9pm should email breakout@musicweek.com with their requests by midday on Wednesday.



GIG OF THE WEEK

Who:

James Blake

When: Friday, January 14

Where: Plan B, Brixton

Why: Excitement abounds around the south London dubstep producer – one of our hot tips for 2011

Music Week research illustrates sharp tailing-off of album sales as 2010 ends

Albums decline accelerates in Q4

Sales

By Paul Williams

THE ALBUMS MARKET'S 2010 DECLINE accelerated sharply in quarter four as sales slumped 14.3% year-on-year, *Music Week* research reveals.

The drop during the last three months of the year was more than twice the 7.0% year-on-year units fall reported last week by the BPI for album sales across the entire year, as pre-Christmas numbers struggled even to come close to matching those of 12 months before.

Sales in the week immediately before Christmas Day typified just how tough the market was, with 13.4% fewer albums sold compared to the equivalent week in 2009, according to OCC statistics. Although Polydor's *Take That* sold an impressive 44.0% more copies of *Progress* to head that week's chart than Michael Bubl 's *Crazy Love* did in the same position 12 months earlier, that proved to be the exception to the rule. Other leading titles failed to come anywhere near what their 2009 equivalents managed.

Epic/Sony act Olly Murs' self-titled debut was the week's fifth biggest-selling album on the combined chart published on Boxing Day but its 105,496 sales were 26.0% fewer than EMI/UMTV compilation *Now! 74* needed to secure the same position exactly 12 months earlier.

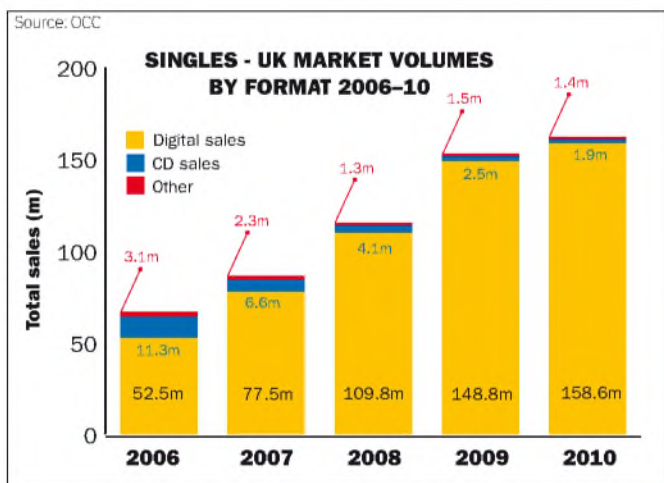
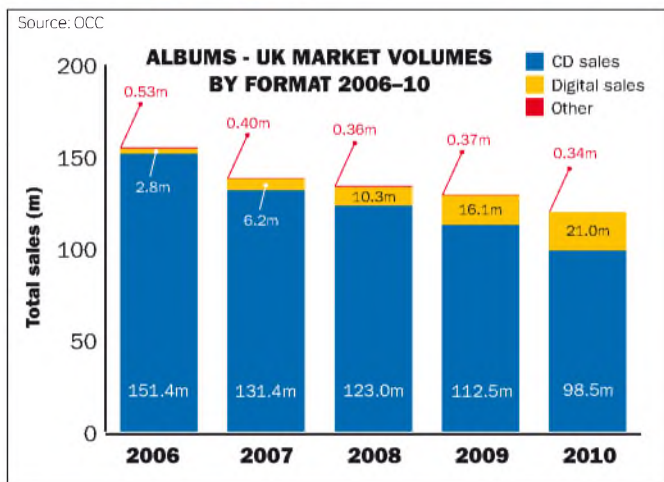
In 10th spot that week, sales of the Mercury-issued *Greatest Hits* by Bon Jovi were 18.0% lower than those of Fiction/Polydor act Snow Patrol's *Up To Now* in the same chart place in 2009. In total, around 800,000 fewer albums were sold across those seven days compared to Christmas week the year before.

OCC data reveals albums sales dropped by 7.1m over the three months of quarter four compared to the same period in 2009, the equivalent of 3.9 times what the *Take That* album sold in the quarter – or more than the sales of the quarter's eight top sellers combined.

As a result of the way the calendar fell, Q4 2010 was always going to struggle to match or better the previous year: Q4 2009 comprised 14 weeks in a 53-week year, while Q4 2010 had the usual 13 weeks.

However, if you strip out this difference and compare the 13 weeks of Q4 2010 with the nearest equivalent 13 weeks in Q4 2009 – chart weeks 41 to 53 – the drop in the albums market is still 10.6%.

The big decline in album numbers in Q4 emphasises how phenomenal the sales were of the first *Take That* album in 15 years to feature Robbie Williams.



Progress sold 1.84m units in seven weeks, more than any other album in that time-frame except Robson & Jerome's self-titled album 15 years earlier.

It was naturally the biggest-selling release of the quarter, responsible for 4.3% of all album sales over the three months, significantly more than the 3.3% share Syco act Susan Boyle delivered with *I Dreamed A Dream* when it became Q4 2009's biggest seller with 1.63m sales.



Despite the runaway success of the *Take That* album, which was also the year's biggest seller, Universal's albums market share for 2010 was almost the same as it achieved in 2009.

It claimed 33.8% of the market, based on full- and mid-price album sales, compared to 33.7% the year before, while second-placed Sony's share dropped from 22.9% to 21.2% as both EMI and Warner made gains.

Warner moved up to third place as its annual share rose from 13.0%

to 14.6% after Michael Bubl ', Plan B and Paolo Nutini gave it three of the year's top six sellers, while EMI dropped to fourth, despite its own share improving from 13.4% to 14.1%.

The independents' share of the market dropped from 17.0% to 16.3%. Leading player MHSK's total fell from 3.3% to 2.5%, although second-placed XL Beggars' share rose from 1.4% to 1.7% thanks to successes including Mercury-winning act The xx and Vampire Weekend.

The BPI 2010 figures issued last Wednesday understandably made much of the increase in digital album sales for the year, with the market rising 30.6% year-on-year to 21.0m units.

This represented a 17.5% share of the albums market, up from a 12.5% share in 2009, while the increase in the threshold to make the year's Top 10 sellers was even greater. Sony's Michael Jackson album *Number Ones* sold 62,800 units to become the 10th top digital seller of 2009, but XL Beggars' act The xx needed to sell 95,000 units of their self-titled album to achieve the same status in 2010, a 51.3% increase.

The rise in digital album sales helped to offset some decline...

The rise in digital album sales certainly helped to offset some of the decline of the physical albums market, with CD album sales alone down 12.4% on the year as overall annual album sales fell from 128.9m to 119.9m, the biggest annual drop for three years.

However, for digital albums to have completely made up the drop in physical album sales they would have needed to have sold 86.3% more units than in 2009, which would have taken their total to 30.0m.

Another real positive of the 2010 figures was another record year, in unit terms, for the singles market, as sales rose 5.9% on the year to 161.8m. However, the numbers suggest the sector, which in 2006 was just 66.9m units, may be heading in the near future towards a peak: in the two previous years the annual rises were 32.9% and 32.7%.

In the US the market for single-track downloads – effectively the singles market – has already flattened out, with Nielsen SoundScan/Billboard statistics also published last week showing sales increased only 1.0% on the year to 1.16bn units, while digital album sales rose 13.0%.

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News

Editorial Paul Williams



WHAT A DEPRESSING START TO 2011, with HMV announcing it will axe around 40 of its UK stores by the end of the year.

This industry has long had to get used to big retail shutdowns, with the demises of Woolworths, Zavvi and Music Zone in recent years, but HMV was the "last man standing", supposedly the one that could withstand even the worst pressures of the shrinking physical music market.

These planned closures will undoubtedly have serious consequences; although some will be in towns and cities which presently have more than one HMV store, with others there is the likelihood the closure programme will leave major population centres with supermarkets as the only place to buy music on the high street.

This can only fuel the decline in physical music sales as potential buyers, especially those who do not buy online, will have nowhere to go, while we have to hope HMV has got

HMV's closures can only fuel the decline in physical music sales

all its bad news out in one go rather than leaving another closure announcement for sometime in the future.

The BPI/OCC sales figures for 2010, published the same day last week as HMV's own trading announcement, tell their own story as to why the retailer and others are having such a tough time. Album sales dropped 7% on the year, modest in comparison to markets such as the US where sales were down 13% on 2009, but most alarming is the fact this decline was accelerated during the fourth quarter, where in some weeks last year sales fell by more than 20% year-on-year.

Although many retailers spoke enthusiastically at the time about the Q4 release schedule, the reality is it was a pretty disappointing line-up, outside Take That and a few others. The terrible weather did not help, but that should not distract from what was another year lacking in exciting new talent, especially homegrown acts. At the same time some supposedly big blockbusters did not get music fans anywhere near excited enough.

As for HMV, it is hard to know what it could have done differently, other than have set out on the path laid out by CEO Simon Fox much sooner rather than having spent so long relying on physical sales.

Since joining the business Fox has wisely made radical changes to its portfolio, changing the make-up of what it sells in its stores while moving into other areas, most notably live. What he and other retailers cannot control however, is changing consumer behavior. With more and more music sales now occurring digitally or via online destinations such as Amazon and HMV's own site, the need for high-street outlets continues to decrease.

Much has been made in the BPI/OCC 2010 figures about the increase in digital album sales. That rise can only be viewed as positive, but it also means more power in the hands of one retailer: iTunes. Digital remains one area where HMV continues to underperform. Though very welcome, rising digital album sales alone are not the answer. What we desperately need is another business model – whether that is subscription or something else – to capture enough of the public's imagination.

EMI has lost several key back catalogues in recent years, with The Rolling Stones' post-Sixties recordings, Paul McCartney's solo work and Queen all ending up directly or indirectly with Universal. So it is quite a coup that it has retained the works of Pink Floyd, whose catalogue sales for EMI are second globally only to The Beatles. The decision to stay with their home in the UK since their first release in 1967 also shows their confidence in the major at a time when its own future continues to be under constant speculation.

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

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:

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

YES 26% NO 74%

THIS WEEK WE ASK:

In the wake of HMV's proposed store closures, is there a future for music retail on the high street?

To vote, visit www.musicweek.com

TV deal to help publisher showcase roster to US audience

Skins remake takes Westbury catalogue across the Atlantic

Publishing

By Charlotte Otter

WESTBURY MUSIC HAS SECURED a pioneering agreement with the company behind the US remake of *Skins*, with the publisher introducing its roster to American audiences via the hit TV show.

Since its premiere on UK screens four years ago, the teen drama has established a reputation for introducing music fans to up-and-coming acts – most famously helping to launch the career of US act Gossip, whose track *Standing in the Way of Control* was used in the first series of the show as well as in promotional trailers.

Under the terms of the deal, Westbury has cleared sync rights with the master owners of a number of tracks it represents, allowing *Skins*' US programme maker E1 to use music from the Westbury catalogue with a minimum of fuss and delay.

A total of 30 songs from the roster are set to feature throughout the 10 episodes of the show's first series, which will premiere on MTV US on January 17. Already the publisher has confirmed three tracks by Italian dubstep group Aquadrop (pictured), as well as songs by up-and-coming acts *Suprthriller*, *The Council Flats*



Skins US: remake launches on January 17

of *Kingsbury*, *Kryptic Minds*, *My Toys Like Me* and *Randa* and the *Soul Kingdom*.

Skins US music supervisor Matt F.X. Feldman says each episode features 20 to 25 different tracks and that the agreement with Westbury allows E1 to get better value for money.

"Rather than paying a premium for individual tracks the deal meant that we could gain access to parts of the catalogue we may not have even thought of using before, allowing us to make cost savings as well as enjoy a lot more flexibility over the kind of music we wanted to use," he explains. He adds that Westbury is the only UK publisher to be working with E1 the show.

Westbury creative sync manager Gary Welch says the deal allows Feldman to access a large part of the company's musical roster.

What is more, with TV proving an increasingly important way of breaking new bands, he explains that the organisation will be looking to carry out similarly structured agreements in the future.

"Essentially, we have a dual role with E1 – they can access and use part of our roster like a traditional TV music library, but if they are stuck for a particular track we can do what we traditionally do and suggest certain artists and tracks which we think will work well in that particular scene and context," he explains.

"This kind of deal also offers music supervisors a new way of creating a closer and interactive relationship with publishers and catalogues as well as potentially introducing them to new artists under their own steam," says Welch, who adds he is hopeful *Skins* US will follow in the footsteps of popular series such as *Grey's Anatomy*, which won a reputation for introducing new indie acts to a mainstream audience.

However, while *Grey's* tends to focus on guitar acts – giving *Snow Patrol* leg-up in the US, for example – Welch says *Skins* will focus on cutting-edge dance, electronic and drum & bass acts.

"We hope the show will change the way that music is viewed in the US and introduce audiences to different genres," notes Welch.

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PPL push leads to charity licence rethink

AFTER YEARS OF LOBBYING, cajoling and even litigation, the industry has finally extracted a key concession from Government, with the Intellectual Property Minister scrapping the get-out clause for charities which allows them to sidestep paying for recorded music.

The Government has followed the lead of Europe, which removed an exception for the not-for-profit sector more than a decade ago, making it pay performers and their record companies for music use.

This means charities, community halls, voluntary organisations, student union nightclubs and even Government and local authority buildings will now be subject to a PPL licence.

It is up to the licensing body and the sector to negotiate the level of tariffs – a £40 annual rate has been mooted for small charities. There is likely to be a blanket licence for halls which host several charitable functions after the statu-

tory instrument used to remove the exception also removed the Government's power to refer any tariff to the Copyright Tribunal. There is a grace period of one year for both sides to strike a deal and to enable charities to put the right administrative arrangements in place.

PPL chairman and CEO Fran Nevrla has seen the need to reform music licensing in the not-for-profit sector as a personal crusade since taking over the organisation in 2000 and realising the Government had little appetite for change.

"This was never about squeezing millions out of charities, it is about having our rights on an equal basis," says Nevrla. He adds it is difficult to gauge how much revenue could eventually accrue from the newly licensed sector, but concedes that in time he expects "substantial income streams".

PPL head of government relations Dominic McGonigal also

believes the move is a major breakthrough for his organisation in its relationship with the Government.

McGonigal concedes that the Parliamentary Under Secretary for Business Innovation and Skills Baroness Wilcox, Culture Minister Ed Vaizey and Charities Minister Nick Hurd had concerns about the impact the changes will have on charities, but McGonigal says they recognised the rights of musicians. "They wanted to make sure the impact on charities wasn't disproportionate," he adds.

The reaction from the not-for-profit sector is pragmatic, but less welcoming. Community Sector Law Monitoring Group chief executive David Tyler, who has negotiated on behalf of a group of charities, suggests a starter rate of around £40 would only apply to charities with an income of less than £10,000 and there could be higher tariffs, perhaps 1% of income, charged for larger groups.

ON THE WEB

www.musicweek.com

- **Heavenly** trio take to the road
- **Sony** hones metal edge with label deal
- **Universal Republic** duo sign new contract

New deal to explore Beatles-style exploitation

Pink Floyd and EMI set controls for the future

Deals

By Charlotte Otter

EMI IS TO MINE Pink Floyd's catalogue in a similar fashion to that of The Beatles after reaching a new five-year agreement with the band.

The UK major has enjoyed phenomenal success over the past two years with the exploitation of The Beatles' catalogue, not only re-releasing all of the band's albums physically but striking deals which saw the group's back catalogue appear for sale digitally for the first time and the release of The Beatles: Rock Band game.

It is now understood that EMI is in talks with Pink Floyd over recreating the success it has experienced with the Fab Four.

Although its exact plans have yet to be officially announced, it is believed the organisation and the group are discussing releasing remastered recordings of all of Pink Floyd's catalogue – which includes 14 studio and three live albums – as well as tapping into the gaming market.

"If you were to look at what we achieved with The Beatles it would be fair to speculate that we are looking to achieve similar results with Pink Floyd," says EMI president of UK and Ireland Andria Vidler. "The reaction to The Beatles shows that we can reach both existing and new fans through new products and new releases and we are confident that is part of what Pink Floyd want."



Five-year plan: remastered albums and computer games are believed to be among Pink Floyd and EMI's priorities

Vidler says the band are one of the most important acts in the UK major's roster and explains that the extension of EMI's relationship with the group demonstrates how the company is evolving as a business.

Pink Floyd took EMI to court in March last year over issues including the calculation of digital royalties and whether or not the record company could unbundle songs from its albums and sell them individually.

Although EMI refused to elaborate over the terms of their new agreement, the deal puts an end to recent court cases. iTunes is now selling individual Pink Floyd tracks for 99p each.

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PIAS shuffle revives Sam brand

THE PIAS ENTERTAINMENT GROUP has reactivated its Play It Again Sam imprint in a move to develop its labels division.

The rebooted Play It Again Sam will now form one of three frontline labels, alongside Wall of Sound and Different Recordings, operating within the UK-based label outfit PIAS Recordings.

The move sees Wall of Sound label chief Mark Jones take on responsibility for Play It Again Sam and Different by taking the new role of director of A&R for PIAS Recordings. Jones will report to PIAS Recordings managing director Edwin Schroter.

Schroter says the group saw an opportunity to create a new label which could support guitar bands and singer/songwriters. They stuck with the Play It Again Sam name because the label already had a history and good pedigree.

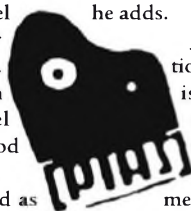
Jo Horton has been appointed as label manager of Play It Again Sam and the label's new roster [PIAS] UK

will include Editors, Joan As Police Woman, Drive By Truckers and The Jim Jones Revue.

Alongside Wall of Sound and Different, the label will also be able to plug into the services of the PIAS group's Global Project Management division and use the group's international network to help market and promote acts.

Schroter says he expects many new acts, who take this approach to engage more marketing muscle, may be encouraged to sign to Play It Again Sam if they also require traditional label support. "We can now offer the label structure for a whole range of artists," he adds.

Jones adds the reorganisation ensures PIAS Recordings is focusing on repertoire and that the different genre identities of WoS, Different and Play It Again Sam mean he has more opportunities to sign a wider range of acts.



News in brief

- **PRS for Music** has received 31 official responses to its long-running consultation on live music royalty rates, which closed at the beginning of the year.
- The Business and Enterprise Minister **Mark Fisk** has announced a programme of reforms to help unlock a range of finance packages and other incentives. The Government recently revealed it would be expanding the Enterprise Finance Guarantee scheme for the next four years to make a further £2bn available to help another 20,000 small companies.
- Warner Music Group has appointed **Cameron Strang** as CEO of Warner/Chappell Music. Strang's new position is effective immediately and will see him based in Los Angeles.
- UK promoter **Festival Republic** is expanding into the US by launching a new music event in Orlando, Florida. The 50,000-capacity event, reportedly to be called Orlando Calling, is set to take place on November 11 to 13.
- Baker Street composer **Gerry Rafferty** (pictured) has died at the age of 63. The songwriter, born in Paisley near Glasgow, had been ill with a kidney condition.
- BMG is hiring former EMI executive **Billy Mann** as its president of creative BMG North America. Mann will be based in the company's New York headquarters and will report to BMG North America chief creative officer Richard Blackstone. He will work with Blackstone



overseeing the creative staff and roster integration of recently acquired companies and will also be charged with signing new talent.

- Thousands of fraudulent **iTunes** accounts are reportedly being auctioned online in China. More than 50,000 accounts registered on Apple's download service that are linked to stolen credit cards are being sold to Chinese consumers via online auction site TaoBao.
- Universal Republic Records co-presidents **Monte and Avery Lipman** have signed new long-term deals with Universal.
- Japan bassist **Mick Karn** has lost his battle against cancer aged 52. He is survived by his wife Kyoko and his son Metis.
- Academy of Contemporary Music lecturer **Keith Lowde** is among those feared dead after a boat capsized on the River Thames. Lowde, 66, is a tutor on ACM's music business course. He has worked for more than 20 years in the industry, including 11 years at MCPS, roles at PRS, BPI and BASCA and administering the Copyright Hotline.

NORDIC MUSIC PRIZE

BEST ALBUM 2010

The nominees are:

- DUNGEN** "SKIT I ALLT"
- EFTERKLANG** "MAGIC CHAIRS"
- FIRST AID KIT** "THE BIG BLACK & THE BLUE"
- FRISK FRUGT** "DANSKTOPPEN MØDER BURKINA FASO I DET HIMMELBLÅ RUM HVOR SOLEN BOR, SUITE"
- JÓNSI** "GO DO"
- KVELERTAK** "KVELERTAK"
- ÓLÖF ARNALDS** "INNUNDIR SKINNI"
- PALEFACE** "HELSINKI – SHANGRI-LA"
- ROBYN** "BODY TALK"
- SERENA MANEESH** "S-M 2: ABYSS IN B MINOR"
- SUSANNE SUNDFØR** "THE BROTHEL"
- THE RADIO DEPT.** "CLINGING TO A SCHEME"

THE NORDIC MUSIC PRIZE IS PRESENTED DURING BY:LARM IN OSLO THE 17TH-19TH OF FEBRUARY 2011

WWW.NORDICMUSICPRIZE.COM



News media

ON THE WEB

www.musicweek.com

- **Jessie J** tops BBC Sound of 2011
- **Cee Lo Green** and **Caro** make A list at Radio 2
- **Record of the week** from NME's Emily Mackay

TV Airplay chart Top 40

nielsen



Higher intentions: Taio Cruz and Kylie Minogue are in at number 20

This Wk	Last	Artist	Title	Label	Plays
1	1	BLACK EYED PEAS	The Time (Dirty Bit)	/ Interscope	596
2	6	RIHANNA FEAT. DRAKE	What's My Name?	/ Def Jam	462
3	3	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6	/ Interscope/Cherrytree	458
4	4	WILLOW SMITH	Whip My Hair	/ Columbia/Roc Nation	425
5	13	KATY B FEAT. MS DYNAMITE	Lights On	/ Columbia/Rinse	424
6	14	TINIE TEMPAH FEAT. KELLY ROWLAND	Invincible	/ Parlophone	423
7	2	RIHANNA	Only Girl (In The World)	/ Def Jam	395
8	15	JESSIE J	Do It Like A Dude	/ Island	384
9	5	NICOLE SCHERZINGER	Poison	/ Interscope	350
10	23	CEE LO GREEN	It's Ok	/ Warner Brothers	314
11	8	MATT CARDLE	When We Collide	/ Syco	306
12	11	KATY PERRY	Firework	/ Virgin	306
13	12	N-DUBZ	Girls	/ AATW/Island	304
14	16	MIKE POSNER	Cooler Than Me	/ J	304
15	20	WRETCH 32 FEAT. I TRAKTOR		/ MoS/Levels Recordings	299
16	10	JLS	Love You More	/ Epic	292
17	30	KESHA	We R Who We R	/ RCA	285
18	25	BRUNO MARS	Grenade	/ Elektra/Atlantic	280
19	RE	CEE LO GREEN	F*ck You	/ Polydor	270
20	NEW	TAIO CRUZ FEAT. KYLIE MINOGUE	Higher	/ 4th & Broadway	261
21	25	MICHAEL JACKSON & AKON	Hold My Hand	/ Epic	253
22	7	BRUNO MARS	Just The Way You Are (Amazing)	/ Elektra/Atlantic	252
23	17	ALEXIS JORDAN	Happiness	/ StarRoc/RocNation/Columbia	239
24	27	OLLY MURS	Thinking Of Me	/ Epic/Syco	221
25	33	SKEPTA VS N-DUBZ	So Alive	/ 3 Beat/AATW/BBK	214
26	RE	CHERYL COLE	The Flood	/ Polydor	212
27	37	WILL.I.AM FEAT. NICKI MINAJ	Check It Out	/ Interscope	200
28	RE	ELLIE GOULDING	Your Song	/ Polydor	194
29	36	FLO-RIDA	Turn Around (5,4,3,2,1)	/ Atlantic	187
30	39	THE WANTED	Lose My Mind	/ Geffen	187
31	RE	DEVLIN FEAT. LABRINTH	Let It Go	/ Island	182
32	NEW	NERO	Me & You	/ MTA	182
33	NEW	JODIE CONNOR	Now Or Never	/ Polydor	181
34	35	MARTIN SOIVEIG FEAT. DRAGONETTE	Hello	/ 3 Beat/Blue/AATW	176
35	RE	TAKE THAT	The Flood	/ Polydor	176
36	24	DUCK SAUCE	Barbra Streisand	/ 3 Beat/AATW	165
37	18	EMINEM FEAT. RIHANNA	Love The Way You Lie	/ Interscope	161
38	32	NELLY	Just A Dream	/ Island	160
39	NEW	B.O.B	I'll Be In The Sky	/ Rebel Rock Ent/Atlantic/Grand Hustle	158
40	NEW	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY	Coming Home	/ Interscope	146

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

BBC seeks TV exposure for influential Sound Of... poll

Jessie J longevity to test mettle of BBC Sound poll

TV and radio

By Ben Cardew

THE BBC MAY BE PUSHING for an ever-higher profile for its Sound Of... poll – but the success or otherwise of 2011 winner Jessie J will be a crucial test of the survey's commercial influence.

The Corporation has pushed the boat out with its coverage of the Sound Of 2011 poll, with Radio 1's Zane Lowe counting down the five finalists as part of his stint as R1 breakfast host and playing tracks from all five. This culminated in the announcement of Island Records artist Jessie J – also recipient of this year's Brit's Critics' Choice Award – as the 2011 winner last Friday.

Coverage was not limited to Radio 1, however: 6 Music also got behind the poll, while live sessions from the five finalists were available on the red button.

And this trend is set to continue: BBC entertainment editor Matthew Shaw says the Corporation intends to integrate the poll more closely with other BBC properties, such as BBC TV, in the future floating the idea of a standalone Sound Of... programme.

Against the poll's undoubted higher profile, however, comes the question of whether it can still drive sales – not the BBC's primary goal but of vital importance to the music industry.

Clearly, a win raises interest in an artist – Island co-president Darcus Beese says that Jessie J topping the poll will provide exposure both in the UK and abroad – thus helping to open doors, but unlike, say, the MTV 10 for 2011 poll, the BBC does not guarantee it will support the winner or nominees throughout the year.

Looking back on previous winners, the commercial picture is muddled: of the eight winners since the poll debuted in 2003 (excluding Jessie J) – 50 Cent, Keane, The Bravery, Corinne Bailey Rae, Mika, Adele, Little Boots and Ellie



Putting up a fight: will Jessie J carry her Sound Of success to greater heights?

Goulding – all have sold more than 100,000 copies of their debut album in the UK, which suggests that topping the poll can be helpful for launching a career. But it is clearly no indicator of long-term success, with The Bravery and Mika struggling to make an impact beyond that debut.

Last year's champion Ellie Goulding (who also received the Brit's Critics' Choice Award) has sold a very respectable 387,653 copies of her debut album Lights in the UK – but arguably only crossed over to the wider public with her cover of Elton John's Your Song in December.

By contrast, Sound Of 2009 winner Little Boots may have sold 132,571 copies of her debut but has never really ignited the public imagination, while 2008 winner Adele has become an international superstar, selling 730,270 copies of her debut to date in the UK.

A place on the shortlist – which was 10-strong from 2003 to 2009, then reduced to five – should logically also help an act but the number of acts every year who have gone on to success varies wildly.

In 2008, Duffy, The Ting Tings, Glasvegas, Foals, Vampire Weekend and MGMT all appeared in the 10, whereas 2007's list contained several acts who have dropped off the radar (notably The Twang, Sadie Ama, Air Traffic, Ghosts).

Beese says one of the most important factors in these polls is the assurance it can give to an artist: "Like any one of these awards, this gives the artist – not that she needs more confidence – but it gives you confidence as to what people are thinking about you," Beese explains.

"Good or bad, this is something you then have to live up to. Hopefully, the work that Jessie has done before she was signed has set her in good stead."

But as he points out, Jessie J is not a typical Sound Of... poll winner, having already achieved notable commercial success with her debut single Do It Like A Dude.

"It opens the doors to the public," Beese says of the poll. "Even though we have sold more than 100,000 copies of Do It Like A Dude, there is a whole world that doesn't know about Jessie."

Meanwhile, Shaw argues that the BBC placing more emphasis on the five-strong shortlist this year will help to increase the profile of all acts featured and also differentiate the poll from the numerous other tips for 2011. "What is good about the Sound Of... poll is the build-up gives us the opportunity to really feature the other bands in the top five," argues Shaw. "That is what makes it better than some other polls."

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Media news in brief

● Radio 1 is extending its popular **Live Lounge** segment into Live Lounge Specials, with Adele set to kick off the new initiative on January 27. The Live Lounge traditionally includes live performances of the artist's current single as well as a cover. The new Live Lounge Specials, however, will see this bumped up to six songs, giving acts a chance to showcase album tracks. The first to

appear in the new format will be Adele on January 27.

● **Capital FM**, which went national last week and now includes stations in

London, Scotland, the North East, Yorkshire, Manchester, Birmingham, East Midlands, South Wales and South Coast, began its first cross-network promotion with partner lastminute.com last Saturday.

● BBC Four is to air **Reggae Britannia**, a series exploring reggae's impact on British music, culture and society with four new programmes on February 11 and 18. It will include two new documentaries (Reggae Britannia and Toots And The Maytals: Reggae Got Soul), a specially-filmed Reggae Britannia at the Barbican concert and Reggae At The BBC, a compilation showcasing a range of archive content.

Charts: colour code ■ Highest new entry ■ Audience increase ■ Highest climber ■ Audience increase +50%

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

Airplay analysis Alan Jones

JLS' waiting game wins at radio



Seven weeks after debuting atop the OCC sales chart, Love You More belatedly jumps 5-1 on the radio airplay chart, where it is JLS' fourth number one. Its success comes at a time when the single reaches a new low on the sales chart, falling 23-34 in the latest frame. Love You More's move to the summit comes 15 weeks into its career: it has moved 77-49-39-40-15-11-2-2-2-5-4-6-5-1. Amassing an audience of 49.99m last week, it was played 3,189 times on 134 stations, and seems to owe its surge largely to the newly expanded Capital FM stable, with eight stations on which it was not previously aired playing it upwards of 50 times last week. The 2008 X Factor runners-up's last single The Club Is Alive reached number six on the radio airplay chart but they previously got to number one with One Shot (2010), Everybody In Love (2009) and Beat Again (2009).

JLS' success means that latest X Factor champion Matt Cardle slips to number two, after just one week in pole position with his debut single When We Collide. The track nearly hung on - JLS had a 2.61% bigger audience than its 48.72m

tally. Although When We Collide's audience was off nearly 4m week-on-week that is mostly down to decreased rotation at Radio 1, whose support slides from seven plays to three, When We Collide continues to pile on plays elsewhere, with a net gain of 308 to a new record of 2,819. Its top supporters are The Hits (50 plays), 106.3 Bridge FM (45) and 1-7.6 Juice FM (44). In a week when radio found few new songs to invest in, When We Collide added more plays than all but one other song. The biggest increase of all (314 plays) came from Gerry Rafferty's Baker Street, which charts at number 99 in the wake of his death. The 1978 hit is, in any case, a perennial radio favourite - it was the 541st most heard song on the UK airwaves in 2010, with 4,090 plays on the Music Control panel earning it an audience of more than 93m.

Jessie J's debut hit Do It Like A Dude has been struggling for support on radio thus far but the winner of BBC's Sound Of 2011 award has her best week yet, with the single improving 40-35. A total of 392 plays brought it an audience of 18.51m.

Campaign focus



Chase & Status

January 28, with shorter edits to be incorporated into T4 over the first few weeks of the album's release.

The label is also set to host album previews on YouTube and iTunes' social network Ping ahead of the release and is rolling out advertising on smartphones and in-game advertising for X-Box and PS3 games.

Mercury general manager Duncan Scott says the activity galvanises a busy year of touring and recording since the release of the band's debut Mercury single End Credits at the end of 2009. "The Channel 4 special creates a TV opportunity for us and helps us communicate the breadth of the band's material," he says.

Duncan says the initial target demographic for Chase & Status is 16- to 24-year-olds but the intention is to push the campaign to a much wider range of music fans.

"With guests like Tempa T, Plan B and Liam Bailey, we have good tools to reach an increasingly broad audience," he notes.

A Channel 4 TV special will give the major-label debut for Chase & Status an extra boost this month, as Mercury gears up for the release of the duo's second album No More Idols on January 31.

The show has been compiled from footage of the act's largest London headline gig to date, which took place at the HMV Forum last year as part of the Q Awards shows. It will air on

UK radio airplay chart Top 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %* or-	Total Aud (m)	Aud %* or-
1	5	14	34	JLS Love You More Epic	3189	5.35	49.99	3.56
2	1	4	2	MATT CARDLE When We Collide Syco	2819	12.27	48.72	-7.53
3	3	18	17	BRUNO MARS Just The Way You Are (Amazing) Elektra/Atlantic	2878	-0.62	45.85	-7.43
4	2	18	11	CEE LO GREEN Forget You Warner EMI	2828	-1.68	45.74	-13.69
5	7	12	7	KATY PERRY Firework Virgin	2868	0	43.29	-6.39
6	12	7	16	OLIVY MURS Thinking Of Me Epic/Syco	2603	6.33	40.47	5.09
7	11	7	24	CEE LO GREEN It's OK Warner EMI	1171	23.52	35.47	1.68
8	4	14	14	TAKE THAT The Flood Polygram	2634	-3.48	36.97	-2.1
9	10	15	9	RIHANNA Only Girl (In The World) Def Jam	2622	-2.6	37.7	-6.06
10	8	5	1	RIHANNA FEAT. DRAKE What's My Name? Def Jam	1606	7.07	37.15	-10.53
11	6	7	6	ELLIE GOULDING Your Song Polygram	2367	1.37	36.94	-2.18
12	9	13	21	MIKE POSNER Cooler Than Me J	1974	0.41	36.85	-5.48
13	16	6	23	THE WANTED Lose My Mind Geffen	2147	6.76	35.11	3.33
14	17	11	19	PINK Raise Your Glass Def Jam	2345	-1.3	33.1	-1.22
15	14	6	4	KATY B FEAT. MS DYNAMITE Lights On Columbia/RCA	1171	7.53	32.5	-5.76
16	21	14	43	THE SATURDAYS FEAT. FLO-RIDA Higher Fascination	1630	6.68	32.18	5.75
17	13	11	31	NELLY Just A Dream Interscope	1303	-10.75	30.5	-1.6
18	15	6	8	FAR EAST MOVEMENT FEAT. CATARACS & DEV Like A G6 Interscope/Cherrytree	1160	-1.42	30.21	-13.28
19	26	10	22	MCFY FEAT. TAILO CRUZ Shine A Light Interscope/Sony	1576	0.38	29.38	3.55
20	20	5	12	TINIE TEMPAH FEAT. KELLY ROWLAND Invincible Parlophone	950	5.2	26.27	-15.51
21	18	7	26	USHER More Def Jam	1223	-0.89	24.55	-21.04
22	46	5		BRUCE SPRINGSTEEN Ain't Good Enough For You Columbia	170	20.57	23.25	28.85
23	47	5		CARO EMERALD Riviera Life Dramatic	243	14.62	22.25	24.51
24	24	19	69	LABRINTH Let The Sun Shine Syco	945	-1.45	22.18	-11.61
25	29	11	20	ALEXIS JORDAN Happiness StarRec/Reckless/Columbia	1432	-1.72	21.65	-6.63
26	23	2	18	CHERYL COLE The Flood Polygram	1165	35.62	20.42	-20.88
27	37	20		ENRIQUE IGLESIAS FEAT. PITBULL I Like It Interscope	1077	2.98	20.3	-1.58
28	30	23	37	TAILO CRUZ Dynamite 4th & Ericcovey	1064	-5.17	19.62	-14.51
29	32	2		BRUNO MARS Grenade Elektra/Atlantic	1113	16.03	18.55	-10.44
30	27	6	3	BLACK EYED PEAS The Time (Dirty Bit) Interscope	1134	13.88	18.41	-18.75
31	34	21	41	TINIE TEMPAH Pass Out Parlophone	357	-23.06	18.07	-11.26
32	36	24	30	EMINEM FEAT. RIHANNA Love The Way You Lie Interscope	724	4.32	18.85	-5.88
33	33	20	59	THE SCRIPT For The First Time (Times Are Hard) Phonicgenic	1200	-2.76	18.75	-13.63
34	38	20	72	B.O.B FEAT. HAYLEY WILLIAMS Airplanes Rebel Rock Ent/Atlantic/Columbia/Hustle	921	-5.05	18.65	-9.14
35	40	2	5	JESSIE J Do It Like A Dude Island	392	16.32	18.51	-5.22
36	31	30		LADY GAGA Alejandro Interscope	905	-7.08	18.5	-16.48
37	28	6	25	NICOLE SCHERZINGER Poison Interscope	1169	6.27	18.46	-22.4
38	NEW	1		JAMES BLUNT So Far Gone Atlantic/Columbia	461	0	18.36	0
39	RE			OLIVY MURS Please Don't Let Me Go Epic/Syco	1014	0	18.16	0
40	35	38	57	PLAN B She Said 679/Atlantic	1207	9.93	17.84	-15.97
41	NEW	1		DIANE BIRCH Fools EMI	17	0	17.63	0
42	25	33	73	KATY PERRY FEAT. SNOOP DOGG California Gurls Virgin	962	-7.05	17.37	-25.7
43	39	6		JAY SEAN FEAT. NICKI MINAJ 2012 (It Ain't The End) Island	647	-13.15	16.81	-14.02
44	42	6	27	ADELE Make You Feel My Love XL	812	0.5	16.75	-12.81
45	RE			KINGS OF LEON Pyro Hand Me Down	553	0	16.73	0
46	22	6	10	DAVID GUETTA FEAT. RIHANNA Who's That Chick Polygram/Virgin	905	-1.63	16.65	-38.41
47	NEW	1	15	NERO Me & You MTA	168	0	16.54	0
48	RE			MICHAEL BUBLE Hollywood Reprise/43	931	0	16.51	0
49	41	4		TRAVIE MCCOY Billionaire Atlantic	700	-6.42	15.95	-18.16
50	RE			THE WANTED All Time Low Geffen	580	0	15.78	0

* When Music Week is the following stations: 24-hour a day, seven days a week: BBC 4, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, 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News live

Deloitte predicts ageing crowd-pleasers will be replaced by acts developed by live industry

Live sector turns to the 360 model

Research

By Ben Cardew

LIVE AGENTS AND PROMOTERS will this year turn the 360° model on its head by releasing singles and albums from new acts, according to a report from Deloitte.

Record labels have already entered markets outside recorded music under 360° deals and now Deloitte predicts the live sector will expand its own "talent creating and nurturing roles" and take up some of the slack from cash-strapped labels.

This forecast, part of Deloitte's annual TMT Predictions, comes against a backdrop of falling revenues at record companies and a live sector dominated by older talent: recent *Pollstar* figures revealed that Bon Jovi's *The Circle* was the highest-earning tour of 2010, followed by tours by AC/DC, U2, Lady GaGa, Metallica, Michael Buble, Walking with Dinosaurs, Paul McCartney, the Eagles and Roger Waters.

Deloitte now predicts the live industry, which has continued to perform relatively strongly compared to recorded music, will be forced to develop new acts as it looks to replace those in the twilight of their careers with the stadium fillers of tomorrow.

Deloitte also reports that the live music industry might seek to co-invest in the A&R process, suggesting natural partners will be companies outside the music sector that already use music to promote their products, such as mobile phone companies or fashion brands.

Deloitte head of creative talent Charles Bradbrook stresses this does not mean the end of record labels as homes for new talent. But after a decade of declining sales, particularly in the US, A&R

spending at labels is falling both in absolute terms and as a percentage of sales.

"The old model has to change and you have to look at where the money is likely to come from," Bradbrook says. "If you look at the 360-type deal, traditionally that is coming from deals that you do with record companies, who clearly want to get into live. What we are looking at is to turn that on its head."

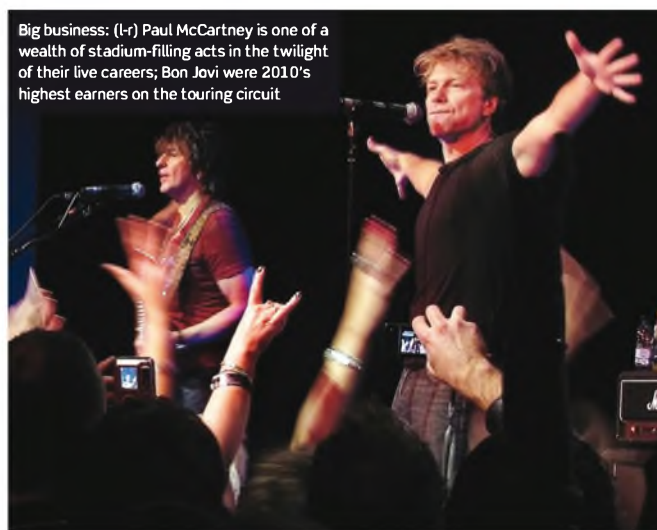
Of course, this is not an entirely new idea: in 2007 Madonna signed a 10-year, "all-in" deal with Live Nation incorporating recorded music, merchandise and live rights, AEG Live president of international touring Rob Hallett has also long talked of the urgent need for the live industry to nurture grassroots musical talent.

Hallett is, however, focused purely on live activity, looking to sign bands for a number of years so loss-making club tours can lead to profitable arena dates. But Deloitte believes promoters and agents may go as far as releasing singles and albums from new acts.

This radical step will, it says, help to raise the profile of bands because the report suggests that for many fans seeing a number-one single performed live is likely to remain a key selling point.

Bradbrook says that the Madonna deal was one of the highest-profile examples of live companies getting into recorded music and these big deals are set to continue. But what his company is predicting is more wide-ranging, going right to the grassroots.

"They [live agents and promoters] could put a band out on the live circuit and keep them going, but they will want something in return any way their music is sold," he says. "You will get people buying into the major acts but they could also do that on a smaller scale. To some



Big business: (L-R) Paul McCartney is one of a wealth of stadium-filling acts in the twilight of their live careers; Bon Jovi were 2010's highest earners on the touring circuit

"The 360-type deal comes from record companies who want to get into live. We are looking to turn that on its head"

CHARLES BRADBROOK, DELOITTE

extent, agents have been doing this for some time, but they could become talent scouts and A&R men even more than they are now."

Festivals will also play a major role as they have greater demands for artists to fill their stages, whereas arenas and stadia can book acts when they become available. However, Deloitte predicts that all aspects of the live sector may get involved.

Bradbrook believes that after a tricky 12 months, 2011 will be a profitable year for the British live industry. And he says London could be set for a live music boom around the 2012 Olympics, with thousands of additional tourists visiting the capital.

"I think for London and in particular around smaller venues, there will be a great opportunity for live shows," he says.

The Deloitte report also touches on music retail, predicting CD purchasing will become even more seasonal and event-driven, with "pop-up" outlets created to meet occasional surges in demand. It also suggests general retailers, such as supermarkets, may abandon selling CDs year-round if turnover targets are not met.

Finally, the report predicts that revenue from digital music will exceed physical sales in at least one major market in 2011, most likely the US. This will be driven by a sharp decline in CD sales, rather than an increase in digital music subscriptions or downloads.

ben@musicweek.com

Viagogo Ticket resale price chart

pos	event	ave price (£)
1	BRYAN ADAMS	156
2	DRAKE	125
3	ERIC CLAPTON	124
4	PLAN B	124
5	PAUL RODGERS	113
6	ROGER WATERS	109
7	TAKE THAT	105
8	RIHANNA	100
9	USHER	92
10	ROD STEWART	91
11	DANIEL O'DONNELL	85
12	KYLIE MINOGUE	85
13	FOO FIGHTERS	82
14	JUSTIN BIEBER	73
15	X FACTOR LIVE	71
16	KATY PERRY	65
17	KINGS OF LEON	65
18	ANGELS AND AIRWAVES	63
19	MAROON 5	60
20	THE SCRIPT	60

Hitwise Primary ticketing chart

pos	prev	event
1	1	TAKE THAT
2	2	RIHANNA
3	3	X FACTOR LIVE
4	9	BON JOVI
5	6	GLEE LIVE
6	7	JLS
7	8	MICHAEL BUBLE
8	10	OLLY MURS
9	4	SONISPHERE FESTIVAL
10	NEW	PAUL CARRACK
11	18	DRAKE
12	14	ANDRE RIEU
13	NEW	PALLADIUM
14	NEW	JUSTIN BIEBER
15	5	KINGS OF LEON
16	NEW	WESTLIFE
17	11	KATY PERRY
18	NEW	PLAN B
19	NEW	WHITESNAKE
20	NEW	RUMER

Tixdaq Ticket sales value chart

pos	prev	event	dates
1	1	RIHANNA	12
2	2	USHER	11
3	4	JUSTIN BIEBER	11
4	3	X FACTOR LIVE	12
5	5	KATY PERRY	12
6	13	NE-YO	4
7	NEW	ROD STEWART	1
8	14	DRAKE	2
9	8	JLS	6
10	NEW	FOO FIGHTERS	2
11	18	BON JOVI	3
12	NEW	TINIE TEMPAAH	2
13	20	ERIC CLAPTON	3
14	NEW	N-DUBZ	2
15	NEW	PLAN B	3
16	6	KINGS OF LEON	3
17	17	THE SCRIPT	4
18	19	IRON MAIDEN	6
19	NEW	OLLY MURS	4
20	NEW	DAVID GUETTA	3



All-inclusive: Madonna signed a landmark deal with Live Nation in 2007



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- **Pew** research finds most US consumers spend \$10 or less a month on digital content
- **Samsung** launches the world's first Android-powered MP3 player in UK
- **Forrester** projects one-third of US consumers will be using tablet devices by 2015

Digital news in brief

- US digital track sales grew just 1% (to 1.17bn units) in 2010 according to Nielsen SoundScan. Digital album sales increased by 1.3% to 86.3m units
- Premium online video channel **Vevo** has launched its Lift initiative in North America to help support eight emerging acts, including Jessie J
- Reports suggest **Spotify's** plans to launch in the US have been derailed by labels demanding "extremely high cash advances". Spotify says licensing talks are ongoing
- **SoundCloud** is using Audible Magic's content ID technology to determine copyright ownership of music exchanged on its platform
- Radio manufacturer **Pure** will launch its FlowSongs music identification, download and streaming service in a public beta in the US in the spring
- **LimeWire** is issuing subpoenas to acquire sales data from third-party music download services, including Amazon, in order to gauge how much it will owe the RIAA in copyright infringement fines later this month
- **Slacker** will launch its Slacker Premium personalised radio service in the US later this month, offering recommendations and on-demand music for \$9.99 (£6.42) a month. Android, iPhone and BlackBerry apps will also be available
- **BitTorrent** has revealed it has more than 100m users a month. There are 20m daily BitTorrent users across 220 countries and more than 400,000 client downloads a day
- **Roots Music**, a company that helps acts build better Facebook pages, has raised \$2.3m (£1.48m) in new funding
- Citibank has forecast that the **Apple App Store** will generate \$2bn (£1.2bn) in gross revenues this year
- **TidySongs** claims that the average iTunes user has 7,160 songs in their collection but 4,230 are missing artwork, 490 do not have artist names and there are 814 duplicate tracks

New services

- A clunky name perhaps but **The Super Awesome Music Blog Finder Thingy**, developed by Extension.fm, recommends music blogs to users based on their Last.fm activity over the previous 30 days
- **YooBuzz** is a social sharing site that lets users post images and music videos they have found on YouTube and Vimeo

Apps round-up

- **PlayMeNext** (iPhone - £1.79) allows guests to request or reorder tracks on party playlists from the host's iTunes collection
- **Keith Urban's Talent Mania** (iPhone - £2.39) The country star's karaoke app allows fans to record their own version of his hits (or duet with him). It also features a Tap Tap Revenge-style game

Indie catalogue included for Rdio's European launch following deal with Merlin

Rdio reconciled with indie view

Services

By Robert Ashton

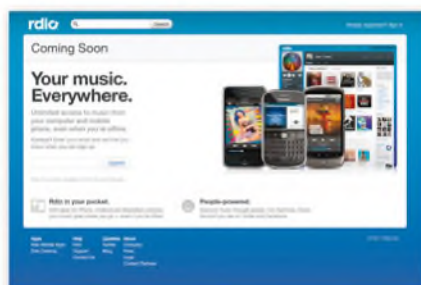
THE BARGAINING POWER OF INDIES appears to have strengthened following a deal between Merlin and Rdio that will see the US-based music subscription service launch in Europe later this year with The xx, Boards Of Canada and other indie catalogue on offer.

The move sees Rdio licensing Merlin's full collection of independent rights from labels including Rough Trade, Warp Records, Epitaph and Beggars Group and is being trumpeted by Rdio CEO Drew Lerner as the on-demand social music service's "commitment to bringing the best music experience to our listeners".

Merlin CEO Charles Caldas is also happy to get the deal signed off because he says he wants to see more successful music services in the market place and suggests Rdio's users will now be able to enjoy access to a "full and comprehensive" service.

Rdio, which charges subscribers upwards of \$4.99 (£3.22), is putting together a plan for a European launch later this year which means the deal with Merlin is opportune.

But this latest move is also a major volte-face for Rdio just five



At the time he said, "It is incredibly disappointing that Rdio have launched... without having finalised a deal for the world's most important independent labels and artists."

Those harsh words appear to have been swallowed - or at least forgotten - as Rdio realised it

could not attract a wide and profitable subscriber base without offering music by Grizzly Bear, Pixies (below) and other big-name indie bands.

One source suggests that with a lot of online deals the majors had been "extracting" so much value at the top end there had not been enough cash to go around. He adds: "Perhaps they mistakenly thought they could get the indies cheaply. But they would be wrong."

The rethink by Rdio to include significant indie repertoire could be an indication that new and existing online services are beginning to realise they will not be able to cut it in the marketplace without Merlin on board from the very beginning - and will have to treat their rights with the same parity as the majors.



"You have to give people what they want. Some services see it and some don't..."

CHARLES CALDAS, MERLIN

Caldas will not be drawn on this but says, "I know it is hammering on the same old rusty nail, but you have to give people what they want. Some services see it and some don't."

Merlin members' music will initially be available in North America, with more territories around the world, including the UK and other European countries, rolled out in the coming months.

Rdio's social music-streaming service lets fans discover and share music, and recommends songs based on listening habits and the playlists shared by friends. Rdio subscribers can play as many songs as they want, on their personal computers or mobile devices, anytime and anywhere.

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Q&A Tomas Isdal, creator, Tubeify



Tubeify is a browser-based service that aggregates videos on YouTube into an iTunes-style player. Music Week speaks to its creator about his inspiration and where his service goes next.

Explain the reasoning behind the service. What gap in the market was it hoping to address?

I came up with the idea a year ago when YouTube signed an agreement with Warner, which meant they now have licensing agreements with the major labels as well as with ASCAP. I also noticed that I increasingly used YouTube for music listening - but the YouTube interface really isn't made for that. So I created a 'mash-up' that pulls data from public sources and put in together in a way that is better for music.

Others (Muziic, Songza) have moved into similar areas. What are you doing differently?

We go for more of a desktop music-app feel - and by using the Last.fm API we provide easy access to a

huge music database. Also, the Billboard Time Travel feature is a new, fun way to browse Billboard charts. We plan on continuing to introduce new ways to discover music.

How is it monetised for you?

Tubeify is a completely loss-making venture. We do not get any money from YouTube for the ads they show or from Amazon for people clicking the 'buy' link. If YouTube one day introduce a partner programme and that gave us some money it would be great. We would, of course, have to split whatever we get with Last.fm since we are using their database but perhaps there is some money left in there for us. Apart from that, you could imagine featuring nearby concerts or up-and-coming local artists and maybe get some kickback. I'm not too worried about money just yet. My top priority is to make Tubeify as fun as possible.

What will this mean for those services like Rhapsody and MOG in the US (and Spotify in Europe) that are looking to create subscriptions around streaming?

The big services are usually pure music players. Tubeify will show you the music video when possible. Since Tubeify is based on YouTube, you can find stuff that most likely isn't available anywhere else. A benefit with the other services is that you always get good quality; with Tubeify you get what you get. Most often you get a good-quality video, sometimes a live recording someone copied from VHS, sometimes it is a guy singing into a webcam and sometimes it is something completely unrelated. That is how YouTube is and we take the good with the bad.

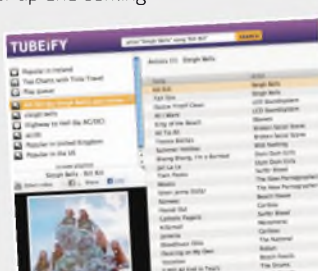
The terms of the Digital Millennium Copyright Act mean you can aggregate content that exists on licensed and open services but will they (and the copyright

holders) look to stem what you do as it could, arguably, undermine premium services?

We hope they don't see us as a threat and instead see us as a new way to discover music. I think there is room for both Tubeify and for the premium services (and maybe even a premium Tubeify) as the user experience is very different between premium and free. We would prefer to only show content where YouTube has a licence or where the artist uploaded it themselves, so if YouTube removes the illegal stuff instantly we think that's great.

Both Google and iTunes are expected to launch streaming/cloud services next year. What will this mean for Tubeify in particular and online streaming in general?

I would prefer to not have Google as a competitor - they tend to create really good services. In addition we rely on YouTube and that could complicate things. On the other hand, Google has a reputation for encouraging developers to build on top of their services so I hope they see Tubeify as an alternative interface to YouTube. I mean, we show their ads.



News publishing

ON THE WEB

- **Imagem Production** expands reach with 5 Alarm acquisition
- **BMG North America** hires ex-EMI Mann
- **Sync of the Week:** **Speech Debelle**

www.musicweek.com

A big-name A&R policy dominated in 2010, but there was still room for upcoming talent

Playing safe in a busy year for signings

Signings round-up

By Charlotte Otter

THE UK'S MUSIC PUBLISHERS largely backed safe bets in 2010 by signing proven pedigree writers rather than up-and-coming talent.

Music Week's rundown of key acquisitions for 2010 shows that on numbers alone publishing A&R activity was healthy, with more than 200 acts and songwriters signing new deals with the majors and leading independents.

And publishers were pushing each other all the way to the end of the year to secure the signatures of some of the world's most bankable stars: in December Sony/ATV paid a seven-figure sum for Fraser T Smith in a deal which covers all of the composer's new works from March 2011 and is believed to be the biggest deal of the year for a songwriter/producer.

At his previous home of Chrysalis, Smith penned hits for artists including Tinchy Stryder, Ellie Goulding, N-Dubz and Chipmunk as well as extensively writing with EMI-published Cruz – most notably with the song *Break Your Heart*, which topped the



The Vaccines



Wayne Hector



Fraser T Smith

OCC singles chart in September 2009 and then headed the Billboard Hot 100 in the US last March, selling more than 3m downloads in the process.

Sony/ATV's Smith agreement ended a busy year for the major, which also signed a raft of writers including a new deal with Take That's Gary Barlow, Plan B co-writers Eric Appapoulay, Tom Goss and Cassell, indie acts Young Rebel Set and The Naked and Famous as well as household names Robert Plant, Jamiroquai and Sharleen Spiteri.

Warner/Chappell invested in the prodigious Wayne Hector, co-writer of hits including JLS's Brit-winning *Beat Again* and The Wanted's *All Time Low*, as well as singer/songwriter Jamie Cullum.

Warner/Chappell UK managing director Richard Manners says the decision to sign Hector, who was previously with Sony/ATV, helped to strengthen the company's foothold in the pop and R&B singles market and adds that 2010 found the publisher signing fewer guitar acts than in previous years.

"This is because we have seen that radio clearly was not in the mood to play any [UK guitar bands]," he explains, adding Warner needs to be as "nimble as possible" in the constantly evolving market. "Our main aim is to not have a specific agenda as far as new signings go – as soon as you set something out in stone, the plan will inevitably change," he notes.

Universal Music Publishing

extended its longstanding relationships with big names such as The Killers, Coldplay, Snow Patrol, Mark Knopfler, Massive Attack, Mark Owen and The Chemical Brothers. But the publisher has deep pockets and demonstrated it was also prepared to lay long odds on new talent by investing in a number of up and coming songwriters and producers including James Blake, The Vaccines, Kid Harpoon and Sub Focus.

In the meantime, EMI's shrewd signing policies were rewarded with hits by artists and writers including Arcade Fire, Katy B, Tinie Tempah and Tom Jones. The major's A&R team is also anticipating 2011's much-vaunted return of guitar bands with the signing of sought-after US rock band Mona and UK act Brother.

EMI Music Publishing UK and European A&R president Guy Moot says that while 2010 will be remembered as a strong year for hit singles, 2011 will see the major focus on artist development.

"Publishers will increasingly have a massive role to play in the development of new artists, and in that respect, for EMI, the earlier we can sign acts the better," he says. "We have to really go back to the quality of acts and ensure we are getting deals with the right level of artists at the right time."

In the independent sector the recently acquired Stage Three Publishing – now owned by BMG Rights – ceded control of hit writer Steve Robson to Dutch-based Imagem Music Group. The move was a significant one as BMG Rights has emerged as a major new player at the top of the independent market.

Meanwhile, Kobalt's full service model continued to attract a raft of big-name clients, with No Doubt, Gary Numan, Pearl Jam, Rufus Wainwright, Richard Ashcroft and Faithless's Max Fraser and Ayalah Bentovim joining its roster throughout the year.

charlotte@musicweek.com

Signings round-up 2010's key publishing acquisitions

BEGGARS MUSIC

Cold Cave
Esben and the Witch
Micachu and the Shapes
Serafina
Bo Ningen
Kurt Vile (right)
Warpaint
Yo La Tengo



BIG LIFE

The Charlatans (for album *Who We Touch*)
Larsen B
The Like

BUCKS

Jason Black (J2K, via Mi Amour Music)
Sean Conlon
James Graydon
Dayve Hawk (Memory Tapes, via Normal Music)
Race Horses (via Normal Music)
Ray Hedges
Pete Molinari (via Heavenly Songs)

BUG

Mike Elizondo
Simone Felice/The Duke & The My Passion
Royal Bangs
Gordie Sampson
Lucas Secon
Armand Van Helden (extension covering Dizzee Rascal's *Bonkers and Duck Sauce*)

CHRYSLIS

Beach House
The Bees
Egyptian Hip Hop
Dave Etherington
Joy Orbison
Rumer
Seye
Smoke Fairies
Jamie Woon

DOMINO

A Hawk And A Hacksaw
David Thomas Broughton
Forest Swords (No Pain In Pop Music)
Harvey Milk
McCarthy
Cass McCombs
Doug Paisley
Bill Ryder-Jones
Teenage Fanclub
Toro Y Moi
Twin Sister
The Vaselines
Xiu Xiu

EMI

Arcade Fire (right)
Louis
Brennan
Nick
Brongers
Brother
Dreadzone
Eliot James
Geeneus
Kate Jackson
Japanese Popstars
Russ Chimes



Katy B
Kim Morrell
Lady Leshurr
Mona
Tom Neville
Joanna Newsom
Ocean Colour Scene
Port Isaac's
Fisherman's Friends
Ria Ritchie
Autumn Row
Tinie Tempah (right)
Yasmin



GLOBAL TALENT

Bones
Justin Hayward Young (The Vaccines)
Scott Wild (The White N3rd)

HORNALL BROTHERS

Micky Moody
Northern Song Collective
Root 49 (Nashville catalogue)

IMAGEM

Bombay Bicycle Club
Darwin Deez
Steve Robson
Sparks (catalogue)

KOBALT

Art Vs. Science
Richard Ashcroft
Terry Britten (catalogue)
Bernard Butler (catalogue)
The Coral
Faithless

Future Cut
Bentovim
Gotan Project
Gringo
Justin Hawkins
Becky Jones
Grantley Marshall (Massive Attack)
No Doubt
Gary Numan
Pearl Jam
Phil Selway
Tiësto
Rufus Wainwright

WARP MUSIC

Hudson Mohawke

NETWORK ONE

Admiral Fallow
Chromeo (via Artwerk Music)
Gary Clark
Hadouken (via Artwerk Music)
Islet (via EFA Music)



Kissaway Trail (above)
Los Campesinos!
Alexi Murdoch

PEERMUSIC

Rob Davis
Sean Devine
Devlin
Griminal
Ziggy Marley

P&P

Lee McCutcheon

SONY/ATV



Eric Appapoulay, Cassell, Tom Goss (Plan B co-writers)
Baker, Hirst, Dunne (Roll Deep producers)
Gary Barlow
Beady Eye (above)
Foster The People
Simon Franglen
Neil Hannon
Jamiroquai
Mojam
Robert Plant
Ruff Diamondz
Aggro Santos
Fraser T Smith
Sharleen Spiteri & John McElhone
Paloma Stoecker (Delilah)
Young Rebel Set
Dionne Bromfield
The Naked And Famous

UNIVERSAL

James Blake
Jodie Connor & David Dawood
Crystal Fighters
Cults (via In The Name Of Songs)
Fixers
Glasser
Joker
Kid Harpoon

Olly Murs (via Salli Isaak Music) (below)
Parallel/Angel
Sub Focus
The Vaccines
Wu Lyf

WARNER/CHAPPELL

Jamie Cullum
Dry The River
Beatrice Hatherley
Wayne Hector
Tom Hickox
Ben Howard
Michael Kiwanuka
Johnny Latimer
Tim Laws
Man Without Country
Jess Mills
Clock Opera
Freddie Page
Pulled Apart By Horses (via Transgressive)
Olivia Sebastianelli
Fin Smith (Starsmith)
Wolf Gang
Hannah Yadi
Your Twenties



THIS ROUND-UP DOES NOT INCLUDE DEAL EXTENSIONS

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News diary

UK trip to build on Bees' buzz

UNEARTHED

HEAVENLY IS GEARING UP for the debut album release by recent signing Sea Of Bees in February and will introduce the Sacramento act to UK audiences when she hits the road next month.

Sea Of Bees is the musical vehicle for multi-instrumentalist solo talent Julie Ann Baenziger. She came to the attention of Heavenly founder Jeff Barrett after getting in touch with the label head through his angling and culture website, Caught By The River.

Debut single *Wizbot* will get the ball rolling on the campaign when it is released alongside album *Songs For The Ravens* on February 7.

Johnny Brocklehurst, product manager of label group Co-operative Music with whom Heavenly has a licensing agreement, says it is an album that needs to be discovered.

With this in mind, the set had an early release in the UK via Rough Trade's Album Club, which made the album and an additional bonus EP available to its UK mailing list throughout December.



SEA OF BEES

Cast list

	Label	International
	Heavenly Recordings	Paul Trueman, Co-Cp
	Radio	Agent
	Cool Badge	Angus Baskerville, Thirteen
	Head Of Marketing	National Press
	Jason Rackham, Co-Op	Julie Bland, Family
	Product Manager	Online Press
	Johnny Brocklehurst, Co-Op	Chris Cuff, Family

"We made small introductions last year, targeting online tastemakers and releasing the vinyl version of the album early on," Brocklehurst says. "Going forward, it is about slowly growing the band's audience across the UK and Europe."

Baenziger will form part of the line-up for the forthcoming Heavenly Recordings tour, which takes to the road in February with the aim of introducing her and the label's fellow 2010 signings Trevor Moss and duo Hannah-Lou & James Walbourne to audiences.

Brocklehurst says the tour will promote the Heavenly brand, while bringing some of its brightest hopes for 2011 together under one roof.

"It's a great line-up and will be quite special as all of the artists will be performing as a duo," he says. "The tour comes on the back of the album release so will help keep the momentum at retail."

A second Heavenly single entitled *Sidepain* will be released in April with further UK tour dates to be announced around the same time.

Stuart Clarke

ON THE WEB THIS WEEK

SINGLES UP, ALBUMS DOWN IN YEAR-END FIGURES

Ryan Sinclair: "The cost of illegal downloading; - that's such an easy conclusion to come up with. The real reason why album sales are down is because record labels have appeared to have given up with releasing new music! This Christmas's selection was just awful."

Prince: "Ryan Sinclair, you are right. It's easy for them to blame others."

Adam Perry: "I couldn't agree with Ryan more. To hear the chairman of the BPI still talking about stemming illegal downloading in 2011 is amazing. Fine having a go at this 12 years ago, but it's a bit late now."

Julian Huntly: "These numbers may be telling an even worse story than it might appear at first glance. This is a 7% drop in volume, i.e. number of album sales; how about the drop in the price of those albums sold compared to 2009?"

Martin: "I do think the hard copy has come to a natural end; look at CD singles - they are virtually extinct, unless it is X Factor-related or a charity single."

Dooley's Diary



Darcus breaks that eerie post-Christmas silence...

ONE OF THE DUBIOUS PLEASURES of working for a weekly magazine is trying to get an issue out in early January when half of the industry is still enjoying itself in sunnier climes. It's good to see that conscientious execs can still take time out to talk to us, though, so full marks to Island's Darcus Beese who rang us from the very last day of his holiday to talk about Jessie J's BBC Sound of 2011 poll triumph.

"Goodbye," he said at the end of the interview, "now I'm off to the pool." We really didn't need to hear that. Although being the hard-working type that he is, he then emailed to clarify one point, so we'll let him off... Talking of Beese, he wanted us to make it clear that he, Ted Cockle and everyone at Island are very proud of Jessie J, congratulating Sarah Stennett at Crown Management and Remedy Production on their work with the artist. Happy to oblige, Darcus. And welcome back to rainy, cold England... Also in holiday mode was Warner communications man James Steven, who had the alleged "misfortune" to be stuck in South Africa for four days

following his honeymoon in December. He claims to have been stuck in a box-like hotel destined for World Cup journalists with nasty buffet food, although we're not entirely sure we feel his pain... Our friends at the Official Charts Company have signed a new four-year deal with Millward Brown for them to continue compiling the Official charts until 2015 - taking the two parties to a grand total of

21 years together (commemorated by brass or nickel in the US, we note with interest). To celebrate

this occasion, the Millward Brown team (led by Bob Barnes) came down to London from Leamington and they all went for a flight on the London Eye before heading for a celebratory Christmas meal. We include a picture of the team above in mid-flight... If news of the HMV store closures and falling music sales have got you down, cast your minds back to happier times and the Beggars Christmas party, where the much-loved indie puts the major labels to shame by inviting the industry's great and good (well, they ask us, anyway) for a massive piss-up, usually in an



interesting venue. The 2010 event took place at Circus in central London, featuring trapeze artists and fire-eating. The do was rammed all night and the indie glitterati were out in force, with Adele, the xx, Florence + The Machine, Klaxons, Friendly Fires, The Horrors, The Big Pink, Esben and the Witch, Fucked Up and Jack Peñate all in attendance. Cheers Beggars... But

you can't hold the music business down for long: as everyone who has sworn off alcohol will be delighted to hear, this week sees the industry get down to the serious business of going out, with **Music Week's own Breakout event** on Wednesday (plug) and the **Brits launch party** on Thursday, featuring performances from Jessie J, The Wanted and Ellie Goulding with Tinie Tempah. Oh, as well as hundreds of very enthusiastic Brits School children. Just the thing for shaking off those January blues... There's a new face on the Atlantic A&R team, with former A&M A&R manager and artist manager Briony Turner joining the senior A&R team. Turner will continue to operate her management company Darkstar Management, home to I

Blame Coco and producer/writer Al Shux... New year, new broom and all that, and none more so than for the teams at **Wasted Youth** and **All Press**, who have joined forces and moved into a swanky new office in Islington. The two companies have partnered up,

with a collective roster including, among others, Keane, Paramore, Owl City, Scouting For Girls, Kids in Glass Houses, Edward Sharpe & the

Magnetic Zeros, Bat For Lashes and Antony Micallef. And as if that wasn't enough they've recruited **Anna Mears from Dog Day Press**. We see the charming team pictured left relaxing in their new offices... Anyone attending the **Music Producers Guild Awards** next month should note that the venue has changed from Florida to the Café de Paris in London, although the date - February 9 - remains unchanged... Finally, what a sad start to the year to hear of the deaths of **Gerry Rafferty**, Japan's bassist **Mick Karn** and **Academy of Contemporary Music** lecturer **Keith Lowde**, the latter described by one person on our website as "the perfect teacher". Our thoughts go out to their families...



Features



THE MAN WITH THE TWANG

Ahead of the release of his new solo album – produced by Richard Hawley – ‘twangy’ guitar virtuoso and the original rebel rouser Duane Eddy delivers his 10-point plan to music-making success

Masterclass

By Christopher Barrett

ABOVE
Guitar pioneer: born in Corning, New York, in April 1938, Eddy formed his own band after moving to Arizona in his teens

SITTING ON A BEATEN-UP SOFA in the basement of The Premises studio in Hackney, Duane Eddy has come a long way since his breakthrough in the late Fifties.

The sound of Eddy’s pioneering “twangy” guitar first broke into public consciousness in 1957 with the hit *Rebel Rouser* (right) and three years later *NME* had named him as “world music personality”. Fifty years on his inimitable sound continues to reverberate.

Eddy’s influence has been acknowledged by numerous celebrated fellow guitarists, including George Harrison, John Entwistle, Bruce Springsteen and Mark Knopfler, and the deep resonating sound that helped make Eddy a household name continues to win him new fans.

Over the past six decades the Grammy Award-winning guitarist has collaborated with an impressive array of musical creatives including Lee Hazlewood, Ravi Shankar, Ry Cooder and The Art Of Noise. And as *Music Week* meets him in east London we find him hard at it again.

Eddy has been busy in the studio rehearsing with Richard Hawley, Jarvis Cocker and Ellie Goulding for the next evening’s Jack Daniel’s birthday gig. Despite suffering from a harsh cold and the approach of his 73rd birthday he is clearly in his element.

“I love Jarvis and Richard and what they do, they are unique artists and good people on top of that,” he says.

Hawley was introduced to the veteran guitarist by their shared manager Graham Wrench and the former Pulp and Longpigs axeman was at Eddy’s table when he picked up the legend award at last year’s Mojo’s. A huge fan of Eddy, Hawley was eager to collaborate with him and the resulting album, together with a number of shows, are being readied for spring.

Produced and co-written by Hawley, the new album will be Eddy’s first since his eponymous Capitol release in 1987. Written and recorded in just 12 days at Sheffield’s Yellow Arch studio, the album will be released in April on Heavenly Recordings.

“We think pretty much the same way when approaching anything musically,” says Eddy of working with Hawley. “I love the sound on his records; he gets this big, ambient, wide-open sound.”

Eddy radiates a warmth and humility that is all too rare in musicians of his stature, a quality that is perhaps the result of a career that has seen its ups and downs. Yet from the outset Eddy has demonstrated a

rare ability and determination that has enabled him to defy critics, fashions and industry obstacles.

Reflecting on the challenges that faced him when he first began wielding his Chet Atkins model Gretsch, Eddy recalls that rock’n’roll musicians were looked upon as “illegitimate” in those early days.

“The Tin Pan Alley and all those guys, the Sinatras and Patti Page, Tony Bennett – they were the establishment and they hated our guts.

People kept saying in the press that rock’n’roll would never last to the point where even we started to believe it. So we just thought we’ll keep going as long as we can.”

Going he still is – and in some style. With six decades of experience in the music business behind him there are few more perfectly-placed musicians

to draw on their extensive knowledge and provide a *Music Week* masterclass offering advice to the new generation of budding musicians.

Here Duane Eddy lays out his 10 hard-earned lessons in music making.

Picking the right instrument and equipment is vital Always have the right instrument. The first electric guitar I bought was in Coolidge, Arizona, at a hardware store. It was a Les Paul Gold Top 54, but it didn’t have

“People kept saying that rock’n’roll would never last... So we just thought we’ll keep going as long as we can...”

DUANE EDDY



a vibrato on it so I played that for three years until 1957 and traded it in for a Gretsch Chet Atkins model. That had the vibrato on it and a beautiful neck and that was the one I ended up cutting all my hits on. It was a great guitar for me. It gave me vibrato and I liked experimenting with it and used it to good effect on Moovin' N' Groovin' and several other songs through the years.

I had a good amp to go with it – a Magnatone that had been modified with the power put up to 100W. I put a 15-inch JBL speaker into it with a tweeter. A steel player in town modified it and charged 100 bucks. It looked great but most importantly it sounded great and when I started using that modified amp with the Gretsch my sound really came together.

I traded in that Gibson and got \$65 for it. Today it would be worth \$75,000 but who knew then?

Create an individual style

When I started I made a conscious decision to get my own style, to do it with authority and work on it until it was recognisable as being different from everybody. I learned that from country artists who I listened to a lot in my youth. You could hear a guy on the radio, Hank Williams or Ernest Tubb, and you could recognise their voice and style instantly. That was the same with instrumentalists, Chet Atkins or Merle Travis, they had their own style. It doesn't have to be greatly different from everyone else. You can just take something that has influenced you and add your own thing to it.

Remain flexible and open to ideas

I would recommend that everybody remains flexible; don't worry about being the big star of the thing. Lots of the time on records I did back then I would have the sax play the first part of the song and I would play the second part – it is just how it lays and how it fits. I featured the sax on so many things that people would ask, "Who's Duane Eddy, the sax player or the guitar player?"

Concentrate on the music and not your ego

It's all about making the music, not being the star. You do what you do to make that sound and that song come alive and make sure your idea comes across. It has to sound right, at least in your own mind if not anyone else's. Chances are someone else will like it, too.

Keep the music fresh

I kept trying and changing things around. I told my producer Lee Hazlewood, 'We can't repeat ourselves' because he came in with a song one day that was Rebel Rouser sideways. I said, "No, we can't do that because that is the kiss of death". You can have the same style and sound, but you need to add something different each time and have a different approach to it.



Work with the right people

I knew I did better with Lee Hazlewood than without him even though I had some chart hits without him. I liked the way we made records together. He was a genius with sound, he made better sounding records than anybody and that's why those records still hold up today.

He did that by being a disc jockey for a few years first. He analysed every little sound on the records he played from the bass to the drum sound, guitars and piano. All I had to do was play the guitar and he did the rest in terms of the sound.

But working with new people is always exciting because you have access to their creativity and ideas and inject your ideas into their brands and the interchange of those ideas can be pretty interesting, like The Art Of Noise with Peter Gunn. They were great to work with.

That is one of the things I have really enjoyed, making musical friends. It expands you and if you play with somebody good you are going to get better. Play with the best guys you can find because it will make you better.

"It's a job like everything else. If you start thinking you are special because everyone is buying your records, then it's going to end in disappointment..."

DUANE EDDY

Don't copy the music of your heroes

People who influence you, you shouldn't imitate – you just let them influence you. Yes, love the music and you can play like that but there is no point in making a record and playing just like they do.

The influence is very important because you take all that and meld it in to your own thing. Hank Williams was a huge influence on me. But what I took from him was the authority, laying it all out there which is what he did when he sang. A lot of people don't like his singing because he is just a little too far out and it sounds like he is about ready to burst into tears sometimes but he just let it all hang out and went with a full head of steam and did his songs. That influenced me. I thought if I am going to do it I need to put my whole self, my whole heart, into it and not worry about what people think.

Keep an eye on the business side

I got cheated out of a lot of royalties. The record company I was with was not that great. They found ways to keep money that was mine.

Others paid straight but even then they were a little tardy. Six or more years after I left one label they said, "Are you still getting royalties from us?" They checked it out and told me there was tens of thousands of dollars outstanding, they just didn't have my address. Meanwhile, all that money was sitting in the bank making interest for them and they didn't pay me any of that. There are little tricks that aren't stealing, but if they can lose your address they will. That was just a fact of life in those days.

You have to learn to look after your own money and reinvest it in yourself.

Don't be afraid to link with brands

I never understood this hatred of commercialism and big companies. They don't bother me. As far as I can see they hire a lot of people, give them work and most of the products are good and if they're not you don't have to buy them.

I did a Chevy commercial years ago that was fun and it paid exceptionally well too. I particularly liked that part. I drove Chevys off and on all my life so I wasn't compromising my honour by doing that.

I discover acts today on commercials, I hear something I like and look it up on the internet. You hear some good stuff on commercials and TV shows these days. I discovered The Low Anthem on CSI, I was blown away by them. I explored further on the internet and think they have a great sound and hope they find a way to do very well. But it's harder today than it has ever been.

Don't take yourself too seriously

It's a job like everything else. It's a profession and if you start thinking you are special because everyone is looking at you or buying your records and coming to your shows then it's going to end in disappointment. Some day that will all probably go and, even if it doesn't, why should you think you are better than anybody else just because you do that?

That is one thing I can't stand to see in artists. That's why I love Richard [Hawley] and Jarvis [Cocker]; there are no affectations there.

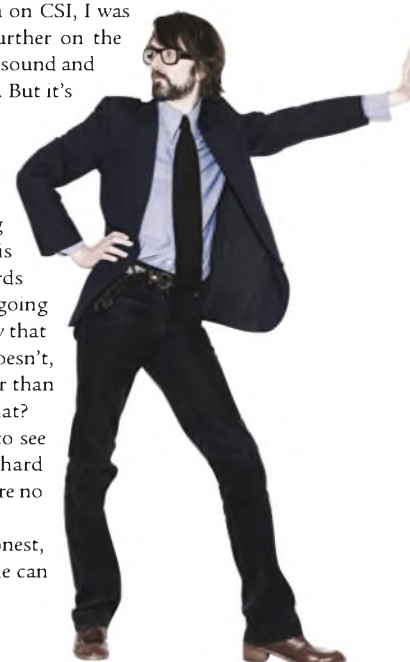
They are straight-ahead good, honest, people – normal, or as normal as one can be in this business.

LEFT

Team players: a young Duane Eddy (top) and (below) his producer and collaborator Lee Hazlewood

BELOW

'I love Jarvis and Richard': at 72 years of age, Eddy is still mixing it with a younger generation including Richard Hawley (left) and Jarvis Cocker (below)



Charts 2010



RED-HOT RIHANNA

With sales of singles rising to record levels in 2010, artists had to work that bit harder for their final-year positions. Not that any of it worried Rihanna who carried all before her in a blockbuster year in which she sold almost 2.5m singles

ABOVE
Only girl at the top: it was a fine year for Rihanna whose sales of her own singles and those she contributed on exceeded 3.5m. Meanwhile, Glee Cast (right) took runner-up spot in the year's list of best-selling artists

Analysis

By Alan Jones

NO FEWER THAN 33 SONGS TOOK TURNS AT NUMBER ONE on the singles chart in 2010 – the highest tally since 2000 – but the year's biggest hit was not one of them.

For the first time since BMRB began providing the UK record industry with quantifiable data in 1969, the honour of being the year's number one fell to a single that did not reach the position on the weekly list – Love The Way You Lie by Eminem feat. Rihanna.

Debuting at number seven in June, it ultimately spent five weeks at its peak position of number two, and remained in the Top 40 until the year's end. Love The Way You Lie never had a really massive sales week – its top tally of 68,354 was beaten 64 times in the year – but it accumulated sales of 854,144 in total, all of them digital.

While 25 of the year's number ones debuted at the summit, getting off to a good start does not necessarily translate into huge sales, as X Factor graduate Diana Vickers found out. Her first single Once entered at number one in May with 69,407 sales but it is unique among the year's chart toppers in finishing outside the Top 100 of 2010, earning 102nd place with sales to date of 207,775.

Once spent nine weeks in the Top 75, beating the 2010 average of 6.11 but falling well short of the year's longest-running hits, which were Pass Out by Timie Tempah (43 weeks), I Gotta Feeling by Black Eyed Peas (42) and Don't Stop Believin' by Journey (40). I Gotta Feeling's run is all the more laudable given the track was 29 weeks into its chart life even before 2010 started, and has thus far spent 71 weeks in the Top 75, out of a possible 82.

The number of songs making the Top 75 – 638 – was up 10.19% on 2009, when 579 charted, the lowest tally since 1978. Getting to number 75 required an average sale of 3,215 – more than in any previous year in the 21st century, and nearly six times the 2004 average of 542. The



average number one sold 102,187 copies in 2010, the best average since 2002, when it was 144,297.

Coming close to denying Love The Way You Lie its perch atop the sales chart was the last of the year's number ones, X Factor champion Matt Cardle's debut hit When We Collide, which raced to 814,997 sales in 20 days, pushing Bruno Mars' Just The Way You Are (Amazing) into third place by year end.

Mars' single, also his solo debut, was helped to its total of 765,899 sales by Cardle's performance of it on The X Factor, and eclipsed two earlier 2010 hits on which Mars was featured vocalist – Nothin' On You by B.o.B (number 45, 367,038 sales) and Billionaire by Travie McCoy (number 23, 442,431 sales).

With singles sales reaching new highs – they were up for the seventh year in a row, climbing 5.93% year-on-year to a record 161,811,236 – Cardle managed only 24th place in the year-end artist rankings, and a record 16 acts sold more than a million.

Counting only the songs on which she was credited as the primary artist, Rihanna was the year's top artist, reclaiming the position she held two years ago. The largest

contributions to her tally of 2,496,982 sales came from Only Girl (In The World), number four for the year with 711,819 sales, and Rude Boy, number 14 with 551,735 sales. Rihanna's tally increases to a sensational 3,580,005 if the hits on which she featured (primarily Love The Way You Lie and David Guetta's Who's That Chick) are added. Last year's top act, Lady GaGa, remained strong, with sales of 1,832,358 in the year, enough for fourth place.

Like Rihanna, Glee Cast sold more than 2m singles but went about it in a very different way, carpet-bombing the chart with wave after wave of tracks with short shelf lives dependant on exposure on their popular Channel 4/E4 TV series. They were responsible for landing 87 songs on the Top 200 in 2010 – 56 more than nearest rivals The Beatles. They also racked up the Top 200's top tally of chart weeks, 362 – that was 73 more than second-placed Lady GaGa. Some 119 of those weeks were spent in the Top 75 – a total beaten only by Rihanna, with 124 (73 of them solo).

Glee Cast placed 45 songs in the Top 75 but 19 of them survived only a week, and they reached the Top 10 only three times, peaking at number nine with Halo/Walking On Sunshine and Total Eclipse Of The Heart, and at number two with their cover of Journey's Don't Stop Believin'. By far the biggest Glee Cast hit, Don't Stop Believin' was 24th for the year (438,882), just ahead of the Journey original (435,103).

The Journey hit was one of only three rock tracks among the year's 100 biggest hits – the lowest tally in 50 years. The genre used to challenge pop for supremacy and accounted for 27 of the 100 biggest sellers as recently as 2008. Its dramatic decline has coincided with another big jump in interest in urban music, with hip-hop and R&B tracks filling a record 47 places in the latest list, up from 32 a year ago.

One of the new breed of urban acts, Timie Tempah is the only Brit to sell enough singles to feature among the Top 10 artists of 2010, taking sixth place with a total of 1,517,050 sales in his breakthrough year.

Although it missed out on the big prize, When We Collide was easily the biggest CD single of 2010, with 407,809 sales in that medium – a 21.95% slice of the tally of 1,857,490 CD singles sold in the year, the lowest since the format's 1984 infancy. Perhaps surprisingly, the niche vinyl market suffered an even bigger decline, with seven-inch sales down 31.6% at 151,921, and 12-inch sales falling 24.8% to 67,272. Twenty-one seven-inch singles sold more than 1,000 copies – down from 51 in 2009 – with Paul Weller's No Tears To Cry/Wake Up The Nation topping the list (4,419 sales). For the first time since the 12-inch single's launch more than 30 years ago, none managed to sell even 1,000 copies – top title My Propeller by the Arctic Monkeys (750 sales) is actually a 10-inch release granted honorary 12-inch status, and sold 14 copies more than the real 12-inch champ, Stay Too Long by Plan B.

With downloads increasing their already overwhelming share of the market from 97.97% to 98.70%, the only part of the physical market to expand, bizarrely, was cassettes, up 1.33% with 304 sales in the year – a whole four more than in 2009.



ABOVE
Chart collision: Matt Cardle's late surge with When We Collide pushed Bruno Mars' (below) Just The Way You Are (Amazing) into third place in the 2010 singles chart



Top 10 Highest weekly sales

	SALES	SINGLE / ARTIST	DATE
1	453,426*	Everybody Hurts HELPING HAITI	20/02
2	439,007*	When We Collide MATT CARDLE	25/12
3	262,952	When We Collide MATT CARDLE	01/01
4	157,210*	Promise This CHERYL COLE	07/11
5	144,014*	Heroes X FACTOR FINALISTS 2010	04/12
6	134,540	Only Girl (In The World) RIHANNA	14/11
7	126,612*	Only Girl (In The World) RIHANNA	07/11
8	123,607*	California Gurls KATY PERRY	03/07
9	118,551*	Love You More JIS	28/11
10	116,684	Just The Way You Are BRUNO MARS	30/10

* = first-week sales

Date shown is MW publication date (sales weeks ends seven days earlier)

2000-2010 Best-selling singles

YEAR	SINGLE / ARTIST	SALES
2000	Can We Fix It? BOB THE BUILDER	853,151
2001	It Wasn't Me, SHAGGY FEAT. RIKRÖK	1,151,129
2002	Anything Is Possible/Evergreen WILL YOUNG	1,783,919
2003	Where Is The Love? BLACK-EYED PEAS	625,197
2004	Do They Know Its Christmas? BAND AID 20	1,086,349
2005	Is This The Way To Amarillo? TONY CHRISTIE	1,142,501
2006	Crazy GNARLS BARKLEY	862,948
2007	Bleeding Love LEONA LEWIS	787,653
2008	Hallelujah ALEXANDRA BURKE	887,933
2009	Poker Face LADY GAGA	882,059
2010	Love The Way You Lie EMINEM FEAT. RIHANNA	854,144

The 2010 Official UK Singles Chart Top 100

Chart	This week	Wks	Artist / Title / Label
1	2	27	EMINEM FEAT. RIHANNA Love The Way You Lie <i>Interscope</i>
2	1	3	MATT CARDLE When We Collide <i>Syco Music</i>
3	1	15	BRUNO MARS Just The Way You Are (Amazing) <i>Elektra</i>
4	1	10	RIHANNA Only Girl (In The World) <i>Def Jam</i>
5	1	41	USHER FEAT WILL.I.A.M OMG <i>LaFace</i>
6	1	51	OWL CITY Fireflies <i>Island</i>
7	1	31	B.O.B. FEAT. HAYLEY WILLIAMS Airplanes <i>Atlantic</i>
8	1	28	KATY PERRY FEAT. SNOOP DOGG California Gurls <i>Virgin</i>
9	1	26	YOLANDA BE COOL/D CUP We No Speak Americano <i>A&W/Sweet 1 Out</i>
10	1	44	TINIE TEMPAH Pass Out <i>Parlophone</i>
11	1	9	HELPING HAITI Everybody Hurts <i>Syco Music</i>
12	1	13	CEE LO GREEN Forget You <i>Warner Bros</i>
13	4	52	ALICIA KEYS Empire State Of Mind (Part II)
14	2	51	RIHANNA Rude Boy <i>Def Jam</i>
15	1	52	LADY GAGA FEAT. BEYONCE Telephone <i>Interscope</i>
16	3	40	PLAN B She Said <i>egg/Atlantic</i>
17	1	19	TAIO CRUZ Dynamite <i>uth & Broadway</i>
18	1	33	IYAZ Replay <i>Reprise</i>
19	3	12	KATY PERRY Firework <i>Virgin</i>
20	1	23	FLO RIDA FEAT. DAVID GUETTA Club Can't Handle Me <i>Atlantic</i>
21	2	8	ELLIE GOULDING Your Song <i>Polydor</i>
22	2	38	JASON DERULO Ridin' Solo <i>Warner Bros</i>
23	3	23	TRAVIE McCOY/BRUNO MARS Billionaire <i>deca/jay/fueled by Ramen</i>
24	2	46	GLEE CAST Don't Stop Believin' <i>Esic</i>
25	5	52	JOURNEY Don't Stop Believin' <i>Columbia</i>
26	1	8	BLACK EYED PEAS The Time (Dirty Bit) <i>Interscope</i>
27	7	7	RIHANNA FEAT. DRAKE What's My Name <i>Def Jam</i>
28	5	26	ELIZA DOOLITTLE Pack Up <i>Parlophone</i>
29	3	33	3OH!3 FEAT. KATY PERRY Starstrukk <i>Asylum/Photo Finish</i>
30	4	52	LADY GAGA Bad Romance <i>Interscope</i>
31	1	14	TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars <i>Parlophone</i>
32	2	18	KATY PERRY Teenage Dream <i>Virgin</i>
33	5	14	MIKE POSNER Cooler Than Me <i>J</i>
34	5	32	EMINEM Not Afraid <i>Interscope</i>
35	2	8	TAKE THAT The Flood <i>Polydor</i>

36	1	23	THE WANTED All Time Low <i>Coffin</i>
37	3	26	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again <i>Interscope</i>
38	2	30	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside... <i>Data</i>
39	1	10	CHERYL COLE Promise This <i>Fuldyer</i>
40	1	34	JASON DERULO In My Head <i>Warner Bros</i>
41	1	31	SCOUTING FOR GIRLS This Ain't A Love Song <i>Epic</i>
42	4	43	ELLIE GOULDING Starry Eyed <i>Fuldyer</i>
43	2	17	K'NAAN Wavin' Flag <i>A&W</i>
44	3	29	EXAMPLE Kickstarts <i>Data</i>
45	1	29	BOB FEAT. BRUNO MARS Nothin' On You <i>Atlantic</i>
46	7	35	LADY GAGA Alejandro <i>Interscope</i>
47	3	41	JUSTIN BIEBER FEAT. LUDACRIS Baby <i>Def Jam</i>
48	4	20	ADELE Make You Feel My Love <i>X Recordings</i>
49	5	46	CHERYL COLE Parachute <i>fascination</i>
50	2	30	TINIE TEMPAH FEAT. LABRINTH Frisky <i>Parlophone</i>
51	4	29	ENRIQUE IGLESIAS FEAT. PITBULL I Like It <i>Polycur</i>
52	1	29	DAVID GUETTA FEAT. CHRIS WILLIS Gettin' Over You <i>Fonitona/Virgin</i>
53	1	29	ROLL DEEP Good Times <i>Relentless/Virgin</i>
54	1	28	FLORENCE/D RASCAL You Got The Dirt <i>Love Dirtex Stanik Blanc</i>
55	1	18	OLIV MURS Please Don't Let Me Go <i>Epic/Syco Music</i>
56	7	24	USHER FEAT. PITBULL DJ Got Us Fallin' In Love <i>LaFace</i>
57	3	28	KYLIE MINOGUE All The Lovers <i>Parlophone</i>
58	4	31	EDWARD MAYA FEAT. VIKI JIGULINA Stereo Love <i>3 Beat/A&W</i>
59	5	50	FLORENCE + THE MACHINE You've Got The Love <i>Island</i>
60	1	6	X FACTOR FINALISTS 2010 Heroes <i>Syco Music</i>
61	6	39	JLS One Shot <i>EMI</i>
62	3	12	DUCK SAUCE Barbra Streisand <i>3 Beat/A&W</i>
63	7	44	ALICIA KEYS Try Sleeping With A Broken Heart <i>J</i>
64	5	8	FAR EAST MOVEMENT/CATARACS/DEV Like A G6 <i>Interscope</i>
65	1	8	SHOUT FEAT. DIZZEE & JAMES CORDEN Shout <i>Syco Music</i>
66	1	7	JLS Love You More <i>EMI</i>
67	1	22	NE-YO Beautiful Monster <i>Def Jam</i>
68	8	11	NELLY Just A Dream <i>Universal</i>
69	8	45	KESHA Tik Tok <i>RCA</i>
70	5	19	KATY B Katy On A Mission <i>Rise Recordings</i>

71	4	17	THE SCRIPT For The First Time <i>Phonogenic</i>
72	22	52	BLACK EYED PEAS I Gotta Feeling <i>Interscope</i>
73	7	23	SWEDISH HOUSE MAFIA/PHARRELL One (Your Name) <i>Virgin</i>
74	4	13	SWEDISH HOUSE MAFIA VS TINIE Miami 2 Ibiza <i>Virgin</i>
75	5	23	AGGRO SANTOS FEAT. KIMBERLY WYATT Candy <i>Future Record</i>
76	4	31	ALEXANDRA BURKE FEAT. PITBULL All Night Long <i>Syco Music</i>
77	9	32	YOUNG MONEY FEAT. LLOYD Bedrock <i>Cash Money</i>
78	16	50	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind <i>Fore Nation</i>
79	3	30	PROFESSOR GREEN FEAT. ED DREWETT I Need You Tonight <i>Virgin</i>
80	3	5	ALEXIS JORDAN Happiness <i>Columbia/Leslie/MemoStar/cca</i>
81	9	25	KELLY ROWLAND FEAT. DAVID GUETTA Commander <i>Universal</i>
82	1	17	ALEXANDRA BURKE/LAZA MORGAN Start Without You <i>Syco</i>
83	3	14	LABRINTH Let The Sunshine <i>Syco Music</i>
84	18	39	TRAIN Hey Soul Sister <i>Columbia</i>
85	6	35	ALEXANDRA BURKE Broken Heels <i>Syco Music</i>
86	9	41	THE SATURDAYS Ego <i>fascination/Coffin</i>
87	1	22	JLS The Club Is Alive <i>Epic</i>
88	6	24	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out <i>Interscope</i>
89	10	19	THE SATURDAYS FEAT. FLO RIDA Higher <i>fascination/Coffin</i>
90	4	6	OLIV MURS Thinking Of Me <i>Epic/Syco Music</i>
91	6	28	INNA Hot <i>3 Beat/A&W</i>
92	5	21	KELIS Acapella <i>Interscope</i>
93	23	46	FLORENCE + THE MACHINE Dog Days Are Over <i>Island</i>
94	6	36	EXAMPLE Won't Go Quietly <i>Data</i>
95	1	17	ROLL DEEP Green Light <i>Relentless/Virgin</i>
96	14	31	RIHANNA Te Amo <i>Def Jam</i>
97	9	27	SEAN KINGSTON & JUSTIN BIEBER Eenie Meenie <i>RCA</i>
98	4	8	MCFLY FEAT. TAIO CRUZ Shine A Light <i>Island/Ismp</i>
99	15	35	DAVID GUETTA FEAT. KID CUDI Memories <i>Fonitona/Virgin</i>
100	10	20	JAY-Z FEAT. MR HUDSON Young Forever <i>Fore Nation</i>

Peak refers to overall chart peak, *weeks on chart* to weeks in year 2010



ABOVE
Smash hits:
the year's top
five singles


Best-selling artists of 2010 Singles

This	Last	Artist	Sales
1	(31)	RIHANNA	2,496,982
2	(-)	GLEE CAST	2,022,338
3	(12)	EMINEM	1,907,371
4	(1)	LADY GAGA	1,832,358
5	(38)	KATY PERRY	1,758,853
6	(-)	TINIE TEMPAH	1,517,050
7	(2)	BLACK EYED PEAS	1,362,146
8	(-)	USHER	1,279,514
9	(-)	JASON DERULO	1,201,662
10	(-)	B.O.B.	1,195,859
11	(-)	ALICIA KEYS	1,161,007
12	(11)	CHERYL COLE	1,144,058
13	(-)	ELLIE GOULDING	1,085,996
14	(16)	JLS	1,079,928
15	(40)	FLORENCE + THE MACHINE	1,038,067
16	(14)	ALEXANDRA BURKE	1,021,996
17	(-)	PLAN B	992,817
18	(10)	DAVID GUETTA	931,608
19	(46)	TAIO CRUZ	839,671
20	(9)	KESHA	838,469
21	(-)	TIMBALAND	837,154
22	(-)	JUSTIN BIEBER	835,100
23	(35)	N-DUBZ	830,650
24	(-)	MATT CARDLE	814,997
25	(13)	THE SATURDAYS	790,660

This	Last	Artist	Sales
26	(-)	BRUNO MARS	782,108
27	(15)	JAY-Z	738,722
28	(18)	TAKE THAT	722,987
29	(-)	OWL CITY	722,940
30	(-)	EXAMPLE	707,722
31	(-)	IYAZ	703,617
32	(25)	PIXIE LOTT	684,747
33	(-)	THE WANTED	664,507
34	(39)	MICHAEL BUBLE	664,125
35	(-)	3OH!3	657,549
36	(-)	YOLANDA BE COOL VS D CUP	636,739
37	(17)	FLO RIDA	633,241
38	(-)	HELPING HAITI	627,895
39	(-)	CEE LO GREEN	612,276
40	(-)	ROLL DEEP	582,231
41	(3)	BEYONCE	579,353
42	(-)	OLIV MURS	577,488
43	(-)	ENRIQUE IGLESIAS	576,907
44	(6)	KINGS OF LEON	565,166
45	(-)	PROFESSOR GREEN	552,456
46	(-)	SCOUTING FOR GIRLS	545,810
47	(-)	SWEDISH HOUSE MAFIA	540,871
48	(-)	ELIZA DOOLITTLE	538,748
49	(4)	MICHAEL JACKSON	530,874
50	(-)	KYLIE MINOGUE	522,004

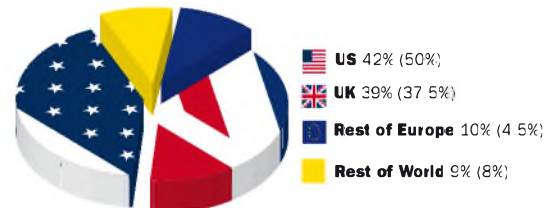
Total singles sales in 2010 (2009): 161,811,236 (152,749,077) (+5.93%). SOURCE: Sales data is drawn from Top 10,000 singles for 2010. Position in brackets indicates 2009 rankings. Sales are only credited to the primary artist on a release. Compiled by Alan Jones from OCC data.

Top 100 Chart positions by corporate group

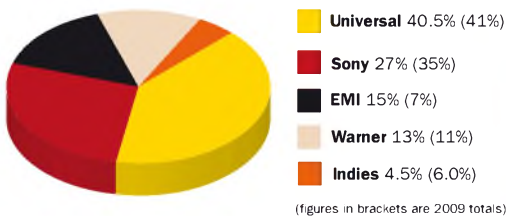


COMPANY	TOP 10	20	40	100
UNIVERSAL	4	7	16	40.5
SONY	2	4	7	27
WARNER	2	6	10	13
EMI	2	3	6	15
INDIES	0	0	1	4.5

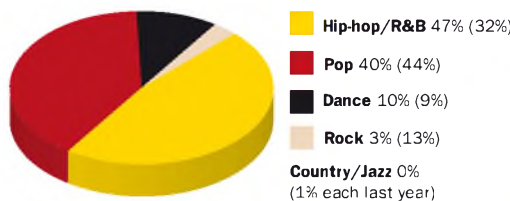
TOP 100 BY COUNTRY OF ORIGIN



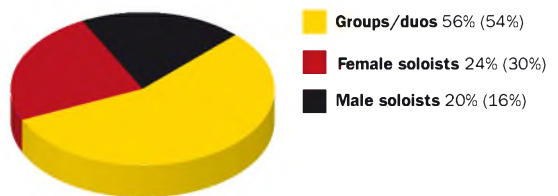
TOP 100 BY CORPORATE GROUP



TOP 100 BY GENRE



TOP 100 BY TYPE OF ARTIST



Charts 2010

PROGRESS/REGRESS

Take That proved to be the runaway winners in a year of mixed fortunes for the albums market in 2010



ABOVE
That's impressive: the reunited Take That sold 1.8m copies of Progress, the sole 2010-released artist album to break the 1m sales barrier

Analysis

By Alan Jones

AFTER SCORING THE NUMBER TWO ALBUMS of 2006 and 2008 with *Beautiful World* and *The Circus* respectively, Take That finally and decisively top the rankings for 2010 with their Robbie Williams reunion album *Progress* proving a worthy champion.

Selling 518,601 copies on its first week – a 21st century record – *Progress* soared to number one and stayed there for six weeks, selling 1,841,148 copies in 48 days before the year's end. With catalogue sales bringing the group's overall tally to 2,292,324, they were also the year's biggest-selling act, an honour previously achieved in 2008.

Progress outsold all of 2010's artist album releases by a margin of more than 1m copies. Its nearest challengers – and the only other albums to sell more than 1m copies in the year – were 2009 releases *Crazy Love* by Michael Buble (1,227,909 sales) and *The Fame* by Lady Gaga (1,051,909). Both also sold 1m units in 2009, when it was *The Fame* that was number two and *Crazy Love* at number three, positions reversed in the latest frame. They were among seven albums to remain in the Top 75 for the whole of 2010, alongside *Biffy Clyro's Only Revolution*, *Kings Of Leon's Only By The Night*, *Mumford & Son's Sigh No More*, *Paulo Nutini's Sunny Side Up* and *Pixie Lott's Turn It Up*.

Naturally, these albums contributed 52 weeks apiece to the artists' tally for the year but the act to spend most weeks on the chart was *Glee* Cast, whose dizzying release schedule brought them seven chart albums (five of them reaching the top five), sales of 1,106,781 and 95 weeks in

the Top 75 during 2010. *Paulo Nutini* (91 weeks) and *Michael Buble* (81) were their nearest challengers.

Among 2010 releases, *Rihanna's Loud* was *Progress's* closest rival, powering to sales of 839,608 in the last 48 days of the year, as *Only Girl (In The World)* then *What's My Name* revealed themselves to be smash hits. *Loud* has already eclipsed the sales of her 2009 album *Rated R*.

Susan Boyle, who topped the 2009 rankings with her debut album *I Dreamed A Dream*, ranks 13th with follow-up *The Gift*, which racked up sales of 556,933 in the last few weeks of the year.

For all the efforts of the above, album sales declined 7.01% year-on-year to 119,906,678 – their lowest level since 1997 and 26.60% below 2004's record of 163,405,658.

While *Take That* provided the year's zenith, *Christina Aguilera* furnished its nadir, with her *Bionic* album topping the list in June on sales of just 24,301 copies.

Finishing in 223rd position for the year with sales of 63,980 copies, it helped to keep the average sales of a number one album down to 87,528 for the year as a whole. That is below the 2000-2010 average of 101,780 and the lowest figure for any year in the 21st Century, replacing 2003, when the average was 88,413. The average weekly sale at number 75 in the chart was 2,979; this, too, was a 21st Century low, undercutting 2000's 3,022. The lowest sale to earn a chart placing last year came in week 36, when *Abba's Gold: Greatest Hits* achieved anchor position with just 1,808 sales.

Worryingly, only 134 artist albums sold more than 100,000 units last year, compared to 153 in 2009 and 167 in 2008

There were significantly fewer artist albums with sufficient appeal to chart than in recent years, with the number appearing in the Top 75 down sharply to 460 from 571 in 2009. More worryingly, only 134 artist albums sold more than 100,000 units, compared to 153 in 2009 and 167 in 2008.

Although CD sales were off 12.4% year-on-year, dipping to 98,545,373, downloads increased 30.61% to 21,023,066, increasing their share of the overall market from 12.48% to 17.53%. Vinyl remained niche, with overall sales of 236,988 earning it a share of just 0.19% (less than one sale in 500) but it increased sales for the fourth year in a row, reaching its highest level since 2006. *Jimi Hendrix's Valleys of Neptune* topped the vinyl countdown with sales of 3,076 copies. *Mumford & Son's Sigh No More* topped the download chart, with sales of 165,127 copies in the year, representing 23.23% of its total sales. Sales of 1,701,506 made *Progress* the runaway CD champ.

The Top 100 artist albums sold a combined 33,278,316 copies – 9.99% less than in 2009, a fact that suggests catalogue and uncharted albums weathered the downturn slightly better.

Universal has had more albums among the year's Top 100 than any other company every year thus far in the 21st Century – but not in 2010, as their tally of 32 (down from 40) was matched by Sony. Fellow majors EMI and Warner Music have stolen share from Universal, with the former improving from 7% to 13% and the latter from 16% to 19%, while indies' share falls from 5% to 4%.

Although rock music's share of the singles market has slumped, it remains a strong second to pop in the album sector, with a 27% share of the Top 100. Pop also drifted a little, from 46% to 44%, with urban (up from 10% to 16%) taking up the slack.

The compilation sector has suffered a bigger downturn than the artist album market in recent years, with the easy availability of downloads providing punters with a cheaper and more cost-effective way

of purchasing elusive tracks than springing for an entire album.

It was another tough year for compilations, with sales tumbling 10.69% to 22,386,403. That is 42.54% below the 38,958,903 compilations sold in the format's peak year of 2004. In the same period, artist album sales have fallen only 25.12%, from 124,446,753 to 93,195,170.

Only 28 compilations sold more than 100,000 copies in 2010, compared to 41 in 2009 and 53 in 2008. Providing the top three albums in the category, as is customary, *Now That's What I Call Music!* proved an honourable exception to the declining sales seen elsewhere, with its regular releases (*Now! 75*, *Now! 76* and *Now! 77*) drawing 2,571,941 sales – up 6.65% on their 2009 equivalents' total. *Now! 77* made the biggest contribution, selling 1,195,244 copies in the last seven weeks of the year.

2010 Compilations Albums Chart Top 5

This	Artist	Title / Label
1	VARIOUS	<i>Now That's What I Call Music!</i> 77 EMI/Virgin/UMTV
2	VARIOUS	<i>Now That's What I Call Music!</i> 76 EMI/Virgin/UMTV
3	VARIOUS	<i>Now That's What I Call Music!</i> 75 EMI/Virgin/UMTV
4	VARIOUS	<i>American Anthems</i> EMI TV/Sony Music
5	VARIOUS	<i>Pop Party 8</i> UMTV

Top 10 Highest weekly album sales

	SALES	SINGLE / ARTIST	DATE
1	453,426*	Progress TAKE THAT	27/11
2	350,328	Progress TAKE THAT	1/1/11
3	330,251	Progress TAKE THAT	25/12
4	248,933	Loud RIHANNA	1/1/11
5	208,219	Progress TAKE THAT	4/12
6	203,210	Progress TAKE THAT	18/12
7	193,548	Loud RIHANNA	25/12
8	183,298*	Come Around Sundown KINGS OF LEON	30/10
9	176,881	Progress TAKE THAT	11/12
10	165,030	Crazy Love MICHAEL BUBLE	1/1/11

* = first-week sales
Date shown is MW publication date (sales weeks ends seven days earlier)

1999-2009 Best-selling albums

YEAR	SINGLE / ARTIST	SALES
2000	1 THE BEATLES	1,850,101
2001	No Angel DIDO	1,920,167
2002	Escapology ROBBIE WILLIAMS	1,410,931
2003	Life For Rent DIDO	2,168,302
2004	Scissor Sisters SCISSOR SISTERS	1,594,259
2005	Back To Bedlam JAMES BLUNT	2,367,758
2006	Eyes Open SNOW PATROL	1,514,554
2007	Back To Black AMY WINEHOUSE	1,883,897*
2008	Rockferry DUFFY	1,684,944
2009	I Dreamed A Dream SUSAN BOYLE	1,632,732
2010	Progress TAKE THAT	1,841,148

* = Back To Black also sold 265,327 copies of its deluxe edition



ABOVE
Kings Of Leon and the *Now!* series remained reliably strong sellers in 2010

The 2010 Official UK Artist Albums Chart Top 100

Chart	This Peak	Wks	Artist / Title / Label
1	1	2	TAKE THAT Progress Polydor
2	2	52	MICHAEL BUBLE Crazy Love Reprise
3	1	52	LADY GAGA The Fame Interscope
4	1	7	RIHANNA Loud Def Jam
5	1	38	PLAN B The Defamation Of Strickland Banks 679/Atlantic
6	1	52	PAOLO NUTINI Sunny Side Up Atlantic
7	1	52	ALICIA KEYS The Element Of Freedom J
8	1	52	FLORENCE + THE MACHINE Lungs Island
9	1	28	EMINEM Recovery Interscope
10	3	52	MUMFORD & SONS Sing No More Great American Roadband
11	1	11	KINGS OF LEON Come Around Sundown Hand Me Down
12	3	50	JUSTIN BIEBER My World Def Jam
13	1	8	SUSAN BOYLE The Gift Syco Music
14	1	12	ROBBIE WILLIAMS In And Out Of Consciousness... Virgin
15	1	18	KATY PERRY Teenage Dream Virgin
16	2	9	BON JOVI Greatest Hits Mercury
17	7	52	PIXIE LOTT Turn It Up Mercury
18	2	6	JLS Outta This World Epic
19	1	16	SCRIPT Science & Faith Parlophone
20	2	5	OLLY MURS Ollly Murs Epic/Syco Music
21	1	9	CHERYL COLE Massy Little Raindrops Polydor
22	1	50	GLEE CAST Glee - The Music - Season One - Vol 1 Epic
23	3	52	BLACK EYED PEAS The E.N.D. Interscope
24	1	44	ELLIE GOULDING Lights Polydor
25	1	31	BOYZONE Brother Polydor
26	3	52	BIFFY CLYRO Only Revolutions Vuh Fibur
27	2	52	ANDRE RIEU Forever Vienna Decca
28	9	52	RIHANNA Rated R Def Jam
29	1	13	TINIE TEMPAAH Disc-Overy Parlophone
30	4	7	ANDRE RIEU & J STRAUSS ORCH Moonlight Serenade Decca
31	11	52	KINGS OF LEON Only By The Night Hand Me Down
32	5	7	PINK Greatest Hits... So Far!!! LaFace
33	8	52	JLS JLS Epic
34	3	6	WESTLIFE Gravity Syco Music
35	12	51	CHERYL COLE 3 Words Fascination

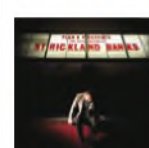
36	3	9	RUMER Seasons Of My Soul Atlantic
37	3	52	THE XX XX Young Turks
38	1	28	OASIS Time Flies - 1994-2009 Big Brother
39	1	37	AC/DC Iron Man 2 (OST) Columbia
40	2	43	GORILLAZ Plastic Beach Parlophone
41	4	10	THE WANTED The Wanted Ceffen
42	13	52	PALOMA FAITH Do You Want The Truth Or Something... Epic
43	18	50	ALEXANDRA BURKE Overcome Syco Music
44	3	25	ELIZA DOOLITTLE Eliza Doolittle Parlophone
45	1	26	KYLIE MINOGUE Aphrodite Parlophone
46	8	5	BLACK EYED PEAS The Beginning Interscope
47	2	49	GLEE CAST Glee - The Music - Season One - Vol 2 Epic
48	15	50	BEYONCÉ I Am...Sasha Fierce Columbia
49	8	44	JASON DERULO Jason Derulo Warner Bro.
50	5	9	ROD STEWART Fly Me To The Moon - American Songbook 51
51	8	10	BARBRA STREISAND The Ultimate Collection Legacy
52	4	43	SUSAN BOYLE I Dreamed A Dream Syco Music
53	1	16	PHIL COLLINS Going Back Atlantic
54	10	52	MUSE The Resistance Hellium 3/Warner Bros
55	1	17	BRANDON FLOWERS Flamingo Vertigo
56	1	31	PENDULUM Immersion Warner Bro.
57	1	22	ARCADE FIRE The Suburbs Sonovox
58	2	36	SCOUTING FOR GIRLS Everybody Wants To Be On TV Epic
59	4	3	MICHAEL JACKSON Michael Sony Music
60	7	5	N-DUBZ Love Live Life A&M/Wislane
61	4	43	AMY MACDONALD A Curious Thing Mercury
62	2	36	USHER Raymond V Raymond LaFace
63	4	8	JAMES BLUNT Some Kind Of Trouble Atlantic/CeFare
64	3	45	VAMPIRE WEEKEND Contra XL Recordings
65	28	45	PAOLO NUTINI These Streets Atlantic
66	16	52	FLEETWOOD MAC The Very Best Of W&M
67	12	52	SNOW PATROL Up To Now Fiction
68	10	45	DAVID GUETTA One Love Fontaine/Virgin
69	16	7	ANNIE LENNOX A Christmas Cornucopia Island
70	18	46	KASABIAN West Ryder Pauper Lunatic Asylum Columbia

71	34	52	FOO FIGHTERS Greatest Hits FCA
72	15	51	30 SECONDS TO MARS This Is War Virgin
73	41	52	ROD STEWART Some Guys Have All The Luck Warner Bro.
74	16	41	LILY ALLEN It's Not Me, It's You Regal Recordings
75	3	32	GLEE CAST Glee - The Music - Vol 3 - Showstoppers Epic
76	16	38	MICHAEL JACKSON Number Ones Epic
77	6	11	THE BEATLES 1962-1966 EMI
78	4	11	THE BEATLES 1967-1970 EMI
79	6	32	AVIN & THE CHIPMUNKS The Squeakquel Rhino
80	10	10	THE SOLDIERS Letters Home Rhino
81	2	30	PAUL WELLER Wake Up The Nation Island
82	5	9	DUFFY Endlessly ABX
83	14	7	RUSSELL WATSON The Platinum Collection Decca
84	8	44	KESHA Animal FCA
85	28	34	ADELE 19 XL Recordings
86	13	41	DIZZEE RASCAL Tongue N'cheek Ciffce Stark
87	5	40	MARINA & THE DIAMONDS The Family Jewels Eps
88	25	46	TAKE THAT Never Forget - The Ultimate Collection FCA
89	13	6	RUSSELL WATSON La Voce Epic
90	31	52	ABBA Gold - Greatest Hits Polar
91	10	25	JAY-Z The Blackprint 3 For Nation
92	35	52	WHITNEY HOUSTON The Ultimate Collection Arista
93	3	20	THE SATURDAYS Headlines Fascination/Ceffen
94	31	52	MICHAEL BUBLE Call Me Irresponsible Regency
95	8	23	ROBBIE WILLIAMS Reality Killed The Video Star Virgin
96	15	47	KATY PERRY One Of The Boys Virgin
97	3	16	ROBERT PLANT Band Of Joy Decca
98	2	20	SCISSOR SISTERS Night Work Polydor
99	25	52	PARAMORE Brand New Eyes Fueled By Ramen
100	12	22	JOURNEY Greatest Hits Columbia

Chart based on sales of the Top 10,000 artist albums
 'Peak' refers to overall chart peak, 'weeks on chart' to weeks spent in Top 200



Official Charts Company 2010
 Covers period Week 1-52, 2010



ABOVE
 Top five albums

TOTAL ALBUM SALES, 2010:
 119,906,678
 (2009: 128,946,805)
-7.01%

ARTIST ALBUM SALES, 2010:
 93,195,170
 (2009: 100,538,483)
-7.30%

COMPILATION ALBUM SALES, 2010:
 22,386,403
 (2009: 25,065,942)
-10.69%

Remaining
 4,325,105
 album sales were 'unmatched' (unidentified)

Best-selling artists of 2010 Albums

This	Last	Artist / Units	Units
1	5	TAKE THAT	2,292,324
2	23	MICHAEL BUBLE	1,729,544
3	37	RIHANNA	1,323,325
4	4	KINGS OF LEON	1,204,284
5	6	LADY GAGA	1,170,862
6	-	GLEE CAST	1,106,781
7	26	EMINEM	978,079
8	8	PAOLO NUTINI	968,624
9	-	ALICIA KEYS	915,279
10	-	PLAN B	865,306
11	-	ANDRE RIEU	830,151
12	9	JLS	824,030
13	10	ROBBIE WILLIAMS	814,790
14	2	SUSAN BOYLE	785,076
15	33	FLORENCE + THE MACHINE	753,852
16	1	MICHAEL JACKSON	753,390
17	25	CHERYL COLE	732,477
18	7	BLACK EYED PEAS	731,682
19	-	MUMFORD & SONS	713,306
20	-	BON JOVI	692,613
21	-	KATY PERRY	692,197
22	18	THE BEATLES	640,542
23	-	THE SCRIPT	616,287
24	-	AC/DC	589,032
25	21	ROD STEWART	584,227

This	Last	Artist / Units	Units
26	-	JUSTIN BIEBER	568,798
27	20	PINK	560,181
28	-	BOYZONE	494,716
29	-	PIXIE LOTT	493,959
30	27	WESTLIFE	476,437
31	15	MUSE	470,459
32	-	BIFFY CLYRO	466,889
33	-	OLLY MURS	443,053
34	35	N-DUBZ	410,010
35	-	OASIS	402,511
36	-	RUSSELL WATSON	392,530
37	-	ELLIE GOULDING	392,037
38	-	TINIE TEMPAAH	369,818
39	-	GORILLAZ	368,503
40	-	ELVIS PRESLEY	365,344
41	30	BRUCE SPRINGSTEEN	338,162
42	-	THE ROLLING STONES	328,385
43	-	PHIL COLLINS	319,130
44	-	KYLIE MINOGUE	312,080
45	43	FLEETWOOD MAC	310,841
46	23	KASABIAN	309,657
47	-	SCOUTING FOR GIRLS	308,962
48	-	THE XX	301,516
49	-	RUMER	299,830
50	-	PENDULUM	296,429

SOURCE: Sales data is drawn from Top 10,000 singles for 2010. Position in brackets indicates 2009 rankings.
 Sales are only credited to the primary artist on a release. Compiled by Alan Jones from OCC data.

TOP 100 BY CORPORATE GROUP



Universal 32% (40%)
 Sony 32% (32%)
 Warner 19% (16%)
 EMI 13% (7%)
 Indies 4% (5%)

(figures in brackets are 2009 totals)

TOP 100 BY GENRE



Pop 44% (46%)
 Rock 27% (28%)
 Hip hop/R&B 16% (10%)
 MOR 7% (7%)
 Classical 2% (3%)
 Jazz 2% (1%)
 Dance 1% (3%)
 Folk 1% (0%)
 Country/Blues 0% (1% each last year)

Top 100 Chart positions by corporate group

COMPANY	TOP 10	20	40	100
UNIVERSAL	6	9	17	32
SONY	1	6	13	32
EMI	0	2	4	13
WARNER	3	3	5	19
INDIES	0	0	1	4

TOP 100 BY COUNTRY OF ORIGIN



UK 53.5% (52.5%)
 US 31.5% (34.5%)
 Rest of World 8% (4%)
 Rest of Europe 7% (9%)

TOP 100 BY TYPE OF ARTIST



Groups/duos 43% (43%)
 Female soloists 29% (25%)
 Male soloists 28% (32%)



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DIGITAL WATCH

Music Ally takes a look at the trends and services that look set to dominate digital music delivery in 2011

2011 preview

WITH EVERY NEW YEAR comes a fresh chance for the industry to make a fool of itself by predicting the key trends of the next 12 months – Music Ally has been valiantly predicting a Yellow Submarine-branded iPod since 2006, for example. But looking back over the past year does offer some clues as to what 2011 may hold for the ever-changing music industry.

1: DOOM AND HYPE IN EQUAL MEASURE

The debate about the health of the music industry in 2010 was confused and polarised. Piracy remained a dominant theme in discussions about the digital future, and yet digital sales records were being smashed, and overall industry revenues – as opposed to pure recorded music revenues – rose in the UK.

The pronouncements of BPI chief executive Geoff Taylor epitomised this fluctuating mood, hailing new digital developments while making dire predictions of industry doom at the hands of online theft. Don't expect 2011 to be any different on either front. The truth? Digital sales will continue to grow, but slower than the industry hopes. And with the Digital Economy Act stalled, the long-promised piracy crackdown remains, well, long-promised.

2: ISPs TRY TO FIND THE WINNING FORMULA

It is no secret that rights holders would like more ISPs to launch their own music services and promote them aggressively to customers. Yet what form should these services take? DRM-free unlimited downloads appear to be a non-starter judging by Virgin Media's experience and there is still nervousness about purely ad-supported unlimited streaming.

Sky Songs' subscription-based mix of streaming and bundled downloads failed to soar, but there are high hopes for a service using a similar model, Eircom's MusicHub, which launched late last year with the potentially crucial difference that broadband customers get the streaming element for free. This year we also expect Spotify to sign its first ISP deal in the UK, although it will face competition from Aspiro's WiMP platform.

3: MOBILE APPS FACE THE ROI QUESTION

In 2010 every artist had to have their own mobile app, usually on the iPhone. There were some truly innovative apps, too, going beyond pure promotional tools with community and creativity features. However, there was relatively little debate around whether these apps were paying their way by delivering a return on their often-significant investment.

This year we expect a harder-edged attitude from labels and music marketers as they use data collated over the last couple of years to refine their app strategies. That is good news for Mobile Roadie, which has gone beyond its initial template-based approach and been rewarded with the business of major artists such as Take That. But 2011 will also see more thought put into life beyond iPhone, both with native apps for Android, BlackBerry and Nokia phones and with mobile websites.

4: CLOUDS ON THE SKYLINE

The Cloud was talked about a lot last year, but 2011 will see several key questions around cloud-based music services answered as well as herald the launch of some major offerings. Pending any appeal, the EMI/MP3tunes lawsuit in the US could clarify what

licensing is required for cloud storage/streaming services. The strategies of Apple and Google among others will hinge upon it.

However, pretty much every consumer electronics brand will roll out its cloud media strategy this year. Sony got in early with its Music Unlimited powered by Qriocity service at the tail end of 2010, but look out for acquisitions such as Motorola's recent purchase of ZumoDrive creator Zectra as other companies line up their cloud plans.

5: SPOTIFY TO BE BORN IN THE USA

Forget the carping from US blogs such as TechCrunch: Spotify WILL launch in the US this year. The only question is whether its free ad-supported tier will make it across the Atlantic. We say ad-supported, but it is possible that there are other commercial partnerships to be struck Stateside that would give rights holders confidence in Spotify Free – an Eircom-style telco partnership, for example.

Even so, Spotify US will be a big deal, bringing it head-to-head for the first time with fellow streaming success story Pandora, not to mention startups such as Rdio and Thumbplay Music. Pandora and Spotify are very different services and there is room for both, but the contrast could at least be the spur for Spotify to boot up its own personalised radio/recommendations features, much as we7 has done in the UK.

6: CONNECTED TV AND CARS WILL BE BIG

Companies such as Spotify and Pandora have made mobile music sexy again, albeit through streaming/caching rather than downloading/purchasing. But this year we expect to see announcements around music on two other device categories: TVs and cars.

If you buy a decent new flatscreen TV this year, chances are it will have connectivity out of the box. Music apps will be to the fore, with an intriguing question of whether audio services such as those named above will lose their appeal when pitted against the video-focused Vevo and YouTube. Meanwhile, cars will be the another big platform for apps, initially through smartphone docks but ultimately – and this may be beyond 2011 – within the dashboard itself.

7: SOCIAL MUSIC TO CONTINUE ITS RISE

It is unthinkable that anyone would launch a new music service in 2011 without social features plumed in from the start. Last year saw key existing music services and stores bolt social on with the help of Facebook and Twitter; in 2011 Apple will improve its Ping social network as rivals look for deeper integration with Facebook.

There may also be a new breed of startups along the lines of Music WithMe which are built around social music sharing rather than bolting it on. No chance of



overthrowing the incumbents? Maybe not. But look what happened in the games industry, where social games publisher Zynga is now valued higher than Electronic Arts by some analysts.

8: ALL EYES ON EUROPEAN ANTI-PIRACY EFFORTS

As governments around the world tackle online piracy, Europe will continue to be the centre of attention. How will the UK's Digital Economy Act fare in its judicial review? Will the French copyright law Hadopi be a success? And can the Spanish Government even get its planned legislation through, let alone start making a dent in piracy levels there?

Governments which still mull their own approach will follow these three markets carefully. A safe prediction is that the global game of whack-a-pirate will continue, focused as it was in 2010 on key torrent sites rather than individual consumers.

9: MORE STARTUP INNOVATION AHEAD

One reason for optimism is the continued flow of interesting and innovative startups with music at their core, even if they are not focused on the distribution or consumption of music itself.

Services such as RootMusic, SmashCut, GetGlue, LoKast, Shuffler.fm, Aweditorium, SongHi, Guguch and more stood out for us, while we will be keeping a keen eye on Beyond Oblivion, Inensu and Popyoular in 2011, to name but three. Meanwhile, this month will also see the MidemNet Lab event widen to 30 startups showcasing their wares.

Crucial this year will be the various initiatives bringing these startups together with rights holders and artists, including IC tomorrow, the BPI's Innovation Panel and events such as Music 4.5 and Connected Creativity.

10: APPLE TO LAUNCH A YELLOW SUBMAR...

This start-of-year predictions game is a marathon, not a sprint, remember...

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Key releases

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

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

Out this week

Singles

- **30 Seconds To Mars** Hurricane (Virgin)
Previous single (chart peak): Closer To The Edge (44)
- **The Beach Girls** Scratch (Rock Mafia/Absolute)
Debut single
- **Alex Clare** Up All Night (Island)
Debut single
- **Jodie Connor feat. Wiley** Now Or Never (Interscope)
Debut single
- **Emma's Imagination** This Day (Polydor)
Previous single: Focus (7)
- **Grouplove** COLOURS (Canvasback/Atlantic)
Debut single
- **Kelis** Brave (Interscope)
Previous single: Scream (did not chart)
- **Bruno Mars** Grenade (Elektra/Atlantic)
Previous single: Just The Way You Are (Amazing) (1)
- **My Chemical Romance** Sing (Reprise/43)
Previous single: Na Na Na (Na Na Na Na Na Na Na Na Na) (31)
- **Jamie Woon** Lady Luck (Candent Songs)
Previous single: Night Air (67)

Albums



- **Aloe Blacc** Good Things (Epic)
Previous album (first-week sales/total sales): Shine Through (n/a)
- **British Sea Power** Valhalla Dancehall (Rough Trade)
Previous album: Man Of Aran (110/9,058)
- **Emma's Imagination** Stand Still (Polydor/Future)
Debut album
- **Keri Hilson** No Boys Allowed (Interscope)
Previous album: In A Perfect World (370/72,074)

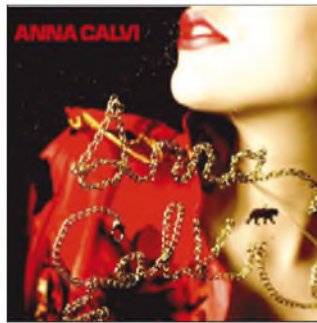
Out next week

Singles

- **Adele** Rolling In The Deep (XL)
- **Anberlin** Impossible (Island)
- **Richard Ashcroft** This Thing Called Life (Parlophone)
- **Kaci Battaglia feat. Ludacris** Body Shots (Warner Brothers)
- **Cloud Nothings** Should Have (Wichita)
- **D.R.U.G.S.** If You Think This Song Is About You, It Probably Is (Decaydance/Sire)
- **Deepgroove** Kaleidoscopes (Veryverywrongindeed)
- **Darwin Deez** Bad Day (Lucky Number)
- **Diddy: Dirty Money feat. Skylar Grey** Coming Home (Interscope)
- **Edei** Loved (Alma)

- **Scarlette Fever** Crash And Burn (Starfish)
- **Encore** Make Your Mind Up (Island)
- **Everything Everything** Photoshop Handsome (Geffen)
- **Jonny** Candyfloss (Alsatian)
- **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 (Goin' In Circles) (J)
- **Tinchy Stryder feat. Bridget Kelly** Take The World (4th & Broadway)
- **Wretch 32** Traktor (MoS/Levels Recordings)

Albums



- **Anna Calvi** Anna Calvi (Domino)
“Calvi may have appeared on numerous tips lists for 2011 – including the BBC Sound of 2011 longlist and we7's New for 2011 choices – but she remains a fairly eccentric artist, one who names the likes of Messiaen, Ravel and Debussy as interests, alongside opera and West African music. In other words, she is far from the rock classicism of Mona or Jessie J's amusingly irreverent pop. Her voice, for one, is a very distinctive beast, full of drama, poise and technique, while Mally Harpaz's guitar flits from skeletal to screeching at the drop of a hat. All this doesn't make Calvi a particularly easy sell: there are no easy-on-the-ear three-minute singles here (although No More Words probably gets nearest) and opening track Rider To The Sea features little more than echoing guitar and rolling percussion. Nevertheless, given time, Calvi's music seeps into the skin of the attentive listener and with the right specialist support one can see her making an impact much as Nick Cave and The Bad Seeds, PJ Harvey or even Wild Beasts before her have done.”

www.musicweek.com/reviews

- **The Decemberists** The King Is Dead (Rough Trade)
- **Elysium** III (Island)
- **Fujiya & Miyagi** Ventriloquizing (Full Time Hobby)
- **Pearl Jam** Live On Ten Legs (Island)
- **Scarlette Fever** Medication Time (Starfish)
- **Various** 127 Hours (OST) (Polydor)
- **White Lies** Ritual (Fiction)

January 24

Singles

- **Beady Eye** The Roller (Beady Eye)
- **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)
- **Rumer** Am I Forgiveness (Atlantic)
- **Tinchy Stryder feat. Melanie Fiona** Let It Rain (4th & Broadway)
- **Teddy Thompson** Looking For A Girl (Blue Thumb/UCI)
- **The Vaccines** Post Break-Up Sex (Columbia)
- **The Wombats** Techno Fan (4th Floor)

Albums

- **Adele** 21 (XL)
- **Cloud Nothings** Cloud Nothings (Wichita)
- **Cold War Kids** Mine Is Yours (Downtown/Cooperative V.)
- **Diddy: Dirty Money** Last Train To Paris (Interscope)
- **Elysium** Rock Diva (Island)
- **Funeral Party** The Golden Age Of Knowhere (Jive)
- **Iron & Wine** Kiss Each Other Clean (4AD)
- **Wanda Jackson** The Party Ain't Over (Nonesuch)
- **The Joy Formidable** The Big Roar (Canvasback/Atlantic)
- **Bruno Mars** Doo Wops & Hooligans (Elektra/Atlantic)
- **T.I.** No Mercy (Atlantic/Grand Hustle)
No Mercy is released in the wake of T.I.'s latest single Get Back Up and is the follow-up to the gold-awarded Paper Gold. The album also boasts collaborations with Eminem, Christina Aguilera, Kayne West, Scarface and Pharell Williams.

January 31

Singles

- **B.O.B** I'll Be In The Sky (Rebel Rock Ent/Atlantic/Grand Hustle)
- **Christian TV** When She Turns 18 (Mercury)
- **Enrique Iglesias** Tonight (Interscope)
- **Elton John & Leon Russell** When Love Is Dying (Mercury)
- **Loick Essien & N-Dubz** Stuttering (RCA)
- **David Lynch** Good Day Today/I Know (Sunday Best)
- **Nelly feat. Akon & T Pain** Move That Body (Island)
- **Neon Trees** Animal (Mercury)
- **Port Isaac's Fisherman's Friends** Winter Winds (Island)
- **Talay Riley** Sergeant Smash (Jive)
- **The Streets** Going Through Hell (679/Atlantic)
- **True Tiger feat. Professor Green** In The Air (Virgin)



- **Yasin** On My Own (Levels/MoS)
The first single proper from DJ-turned-recording artist Yasin is already enjoying support from Radio 1, with spot plays from Zane Lowe and a Maida Vale live session for MistaJam already under her belt. On My Own precedes her as-yet-untitled debut album which is scheduled for a summer release and boasts production from Diplo and The Smeezingtons.

Albums

- **Aggro Santos** Aggro Santos.com (Future)
- **Eva Cassidy** Simply Eva (Blix Street)

- **Chase & Status** No More Idols (Mercury)
- **Esben And The Witch** Violet Cries (Metedor)
- **Good Charlotte** Greatest Hits (Sony)



- **Hercules & Love Affair** Blue Songs (Moshi Moshi)
- **Men** Talk About Body (Columbia)
- **Port Isaac's Fisherman's Friends** Port Isaac's Fisherman's Friends (Special Edition) (Island)
- **Regina Spektor** Live In London (Sire)

February 7

Singles

- **Taio Cruz feat. Kylie Minogue** Higher (4th & Erce/4way)
- **Wynter Gordon** Dirty Talk (Atlantic)
- **Grouplove** Grouplove EP (Canvasback/Atlantic)
- **I Blame Coco** Turn Your Back On Love (Island)
- **Kerri Chandler & Christopher McCray** Heaven (Madhouse)
- **Sad Day For Puppets** Sorrow, Sorrow (Sonic Cathedral)
- **Emeli Sande** Kill The Boy (Virgin)
- **Sea Of Bees** Wizard (Heavenly)
- **Sugarland** Incredible Machine (Ceece)
- **Visions Of Trees** Sometimes It Kills/No Flag (Moshi Moshi)
- **Wintersleep** Preservation/Trace Decay (One Four Seven)

Albums

- **[Dweeb]** Feels Like Dynamite (Fierce)

THE PANEL

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



CALEB LANCER (LAST BROADCAST)
Alex Monk: The Safety Machine (Smeraldina-Rima)
Creating hypnotically intense music comes naturally to Monk and this record brings together an array of textures and brooding melodies to impressive effect. The Safety Machine shows a real sense of direction and is sure to please fans of Grouper or even Fever Ray.



MARTIN HUDSON (CLASSIC ROCK SOCIETY)
Ashley Noot: Throwing Away Your Love Songs (Johnny Boy)
Texan Noot is the quintessential blonde more often associated with pop music. But while she has a pop edge there is rocky material and hints of Americana here. Her catchy voice and songs of quality could hook a cross-section of music lovers.



JIM SHARPLES (BIG CHEESE)
Innerpartysystem: American Trash (Red Bull)
Returning with a new label, Pennsylvanians Innerpartysystem are back, combining the sweat-soaked danceability of clubland with a DIY punk attitude. Mixing hard beats with pop sensibilities on this latest single, the band take electronic music and wrap it around pop songs. Mission accomplished.



SIAN ROWE (ABEANO)
Cults: Go Outside (In the Name Of/Columbia)
Last year's fascination with faceless artists should come to a crashing end as New York's Cults finally release Go Outside. A fitting track for their unveiling, this is part Sixties sweetness and part morbid obsession, with the cracking voice of Jim Jones signalling its beginning. Most of all, it is just glorious pop.

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

- **Asian Dub Foundation** A History Of Now (Cooking Vinyl)
- **Travis Barker** Give The Drummer Some (Island)



- **James Blake** James Blake (Atlas/A&M)

“He may have finished second in the BBC's Sound Of 2011 poll last week and recently aligned himself to the major-label clout of A&M, but don't be fooled into thinking James Blake has toned down the sonic eccentricities that made him such hot property in 2010. This debut album sees Blake's soulful vocals welded onto his sparse, echoing post-dubstep template, helping to create a beautifully balanced album of haunting, after-hours soundscapes. But within the crackles, pops and wobbles are some spellbinding tracks with hints of commercial potential, such as his cover of Feist's *Limit To Your Love* and the similarly touching next single *The Wilhelm Scream*.”

www.musicweek.com/reviews

- **Bob Geldof** How To Compose Popular Songs That Sell (Mercury)
- **Brad Mehldau Trio** Live (Nonesuch)
- **Sea Of Bees** Song For The Ravens (Heavenly)
- **The Streets** Computers And Blues (679/Atlantic)
- **Teddy Thompson** Bella (Verve/Ulmtv)
- **Versaemerge** Fixed At Zero (Fueled By Ramen/Atlantic)
- **The Wombats** Proudly Present... This Modern Glitch (14th Floor)

February 14

Singles

- **Asa** Be My Man (Dramatico)

- **Sara Bareilles** King Of Anything (Columbia)
- **Diagram Of The Heart** If I Were You (Deconstruction)
- **Duffy** Keeping My Baby (A&M)
- **Caro Emerald** A Night Like This (Dramatico)
- **Encore** Wind Up (Island)
- **Kelly Erez** This Is Me EP (Definition)
- **Frankie & The Heartstrings** Hunger (Popsex/Wichita)
- **Lykke Li** I Follow Rivers (LI/Atlantic)
- **Men Who Am I** To Feel So Free (Columbia)
- **Lauren Pritchard** Stuck (Spit Milk/Island)
- **Gruff Rhys** Hotel Shampoo (Turnstile)
- **You Me At Six feat. Chiddy Bang** Rescue Me (Virgin)
- **Yuck** Holing Out (Pharmacy/Mercury)

Albums

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

February 21

Singles

- **Brandon Flowers** Jilted Lovers & Broken Hearts (Vertigo)
- **Cockbull Kid** Hold On To Your Misery (Island/Moshi Moshi)
- **Duncan Townsend** Painted Like A Picture (Dramatico)
- **Far East Movement** Rocketeer (Interscope)
- **Good Charlotte** Last Night (Walt Disney/Emi)
- **Alexis Jordan** Good Girl (Starroc/Rocnation/Columbia)
- **Clare Maguire** The Last Dance (Polydor)
- **Mr Little Jeans** Rescue Song (Neon Gold)
- **Katy Perry** Peacock (Virgin)
- **The Sound Of Arrows** Nova (Polydor)

- **Taylor Swift** Back To December (Mercury)
- **Kanye West** All Of The Lights (Roc-A-Fella/Def Jam)

Albums

- **Sara Bareilles** Kaleidoscope Heart (Columbia)
- **D.R.U.G.S.** D.R.U.G.S. (Decaydance/Sire)



- **Frankie & The Heartstrings** Hunger (Popsex/Wichita)
- **Gil Scott-Heron And Jamie xx** We're New Here (Young Turks)
- **The Low Anthem** Smart Flesh (Bella Union)
- **Neon Trees** Habits (Mercury)
- **Jay Sean** Freeze Time (Cash Money/Island)
- **Yuck** Yuck (Pharmacy/Mercury)

February 28

Singles

- **James Blake** The Wilhelm Scream (Polydor)
- **Brother** Darling Buds Of May (Polydor)
- **Crystal Fighters** At Home (Zirkulo)
- **Eliza Doolittle** Mr Medicine (Parlophone)
- **Hurts** Sunday (Major Label/RCA)
- **The Japanese Popstars** Song For Lisa (Virgin)
- **Miles Kane** Come Closer (Columbia)
- **Maverick Sabre** Look What I Done (Mercury)
- **Mona** Teenager (Island)

- **Morning Parade** A&E (Parlophone)
- **Noah & The Whale** Life Goes On (Mercury)
- **Katy Perry** E.T. (Virgin)
- **Sick Puppies** Maybe (Virgin)

Albums

- **Beady Eye** Different Gear, Still Speeding (Big Brother)
- **Far East Movement** Free Wired (Polydor)
- **Linkin Park** Burning In The Skies (Warner Brothers)
- **Lykke Li** Wounded Rhymes (LI/Atlantic)

“In the two-and-a-half years since her debut release *Youth Novels*, Lykke Li has grown and matured as an artist, eschewing heart-on-the-sleeve pop for a darker sound. Heavy bass drums, sombre marching beats and monotone choruses are interwoven with off-kilter African rhythms, ringing Hammond organs and ridiculously catchy hooks. Produced by Björn Yttling, Li's image has undertaken a distinct u-turn on *Wounded Rhymes*, with the Swedish singer transforming herself from a featherlight soul into a powerful force.”

www.musicweek.com/reviews

- **Clare Maguire** Light After Dark (Polydor)
- **Jessica Lea Mayfield** Tell Me (Nonesuch)
- **Mike Posner** 31 Minutes To Takeoff (U)

March 7

Albums

- **The Japanese Popstars** Control Your Allegiance (Virgin)
- **Adam Keshner** Challenging Nature (Disque Primeur)
- **Lanu** Her 12 Faces (Tru Thoughts)
- **Avril Lavigne** Goodbye Lullaby (Columbia)
- **Bob Marley** Live Forever (Island)
- **Noah & The Whale** Last Night On Earth (Mercury)
- **Primal Scream** Screamedelica - Remastered (Sony CMG)
- **R.E.M.** Collapse Into Now (Warner Bros)

The campaign for R.E.M.'s new album is finally getting under way, with upfront media listening sessions planned for the coming week. The 12-track set was produced by Jacknife Lee, who also worked with the band on their acclaimed *Accelerate* album.

- **Sick Puppies** Tripolar (Virgin)
- **Those Dancing Days** Daydreams And Nightmares (Wichita)
- **Kurt Vile** Smoke Ring For My Halo (Metacdr)

March 14 & beyond

Albums

- **Dionne Bromfield** Ibc (Nonesuch) (2/8/11)
 - **The Hoosiers** Bumpy Ride (24-7/RA) (4/1/11)
 - **Kassidy** Hope Street (Mercury) (2/8/11)
 - **Metronomy** The English Riviera (Meshi Meshi) (April 1/11)
- The campaign for Metronomy's third album gets underway with the release of free download track *She Wants* on January 31 and will be preceded by a run of UK dates commencing at the Deaf Institute in Manchester on January 15. The duo have announced a second headline live run which commences in Nottingham on April 14. *The English Riviera* is the follow-up to 2009's critically acclaimed *Nights Out* album.
- **The Pierces** You And I (Polydcr) (4/1/11)
 - **The Vaccines** What Did You Expect From The Vaccines? (Columbia) (2011)
 - **The View** The Best Lasts Forever (9/5) (4/1/11)



- **Jamie Woon** Mirrorwriting (Cadent Songs) (4/1)

SINGLE OF THE WEEK

Bruno Mars Grenade (Elektra/Atlantic)



Grenade marks a strong start to the new year for this hit songwriter and solo artist in ascent. The second single from Mars's forthcoming debut album *Doo-Wops & Hooligans*, Grenades is the follow-up to his debut single and number one hit *Just The Way You Are* (Amazing), so expectations are high. Currently B-listed at Radio 1, Grenade is a faultlessly structured and slick slice of emotional, commercial pop with real international appeal. His knack for writing a strong melody is plain to see, with smooth verses giving way to a soaring chorus that tugs firmly on the heartstrings. The single's release comes in the wake of the US star's multiple Grammy nominations. A true global smash.

ALBUM OF THE WEEK

British Sea Power Valhalla Dancehall (Rough Trade)



If 2011 is to witness the resurgence of guitar bands then British Sea Power are already waving the flag for younger upstarts to rally around. Album proper number four is a bold statement from a band content to refine their well-practised formula rather than rip it up entirely in a fit of reinvention. And so Valhalla Dancehall arrives with its typically oddball influences encompassing *The Omen* trilogy, crazy golf, Sussex meteors and episodes of *Heartbeat*. *Brash* opener *Who's In Control?* and the laconic first single *Living Is So Easy* are standout tracks while the electronic flirtations hinted at on last year's *Zeus* EP are largely kept in the background. Quieter in patches than previous BSP works, it is nonetheless 2011's first outstanding guitar-noise album.

Key releases

Mars album buzz is out of this world



WITH INTRODUCTORY SINGLE Just The Way You Are (Amazing) in the Top 20 for four months and its follow-up Grenade so popular that a soundalike cover has made the chart, Bruno Mars is hot.

His debut album Doo-Wops & Hooligans continues to dominate the pre-release landscape this week, taking pole position on the HMV and Play charts and

improving 4-3 at Amazon. Adele is providing stiff competition, however, with her second album 21 at number one at Amazon, two at Play and three at HMV.

Positive reviews and a Top 40 slot for new single Bigger Than Us has stirred interest in London band White Lies' upcoming second album Ritual. Released next Monday (January 17), it

climbs to number three on Play's pre-release list, and number four on HMV and Amazon's rundowns.

Not only do Bruno Mars and Adele dominate the major online retailers' pre-release charts, but they also provide the top two tracks submitted for identification to Shazam's tagging system, with Mars's Grenade at number one pursued by Rolling In The

Deep, the first single from Adele's new album.

Mars also continues to grace Last.fm's overall chart, where Just The Way You Are (Amazing) logs its 10th straight week in the Top 10. At the top of the list for the fourth time, Rihanna's Only Girl (In The World) fends off a challenge from best friend Katy Perry's current hit, Firework.

Alan Jones

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	EMINEM	1757	30
2	LADY GAGA	1283	-210
3	DEMI LOVATO	1211	-212
4	SOULJA BOY TELL 'EM	1093	-23
5	JASMINE V	1084	-32
6	RIHANNA	1056	173
7	JONAS BROTHERS	981	50
8	JUSTIN BIEBER	785	91
9	KE\$HA	773	-1
10	GREEN DAY	690	65
11	DRAKE	678	40
12	GREYSON CHANCE	653	135
13	BLACK EYED PEAS	647	-165
14	MIRANDA COSGROVE	535	20
15	GORILLAZ	502	-26
16	THE LONEY ISLAND	495	-117
17	TOKIO HOTEL	483	98
18	KATY PERRY	464	101
19	TREY SONGZ	455	1
20	MICHAEL JACKSON	452	-2

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	BRUNO MARS	Doo Wops & Hooligans	Elektra
2	ADELE	21 XL	
3	WHITE LIES	Ritual	Fiction
4	MATT CARDLE	tbc	Syco
5	MOTORHEAD	World Is Yours	Motorhead/UDR
6	BEADY EYE	Different Gear...	Eig Brother
7	AITER BRIDGE	Live From Amsterdam	DC3
8	CHASE & STATUS	No More Idols	Mercury
9	ELBOW	Build A Rocket Boys	Polydor
10	MAGNUM	The Visitation	Steamhammer
11	GEORGE MICHAEL	Faith	Epic
12	TIFFANY PAGE	Walk Away Slow	Mercury
13	AVRIL LAVIGNE	Goodbye Lullaby	Columbia
14	HALO TRIOLOGY	Halo Trilogy...	Gadiz Uni
15	LADY GAGA	Born This Way	Interscope
16	VARIOUS	Glee The Music Vol. 4	Epic
17	CLARE MAGUIRE	light After Dark	Polydor
18	MY BLOODY VALENTINE	Loveless	Sony
19	DR DRE	Detox	Interscope
20	EVANESCENCE	Evanescence	Sony

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	ADELE	21 XL	
2	MOTORHEAD	World Is Yours	Motorhead/UDR
3	BRUNO MARS	Doo Wops & Hooligans	Elektra
4	WHITE LIES	Ritual	Fiction
5	MAGNUM	The Visitation	Steamhammer
6	GEORGE MICHAEL	Faith Remastered	Epic
7	AITER BRIDGE	Live From Amsterdam	DC3
8	CHASE & STATUS	No More Idols	Mercury
9	THE SECRET SISTERS	s/t	Decca
10	PJ HARVEY	Let England Shake	Island
11	DECEMBERISTS	The King Is Dead	Rough Trade
12	GLEE CAST	Glee The Music Vol. 4	Epic
13	MOGWAI	Hardcore Will Never...	Rock Action
14	VIA	Golden Age Of Rock 'N' Roll Vol. 12	Ace
15	ELBOW	Build A Rocket Boys	Polydor
16	IRON & WINE	Kiss Each Other Clean	4AD
17	PATRIZIO BUANNE	The Very Best Of UMTV	
18	JAMES BLAKE	James Blake	Atlas/A&M
19	THIRTEEN SENSES	Crystal Sounds	PIAS
20	ALAN JACKSON	34 Number Ones	Arista

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	BRUNO MARS	Doo Wops & Hooligans	Elektra
2	MATT CARDLE	tbc	Debut Album Syco
3	ADELE	21 XL	
4	WHITE LIES	Ritual	Fiction
5	CHASE & STATUS	No More Idols	Mercury
6	BEADY EYE	Different Gear...	Eig Brother
7	WOMBATS	Proudly Present...	14th Floor
8	ELBOW	Build A Rocket Boys	Polydor
9	LITTLE COMETS	In Search Of...	Dirty Hit
10	DIDDY: DIRTY MONEY	Last Train...	Interscope
11	AVRIL LAVIGNE	Goodbye Lullaby	Columbia
12	TIFFANY PAGE	Walk Away Slow	Mercury
13	HUMAN LEAGUE	Credo	Wall Of Sound
14	REM	Collapse Into Now	Warner Brothers
15	MOTORHEAD	World Is Yours	Motorhead/UDR
16	JAMES BLAKE	James Blake	Atlas/A&M
17	HERCULES/AFFAIR	Blue Songs	Moshi Moshi
18	THIRTEEN SENSES	Crystal Sounds	PIAS
19	JESSIE J	Who You Are	Island
20	MUMMERS	Mink Hollow Road	Big Bass Drum

hmv.com

Top 20 last.fm Overall chart

Pos	ARTIST	TITLE	Label
1	RIHANNA	Only Girl (In The World)	Def Jam
2	KATY PERRY	Firework	Virgin
3	DAFT PUNK	Derezzed	Walt Disney
4	KATY PERRY	Teenage Dream	Virgin
5	KANYE WEST	All Of The Lights	Roc-a-fella
6	FLORENCE + THE MACHINE	Dog Days...	Island
7	KANYE WEST	Dark Fantasy	Roc-a-fella
8	LADY GAGA	Bad Romance	Interscope
9	LADY GAGA	Alejandro	Interscope
10	BRUNO MARS	Just The Way You Are	Elektra
11	ARCADE FIRE	Ready To Start	Scenicvix
12	BLACK EYED PEAS	The Time	Interscope
13	THE XX	Crystalised	Young Turks
14	ARCADE FIRE	The Suburbs	Scenicvix
15	DAFT PUNK	The Son Of Flynn	Walt Disney
16	KINGS OF LEON	Sex On Fire	Hand Me Down
17	MGMT	Kids	Columbia
18	NIRVANA	Smells Like Teen Spirit	Geffen
19	DAFT PUNK	The Grid	Walt Disney
20	MUMFORD & SONS	Little Lion Man	Island

last.fm

CATALOGUE REVIEWS

STEVE MILLER BAND

Book Of Dreams (Edsel EDSS 1051)/Circle Of Love (EDSS 1052)



From tentative beginnings, the Steve Miller Band

became hugely successful, with 1976's Fly Like An Eagle propelling them into rock's first division. The following year's Book Of Dreams was equally huge, generating major US hits in the form of Jet Airliner, Swingtown and Jungle Love. Its 1981 follow-up Circle Of Love is a slightly schizophrenic and less fulfilling album, on which Miller dashes off a couple of commercially viable and successful tracks in Heart Like A Wheel and the title track but then goes retro, with the more difficult and extremely lengthy Macho City, which occupies 16 minutes, most of them unnecessarily. Both of these albums boast remastered sound and new liner notes.

PHIL MANZANERA/QUIET SUN

Diamond Head (Expression EXPCD 1R)/Mainstream (EXPCD2R)



His fame over-shadowed by

bandmates Bryan Ferry and Brian Eno, Phil Manzanera always pursued solo projects alongside his career as a member of Roxy Music. 1985 was a particularly busy year for him, with his Diamond Head sessions producing both his debut solo album of the same name and Mainstream, for which his previous band Quiet Sun temporarily reconvened. Both albums have now been given timely makeovers in the form of new collectors' editions. Diamond Head is given the digipak treatment and comes with an assortment of bonus tracks, while Mainstream is now attired in handsome longbook packaging and a full allotment of extra tracks.

PETER SELLERS & SOPHIA LOREN

Peter & Sophia (El ACMEM202CD)



Appearing together in romantic comedy The Million-

airess, Peter Sellers and Sophia Loren struck up a close friendship, which extended to recording the Peter And Sophia album. A number five chart success in 1960, the George Martin-produced album contained the novelty hits Goodness Gracious Me and Bangers & Mash. Martin fleshed out the rest of the album with a couple of other duets, some Goon-like sketches from Sellers and Loren crooning undemanding but enjoyable fare like Zoo Be Zoo Be Zoo. This edition of the album adds more Sellers material produced by Martin and material from films by both Sellers and Loren and includes extensive liner notes.

MIKE MANDEL

Sky Music (Vanguard VCD 79409)



Composer of Suicide Is Painless (Theme From M*A*S*H)

and the keyboard player for disco hitmakers The Players Association, Mike Mandel is an accomplished musician in his own right. This 1978 solo outing is an outstanding example of the funky jazz/rock fusion genre which was popular at the time. Despite the presence of a cheerily cheerful take on Billy Joel's Just The Way You Are, it is a superior blend of original and covers, with Mandel's own sinewy groove Pyramids, the insidious, understated and melodic As Fine As You Are and an extended disco-style take on Steely Dan's Peg - with a honking sax subbing for Donald Fagen's vocal - the highlights.

Alan Jones

CATALOGUE ALBUMS TOP 20



This Last Artist Title / Label Distributor

1	1	ADELE	19 / XL (PIAS)
2	3	THE SCRIPT	The Script / Phonogenic (ARV)
3	2	KINGS OF LEON	Only By The Night / Hand Me Down (ARV)
4	9	RIHANNA	Good Girl Gone Bad / Def Jam (ARV)
5	8	KATY PERRY	One Of The Boys / Virgin (E)
6	RE	PARAMORE	Riot / Fueled By Ramen/Atlantic (CIN)
7	20	PINK	Funhouse / LaFace (ARV)
8	RE	BEYONCÉ	I Am...Sasha Fierce / Columbia (ARV)
9	7	MICHAEL BUBLE	It's Time / Reprise/43 (CIN)
10	4	MICHAEL BUBLE	Call Me Irresponsible / Reprise/43 (CIN)
11	RE	PINK FLOYD	The Dark Side Of The Moon / EMI (E)
12	RE	MUSE	Black Holes & Revelations / Helium 3/Warner Bros (CIN)
13	RE	LINKIN PARK	Hybrid Theory / Warner Brothers (CIN)
14	15	KINGS OF LEON	Because Of The Times / Hand Me Down (ARV)
15	RE	LINKIN PARK	Minutes To Midnight / Warner Brothers (CIN)
16	14	DUFFY	Rockferry / A&M (ARV)
17	18	KINGS OF LEON	Boxed / Hand Me Down (ARV)
18	NEW	THE KILLERS	Day & Age / Vertigo (ARV)
19	RE	THE KILLERS	HOT FUSS / Vertigo (ARV)
20	NEW	MY CHEMICAL ROMANCE	The Black Parade / Reprise/43 (CIN)

Official Charts Company 2011

Charts clubs

No question over who's dancing queen this week

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	3	4	DAVID GUETTA FEAT. RIHANNA	Who's That Chick	Positiva/Virgin
2	11	2	LAIDBACK LUKE FEAT. JONATHAN MENDELSON	Timebomb	Mixmash
3	1	5	ERIC PRYDZ	Niton (The Reason)	Data/MoS
4	10	3	YASMIN	On My Own	MoS
5	NEW		JACQUELINE LORD	Killer	Audiofreaks
6	NEW		ALEXIS JORDAN	Good Girl	StarRoc/RocNation/Columbia
7	NEW		ARMIN VAN BUUREN VS SOPHIE	Not Giving Up On Love	Armada
8	4	4	USHER	More	LaFace
9	29	5	ROBSON VIDAL & BLOND-ISH FEAT. COCO HAYEK	Miss You	Hi-Bias
10	20	3	WYNTER GORDON	Dirty Talk	Atlantic
11	5	3	CHASE & STATUS FEAT. LIAM BAILEY	Blind Faith	Vertigo
12	NEW		KIRSTY	Elusive	KRB
13	NEW		CARO EMERALD	Back It Up	Dramatico
14	18	4	THREE 'N' ONE PRESENTS JOHNNY SHAKER	Pearl River 2010	Zouk
15	NEW		ANNIE LENNOX	Universal Child	Island
16	NEW		COCKNBULLKID	Hold On To Misery	Island
17	NEW		ROGER 5 FEAT. FAR EAST MOVEMENT	2gether	MoS
18	NEW		BOB SINCLAR FEAT. SEAN PAUL	Tik Tok	AATW
19	8	5	PLAN B	Love Goes Down	679/Atlantic
20	NEW		LEXVAZ	Green (EP): Versus/Up & Down/Forests	White Label
21	NEW		VARIOUS	Loverush Digital Winter Sampler 2011	Loverush Digital
22	40	2	TOM NOVY & LIMA	Now Or Never 2011	Kosmo
23	NEW		SKEPTA VS N-DUBZ	So Alive	3 Beat/AATW/BBK
24	2	5	DREAMCATCHER	I Don't Wanna Lose My Way	American Girl
25	17	6	WRETCH 32	Traktor	MoS/Levels Recordings
26	NEW		BRIAN KENT	I'll Find A Way	Solid Sound
27	7	5	SYKE'N'SUGARSTARR FEAT. JAY SEBAG	Like That Sound	Do The Hip!
28	25	2	THE BROOKES BROTHERS	Last Night/War Cry	Breakez1K.co.uk
29	28	9	MARTIN SOIVEIG FEAT. DRAGONETTE	Hello	3 Beat/AATW
30	16	7	NERVO FEAT. OLLIE JAMES	Irresistible	Positiva/Virgin
31	21	4	KATY B FEAT. MS DYNAMITE	Lights On	Columbia/Rinse
32	NEW		KATY PERRY	E.T.	Virgin
33	NEW		KLAAS & BODYBANGERS	Freak	Scream And Shout
34	NEW		S6 BOY FEAT. KAZZ KUMAR	The Love Song	Angrygirl Happyboy/4 Play
35	14	4	STEFANO NOFERINI	Back As U Were EP	Deeperfect
36	12	7	KYLIE MINOGUE	Better Than Today	Parlophone
37	NEW		LOICK ESSIEN N-DUBZ	Stuttering	RCA
38	27	7	ARMAND VAN HELDEN & STEVE AOKI	Brrrat!	3 Beat
39	9	3	DE'LACY & MARCO GEE	Let It Rain	Champion
40	NEW		RUBY GOE	Beat Breakin' Boy	Goe



Superstar backing: David Guetta

Asking – and answering – all the questions on our first club charts for three weeks is Rihanna who tops all three of our lists. Rihanna sold more singles in the UK last year than any other artist, and her two latest smashes are playing catch-up on our first club charts for three weeks, with Who's That Chick? – credited to David Guetta feat. Rihanna – springing 3-1 on the Upfront and Commercial Pop rundown, while What's My Name? – Rihanna feat. Drake – explodes 8-1 Urban.

In mixes by David Guetta, FM1F and Afrojack, Who's That Chick? effectively defuses runner-up Laidback Luke's Timebomb which is ticking 26.17% in arrears, and makes equally short work of Eric Prydz's Niton (The Reason), which

catapults 12-2 on the Commercial Pop chart but lags 19.43% behind.

What's My Name? had a tougher time on the Urban chart, where it was involved in a titanic struggle with Usher's More. The latter arrived at the summit in our last chart, and has actually increased support since then but the combination of Rihanna and Drake was just enough, with What's My Name? edging to the top with a 2% victory margin. To complete a week of accomplishment for Rihanna, What's My Name? is the highest of 13 debuts on the Commercial Pop chart, in at number four, while Who's That Chick? is enjoying reverse crossover on the Urban chart panel, and is the top new add there, debuting at number 23. **Alan Jones**



Urban assistance: Drake

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	3	3	DAVID GUETTA FEAT. RIHANNA	Who's That Chick	Positiva/Virgin
2	12	2	ERIC PRYDZ	Niton (The Reason)	Data/MoS
3	4	3	USHER	More	LaFace
4	NEW		RIHANNA FEAT. DRAKE	What's My Name?	Def Jam
5	19	3	AGGRO SANTOS FEAT. KIMBERLEY WALSH	Like U Like	Future/Mercury
6	NEW		JACQUELINE LORD	Killer	Audiofreaks
7	21	3	WRETCH 32	Traktor	MoS/Levels Recordings
8	11	4	MILEY CYRUS	Who Owns My Heart	Hollywood
9	17	2	WYNTER GORDON	Dirty Talk	Atlantic
10	1	3	KATY PERRY	Firework	Virgin
11	NEW		TAIO CRUZ FEAT. KYLIE MINOGUE	Higher	4th & Broadway
12	NEW		HERA BJORK	Je Ne Sais Quoi (Eurovision 2010 Iceland)	EMI
13	2	4	FLO-RIDA	Turn Around (5,4,3,2,1)	Atlantic
14	NEW		ALEXIS JORDAN	Good Girl	StarRoc/RocNation/Columbia
15	NEW		CHER	You Haven't Seen The Last Of Me	RCA
16	29	2	FE-NIX	Red Light	Genetic
17	NEW		SKEPTA VS N-DUBZ	So Alive	3 Beat/AATW/BBK
18	NEW		SCARLETTE BEVER	Remixes 2010	Starfish
19	NEW		ARMIN VAN BUUREN VS SOPHIE	Not Giving Up On Love	Armada
20	14	4	KATY B FEAT. MS DYNAMITE	Lights On	Columbia/Rinse
21	NEW		KIRSTY	Elusive	Krb
22	15	5	WILLOW SMITH	Whip My Hair	Columbia/Roc Nation
23	22	4	OXFORD HUSTLERS & KATHERINE ELLIS	Love U More	Fierce Angel
24	27	5	BLACK EYED PEAS	The Time (Dirty Bit)	Interscope
25	20	9	RIHANNA	Only Girl (In The World)	Def Jam
26	24	8	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6	Interscope/Cherrytree
27	NEW		BARBARELLAS	Body Rock	Ceol
28	NEW		EDEI	Loved	Alma
29	NEW		STACEY JACKSON	I Am A Woman	3Big
30	NEW		TOGETHER	Hardcore Upoar (Take Me Back)	House Trained

Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	3	3	RIHANNA FEAT. DRAKE	What's My Name?	Def Jam
2	1	4	USHER	More	LaFace
3	2	7	WILLOW SMITH	Whip My Hair	Columbia/Roc Nation
4	3	9	BLACK EYED PEAS	The Time (Dirty Bit)	Interscope
5	5	7	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6	Interscope/Cherrytree
6	6	5	KATY B FEAT. MS DYNAMITE	Lights On	Columbia/Rinse
7	4	4	FLO-RIDA	Turn Around (5,4,3,2,1)	Atlantic
8	11	6	WRETCH 32	Traktor	MoS/Levels Recordings
9	15	3	TINIE TEMPAH FEAT. KELLY ROWLAND	Invincible	Parlophone
10	7	11	RIHANNA	Only Girl (In The World)	Def Jam
11	10	4	TALAY RILEY	Sergeant Smash	Jive
12	9	13	GYPTIAN	Hold You	MoS/Levels Recordings
13	14	1	LOICK ESSIEN & N-DUBZ	Stuttering	RCA
14	23	4	N-DUBZ	Girls	AATW/Island
15	23	2	EDEI	Loved	Alma
16	18	4	FE-NIX	Red Light	Genetic
17	17	13	WILL.I.AM FEAT. NICKI MINAJ	Check It Out	Interscope
18	16	8	JAY SEAN FEAT. NICKI MINAJ	2012 (It Ain't The End)	Island
19	12	5	MICHAEL JACKSON & AKON	Hold My Hand	Sony
20	22	21	TAIO CRUZ	Dynamite	4th & Broadway
21	20	23	USHER FEAT. PITBULL	Dj Got Us Fallin' In Love	LaFace
22	21	10	SKEPTA FEAT. PREEYA KALIDAS	Cross My Heart	3 Beat/AATW/BBK
23	NEW		DAVID GUETTA FEAT. RIHANNA	Who's That Chick	Positiva/Virgin
24	24	11	JASON DERULO	The Sky's The Limit	Beluga Heights/Warner Bros
25	24	4	DR DRE FEAT. SNOOP DOGG & AKON	Kush	Interscope
26	19	10	IRONIK FEAT. JESSICA LOWNDES	Falling In Love	EPM Ent.
27	NEW		DIDDY & DIRTY MONEY FEAT. SKYLAR GREY	Coming Home	Interscope
28	25	2	KACI BATTAGLIA FEAT. LUDACRIS	Body Shots	Warner Brothers
29	30	15	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars	Parlophone
30	27	7	SHAKIRA FEAT. DIZZEE RASCAL	Loca	Epic

Cool Cuts Top 20

Pos	ARTIST	Title
1	LAIDBACK LUKE FEAT. JONATHAN MENDELSON	Timebomb
2	ALEXIS JORDAN	Good Girl
3	CHASE & STATUS FEAT. LIAM BAILEY	Blind Faith
4	BASTO!	Gregory's Theme
5	MILK & SUGAR VS VAYA CON DIOS	Hey
6	STATIC REVENGER & RICHARD VISSION	Like That
7	FENECH-SOLER	Demons
8	LOCUSSOLUS	I Want It / Next To You
9	ALEX CLARE	Up All Night
10	DJ SAVA FEAT. RALUKA	I Like
11	APOLLO 440	The Future's What It Used To Be
12	ARMIN VAN BUUREN VS SOPHIE	Not Giving Up On Love
13	LOOSE CANNONS	Hit The Road Jack
14	FEADZ	Unfinished Feadz Fairytale EP
15	HADOUKEN!	Oxygen
16	KLAAS & BODYBANGERS	Freak
17	JES	Awaken
18	LOST WITNESS	Fade Away
19	TRISTAN GARNER FT POLINA	Fallin
20	LOICK ESSIEN & N-DUBZ	Stuttering



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



Doubles all round as Rihanna dominates

IT IS ANOTHER EXCELLENT WEEK FOR RIHANNA with her latest album Loud holding off a challenge from Plan B to remain at the top of the albums chart, while second offcut What's My Name? arrives at the singles summit. It is the second time **Rihanna** has done the double - her Good Girl Gone Bad album and Umbrella single were simultaneous chart-toppers in 2007.

Rihanna's fifth number one single, What's My Name? - which also features rapper Drake - emulates Umbrella (feat. Jay-Z), Take A Bow, Run This Town (Jay-Z feat. Rihanna & Kanye West) and Only Girl (In The World), the first single from Loud. They topped the chart in 2007, 2008, 2009 and 2010, respectively.

What's My Name?'s move into pole position is nevertheless attended by a 46% dip in sales to 53,018 copies. It brings to an end its three-week stint at number two, cooling its heels behind X Factor duet partner Matt Cardle's When We Collide, which slips to number two (46,115 sales).

Music Week is pretty sure there is no OCC regulation stating that acts with **Nero** in their name are only allowed to chart in years ending in a one - but that is the way it is. In 1961, Nero & The Gladiators sneaked in two hits (Entry Of The Gladiator and In The Hall Of The Mountain King) before their time was up, and 30 years later, in 1991, it was the turn of Frances Nero to enjoy her one and only hit, Footsteps Following Me, which contained the

baffling lyric "love should be two words, just like sunshine". Fast forward another 20 years and it is the turn of dubstep/drum & bass trio Nero, who are signed to Chase & Status' MTA label, and make their debut this week with Me & You (number 15, 18,990 sales). The band were among 15 nominees for the BBC's influential Sound Of 2011 poll although they failed to make the final five. Meanwhile, **James Blake**, reached number 47 with his debut hit Limit To Your Love in November but that track has seen a major renewal of interest since he was named as runner-up in the poll last week, and rebounds 129-39 (8,444 sales).

He was defeated by **Jessie J**, whose debut single Do It Like A Dude has recovered from a shaky start and - helped both by sustained support from Radio 1 and coverage of her win - reaches a new peak for the third week in a row. The single has moved 25-30-29-34-21-18-5, and has sold 127,196 copies, including 33,890 last week.

In another quiet week, it is the only new entry to the Top 10, though there are re-entries for Katy B's Lights On (feat. Ms. Dynamite) rebounding 11-4 (34,275 sales), a fortnight after debuting at number four, and Who's That Chick?, by David Guetta feat. Rihanna, which advances 13-10 (25,912 sales) having reached number nine four weeks ago.

A number one hit 13 weeks ago, Forget You by **Cee Lo Green** dipped out of the top 20 in December but has climbed for four weeks in a row,

Sales statistics

Vs last week	Singles	Artist albums
Sales	3,291,284	1,958,497
prev week	4,757,429	2,501,872
% change	-30.8%	-21.7%

Vs last week	Compilations	Total albums
Sales	379,207	2,337,704
prev week	492,047	5,714,505
% change	-22.9%	-26.0%

Year to date	Singles	Artist albums
Sales	3,291,284	1,958,497
vs prev year	3,286,034	1,674,228
% change	+0.2%	+17.0%

Year to date	Compilations	Total albums
Sales	379,207	2,337,704
vs prev year	325,356	1,999,584
% change	+16.6%	+16.9%

Compiled from sales data by Music Week

improving 21-16-13-12-11. Sales of 25,434 copies last week lift its career tally to 610,377. Green's new single It's OK also advances for the fourth straight week (311-74-60-44-24) on sales of 14,009 copies, and his album The Lady Killer - home to both hits - does likewise. Finally eclipsing the number 10 position at which it debuted eight weeks ago, The Lady Killer has improved 46-37-34-13-4 and has sold 160,708 copies, including 24,498 last week.

It slipped 26-30 a week ago but **Cheryl Cole's** The Flood resumes its upwards progress, advancing to number 18 (17,863 sales). Surprisingly, its charge still has not halted the slide of parent album Messy Little Raindrops, which ebbs 26-31 (8,023 sales), its ninth straight week in decline since debuting at number one. If you are wondering where Cole's first solo album 3 Words has vanished to, its price has been reduced making it ineligible for the main chart. It debuted atop the budget album chart at number one last week, and still holds that position, with sales of 4,712 last week lifting its career tally to 942,398.

A number one hit in the US, Canada, Australia and New Zealand, **Bruno Mars'** Grenade remains unissued here, presumably to prevent cannibalising sales of his album Doo-Wop And Hooligans, which drops here in a fortnight (January 25). But opportunist covers in Mars' style by Trackstarz and #1 Bruno Mars Tribute Band both enter the Top 200. Trackstarz's cover attracted 5,929 sales last week and debuts at number 56, while #1 Bruno Mars Tribute Band's version of the song is number 172 after selling 1,658 copies. On its 16th week in the Top 20, Mars' debut single Just The Way You Are (Amazing) dips 14-17 (18,120 sales).

Gerry Rafferty's death, at the age of 63, generated a great deal of TV and radio coverage, with most

ARTIST ALBUMS



Universal	39.4%
Warner	23.1%
Sony	21.0%
EMI	13.5%
Others	3.0%

SINGLES



Universal	42.2%
Sony	22.7%
EMI	16.8%
Warner	10.8%
Others	7.5%

reports illustrated by portions of his classic single Baker Street. A number three hit in 1978, it responds to the exposure by re-entering the chart at number 55, with sales of 5,939 copies lifting its digital-era tally to 91,048 in a little over six years.

After hitting an all-time high a fortnight ago, singles sales fell 30.82% to 3,291,284 last week but were still 0.16% above same-week 2010 sales of 3,286,033.

Still the subject of major discounting - it is £3 in store at Morrison's, £4.93 from Amazon, £4.95 at Zavvi and £4.99 at HMV and Play - Plan B's The Defamation

Of Strickland Banks climbs for the seventh week in a row - but despite leading the midweek sales flashes eventually ends up at number two, behind Rihanna's Loud. Debuting at number one 38 weeks ago, the Plan B album returned to pole position a fortnight later, and has moved 34-31-27-25-22-21-3-2 in its bid to lead the list for a third time. Sales last week of 48,026 copies lift its career tally to 874,404. Loud topped that tally on Friday (7th), selling 50,055 copies in the week as a whole to lift its 55-day sales to 889,702.

Less dramatic discounting nevertheless shoot Rumer's Seasons Of The Sun (21-6, 21m132 sales) and Eliza Doolittle's self-titled debut album (25-11, 16,947 sales) into higher orbit, as the January sales continue to distort the chart.

While there are no new entries, seven albums re-enter the Top 75. The UK's all-time biggest seller is not among them. In catalogue for nearly 30 years with EMI, **Queen's** Greatest Hits has amassed sales of nearly 5.8m but the band's recent transfer to Universal also covered their back catalogue. Cue an EMI deletion, and the release last Monday (3rd) of newly remastered editions of Greatest Hits and Greatest Hits II. Surprisingly, it is an event which attracted only modest sales, with Greatest Hits debuting at number 148 (1,722 sales) and Greatest Hits II falling short, with first-week sales of 1,164 copies.

Now That's What I Call Music! 77 extends its stay atop the compilation chart to eight weeks, selling a further 27,620 copies to raise its career tally to 1,222,864. Exercise-themed albums provide its closest competition: The Workout Mix 2011 strides 8-2 (14,976 sales), while Running Trax 2 sprints 11-3 (12,459 sales).

Album sales dip 21.7% week-on-week to 2,337,704. While that is their lowest level for eight weeks it is an encouraging start to the 2011 sales year, beating same-week 2010 sales of 1,999,584 by 16.90%.

International charts coverage Alan

Cruz goes Higher as Boyle digs in despite falling sales

Falling 2-31 in the US and 4-26 in Canada, with sales down 92% in both countries, Susan Boyle's The Gift nevertheless remains the UK's top musical export to the world's charts for the eight week in a row. In the US, where it spent all of its seven previous weeks in the top three, the album sold just shy of 19,000 copies last week, raising its career tally there to more than 1,851,000.

Its decline elsewhere has been nowhere near so dramatic. It ebbs 13-30 in Hungary and 10-23 in Norway but is otherwise retreating rather sluggishly, falling in New Zealand (1-3), Flanders (2-3), Australia (2-4), Ireland (4-5), Denmark (17-20), Finland (25-30) and Mexico (73-79). More surprisingly, it holds steady at number five in the Netherlands, and climbs in Sweden (11-10), the Czech Republic (36-29) and Switzerland (36-35).

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 RIHANNA Loud	£8.93	£8.99	£8.99	£8.99
2 PLAN B The Defamation Of...	£4.93	£4.99	£4.99	£4.99
3 TAKE THAT Progress	£8.93	£8.99	£8.99	£8.99
4 CEE LO GREEN The Lady Killer	£4.99	£5.99	£5.99	£4.99
5 MUMFORD & SONS Sigh No More	£3.99	£4.99	£3.99	£3.99

Charts sales

Key
■ Highest new entry ■ Highest climber

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Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	NERO Me & You / MTA (SRD)
2	1	ADELE Make You Feel My Love / XL (PIAS)
3	2	GYPTIAN Hold You / MosiLevels Recordings (ARV)
4	2	ALEXA GODDARD Turn My Swag On / (Independent) (D:111)
5	4	AFROJACK FEAT. EVA SIMONS Take Over Control / Mos (ARV)
6	5	EXAMPLE Kickstarts / Data/Mos (ARV)
7	NEW	TRACKSTARZ Grenade (Bruno Mars Tribute) / Life (Life)
8	6	TIM BERG Seek Bromance (The Love You Seek) / Data/Mos (ARV)
9	7	DJ FRESH Gold Dust / Data/Mos (ARV)
10	3	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
11	RE	JAMIE WOON Night Air / Candent Songs (ARV)
12	10	ALEX GAUDINO I'm In Love (I Wanna Do It) / Mos (ARV)
13	11	NERO Innocence/Electron / MTA (SRD)
14	RE	MIA Paper Planes / XL (PIAS)
15	RE	JONA LEWIE You'll Always Find Me In The Kitchen... / Southern Fried (PIAS)
16	NEW	#1 BRUNO MARS TRIBUTE BAND Grenade (Tribute To Bruno Mars) / IWH (IWH)
17	12	VAMPIRE WEEKEND A-Punk / XL (PIAS)
18	9	TRASHMEN Surfin' Bird / Charly (The Source)
19	20	ADELE Hometown Glory / XL (PIAS)
20	13	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Ditee Stank (PIAS)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE 19 / XL (PIAS)
2	2	THE XX XX / Young Turks (PIAS)
3	3	VAMPIRE WEEKEND Contra / XL (PIAS)
4	8	BELLOWHEAD Hedonism / Navigator (PROP)
5	4	EXAMPLE Won't Go Quietly / Data/Mos (ARV)
6	5	SUEDE The Best Of / Suede/Mos (ARV)
7	12	THE NATIONAL High Violet / WAD (PIAS)
8	7	THE GASLIGHT ANTHEM American Slang / Side One Dummy (PIAS)
9	13	THE TEMPER TRAP Conditions / Infectious (PIAS)
10	6	PAUL CARRACK A Different Hat / Carrack UK (Absolute Arvato)
11	10	DIZZEE RASCAL Tongue N' Cheek / Ditee Stank (PIAS)
12	20	WARPAINT The Fool / Rough Trade (PIAS)
13	9	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA CIN)
14	NEW	ANDRE RIEU The Magic Of / Motif (Delta/Sony/DADC)
15	RE	MADNESS Ultimate Madness / Salvo/Union Square (PH)
16	17	DARWIN DEEZ Darwin Deez / Lucky Number (PIAS)
17	14	BEACH HOUSE Teen Dream / Bella Union (RDM ARV)
18	RE	JOHN GRANT Queen Of Denmark / Bella Union (RDM ARV)
19	18	KATE RUSBY Make The Light / Pure (Cadiz ARV)
20	NEW	ORIGINAL LONDON CAST Les Miserables / First Night (ADA CIN)

Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	3	WARPAINT The Fool / Rough Trade (PIAS)
2	2	DARWIN DEEZ Darwin Deez / Lucky Number (PIAS)
3	1	BEACH HOUSE Teen Dream / Bella Union (RDM ARV)
4	4	JOHN GRANT Queen Of Denmark / Bella Union (RDM ARV)
5	5	ORIGINAL LONDON CAST Les Miserables / First Night (ADA CIN)
6	8	SLEIGH BELLS Treats / Mom+Pop (ARV)
7	NEW	VILLAGERS Becoming A Jackal / Domino (PIAS)
8	9	THESE NEW PURITANS Hidden / Angular (PIAS)
9	7	A DAY TO REMEMBER What Separates Me From You / Victory (PIAS)
10	RE	CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatico (ADA CIN)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music 77 / EMI Virgin/UMTV (E)
2	8	VARIOUS The Workout Mix 2011 / Universal TV (ARV)
3	1.1	VARIOUS Running Trax 2 / Ministry (ARV)
4	2	VARIOUS The Sound Of Dubstep - Vol 2 / Ministry (ARV)
5	4	VARIOUS Clubland X-Treme Hardcore 7 / AANYU/UMTV (ARV)
6	3	VARIOUS Anthems - Electronic 80s 2 / EMI TV/Mos (ARV)
7	6	VARIOUS Pop Party 8 / UMTV (ARV)
8	7	VARIOUS Clubland 18 / AANYU/UMTV (ARV)
9	9	VARIOUS Bbc Radio 1's Live Lounge - Vol 5 / Scny Mustell/UMTV (ARV)
10	5	VARIOUS Anthems Disco / Mos/Rimino (ARV)
11	1.6	VARIOUS Westwood - The Big Dawg Is Back / Universal TV (ARV)
12	10	VARIOUS R&B Collection - 2011 / Sony/UMTV (ARV)
13	12	VARIOUS American Anthems / EMI TV/Sony (ARV)
14	NEW	VARIOUS Work It Out / Sony (ARV)
15	1.4	VARIOUS The Annual 2011 / Mos (ARV)
16	1.3	VARIOUS Dreamboats And Petticoats Four / EMI TV/UMTV (ARV)
17	1.7	VARIOUS Anthems - Electronic 80s / EMI TV/Mos (ARV)
18	1.5	VARIOUS Floorfillers 2011 / AANYU/UMTV (ARV)
19	1.9	VARIOUS Until One - Swedish House Mafia / Virgin (E)
20	1.8	VARIOUS Superclub / EMI TV/One More Tune (CIN)

Rock albums Top 10

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

Dance albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Running Trax 2 / Ministry
2	2	DAFT PUNK Tron Legacy (OST) / Walt Disney
3	3	BLACK EYED PEAS The Beginning / Interscope
4	4	DAVID GUETTA One Love / Positiva/Virgin
5	5	DEADMAU5 4x4=12 / Astral/Virgin
6	6	VARIOUS Until One - Swedish House Mafia / Virgin
7	NEW	VARIOUS Clubland X-Treme Hardcore 7 / AANYU/UMTV
8	8	DAFT PUNK Musique - Vol 1 - 1993-2005 / Virgin
9	RE	VARIOUS UKF Dubstep 2010 / UKF
10	RE	MAGNETIC MAN Magnetic Man / Columbia

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Music Week

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

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

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

Subscription hotline: 01858 438816
Newstrade hotline: 020 7638 4666

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

UK £235; Europe £275;
 Rest Of World Airmail 1 £350;
 Rest Of World Airmail 2 £390.
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Jones



Phil Collins' covers album Going Back is enduring much better overseas than at home. Although it topped the chart here, it tumbled to number 116 last week while charting significantly higher in 10 other countries. Its supporters are Austria (6-4), Germany (10-10), the Czech Republic (18-17), the Netherlands (14-21), Flanders (23-26), Wallonia (35-37), Switzerland (40-43), Australia (99-58), France (43-65) and Spain (65-72).

Taio Cruz's Rokstarr has spun off two major hits overseas, in the form of Break Your Heart and Dynamite and is enjoying a major revival of fortunes as third single Higher goes, well, higher. In most countries Higher is a collaboration

with Kylie Minogue but in North America the Aussie is replaced by Travis McCoy. Almost everywhere, it is having a beneficial effect on the album, which climbs in Germany (107-58), Canada (140-78) and France (161-92), while re-entering the chart in Australia (number 43), Flanders (number 94) and the US (number 122). Switzerland is out of step, with the album falling 85-89.

Mumford & Sons' Sigh No More can claim an even more impressive record, improving its chart position in all seven territories in which it is charting. It reaches new peaks in the US (34-8, on its 41st appearance on the chart) and

Canada (27-13). It is also resurgent in New Zealand (14-10), the Netherlands (21-18 on its 52nd appearance in the list), Flanders (28-24), Ireland (59-27) and Germany (96-70). Another of last year's breakthrough acts with a small but improving portfolio is Florence + The Machine, whose Lungs breathe more easily in Canada (40-21, a new peak), the USA (56-28), Ireland (47-34) and Flanders (70-56), while re-entering in New Zealand (number 28).

Finally, James Blunt's Some Kind Of Trouble barely moves for the second week in a row. Charting in 15 territories, it is best placed in Wallonia (8-8), Switzerland (10-9) and France (11-10).

Sunday to Saturday, incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes. © Official Charts Company 2011.

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	SALES INCREASE
1	1	8	RIHANNA Loud (StarGate/Vee/Herrell/Bozeman/The Runners/Riddick/PolowDaDon/Shami/Me&Mus/Stewart/Dean/Soundz/Alex Da Kid)	Def Jam 2752365 (ARV) ★	
2	3	39	PLAN B The Defamation Of Strickland Banks (Drew/Epworth/Applebury/McEwan)	679/Atlantic 518658472 (CIN) 3★	SALES INCREASE
3	2	8	TAKE THAT Progress (Price)	Polydor 2748474 (ARV) 6★	
4	13	9	CEE LO GREEN The Lady Killer (FT Smith/The Smeez/ingrins/Allen/Marsh/Remi/Simpkins/Slash/Dr. Luke/Ng/ishi/Cee-Lc Green)	Warner Brothers 7567889289 (CIN) ●	SALES INCREASE
5	6	66	MUMFORD & SONS Sign No More (Diavs)	Gentlemen Of The Road/Island 2722538 (ARV) 3★	
6	21	10	RUMER Seasons Of My Soul (Brown)	Atlantic 5249825752 (CIN) ●	SALES INCREASE
7	4	14	TINIE TEMPAH Disc-Overy (Tadgell/Claire/Shuxi/McKenzie/Roberts/Hill/SH/Swedish House Mafia/Haynie/Nzughty Ecy/Harison)	Parlophone 9065132 (E) ★	
8	9	36	ELLIE GOULDING Lights (FT Smith/istarsmith/FrankMusic)	Polydor 2732799 (ARV)	
9	8	19	KATY PERRY Teenage Dream (Dr. Luke/Bianco/Martin/StarGate/Stewart/Henne/Al/Amme/Wells)	Virgin CDV3084 (E) 2★	
10	7	12	KINGS OF LEON Come Around Sundown (Zetrag/ai/King)	Hand Me Down 88697782411 (ARV)	
11	25	26	ELIZA DOOLITTLE Eliza Doolittle (Primer/Dodds/Jonny S/Hauge/Thornalley/Chrisanthou/Napier)	Parlophone 6099542 (E) ★	SALES INCREASE
12	5	11	THE WANTED The Wanted (Mac/Obejurg/Cutfather/Ric/Mel/Fel/The Wideboys/Kursini/Barry Blue/Phet Fc/Be/Woz/ford/Chz/mbers/Felck/Dre/mic/bl/z/rmc/n/Sommerde/hl/Young)	Geffen 2741607 (ARV)	
13	12	104	LADY GAGA The Fame (RedOne)	Interscope 1791397 (ARV) 4★	
14	10	64	MICHAEL BUBLE Crazy Love (Foster/Rock/Gattica/Chang)	Reprise/43 9362496277 (CIN) 7★	
15	24	2	ALFIE BOE Bring Him Home (Morgan/Pochin)	Decca 2759210 (ARV)	
16	15	17	THE SCRIPT Science & Faith (Sheehan/O'Donoghue/Hampton/Kipner)	Phonogenic 88697754492 (ARV) ★	
17	14	8	PINK Greatest Hits - So Far!!! (Perry/Briggs/Austin/Storch/Armstrong/Fields/Manni/Machopyscho/Dr. Luke/Martin/Kasz Money/Pink/Danjai/Shellback)	LaFace 88697807732 (ARV)	
18	17	13	ROBBIE WILLIAMS In And Out Of Consciousness? The Greatest Hits 1990-2010 (Horn/Tennant/Lower/Ronson/Mekani/Williams/Duffy/Lange/Chambers/Power/Erumby/Heguel/Kennedy/Wald)	Virgin CDV3082 (E) ★	
19	11	6	OLLY MURS Ollly Murs (Primer/Isaak/Future/Cut/Robson/Argyle/Brammer/Green/FT: Maurice/Shanks/Abct/Black/Eyrie/The Invisibles/Men/Taylor/Horn)	Epic/Syco 8869765022 (ARV) ★	
20	32	68	ADELE 19 XLCD313 (Abbis/White/Ronson)	XLCD313 (PIAS) 2★	SALES INCREASE
21	29	8	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade (Rieu/Jacobs/Vermeulen/Rieu)	Decca 5331178 (ARV)	
22	22	61	BIFFY CLYRO Only Revolutions (GG Garth/Biffy Clyro)	14th Floor 5186561452 (CIN) ★	
23	20	7	JLS Outta This World (Mac/Obejurg/StarGate/Rigo/Remy/Bobby/Bass/Brongers/WondaDuplessis/Al/Kin/Gad/Syience/Taylor/Smith/Secor/Bicic/Eal)	Epic 88697742862 (ARV) ★	
24	31	74	FLORENCE + THE MACHINE Lungs (Epworth/Ford/Mackie/Hugall/White)	Island 1797940 (ARV) 4★	
25	23	54	JLS JLS (Mac/Rotem/Hector/FT Smith/Cruz/Jeberg/Cutfather/Metrophonic/Deekay/Soulishoc/Karlin)	Epic 88697564572 (ARV) 4★	
26	16	94	MICHAEL JACKSON Number Ones (Jones/Jackson/Various)	Epic 2022509 (ARV) 5★	
27	18	6	BLACK EYED PEAS The Beginning (Will.I.am/DJ Ammol/Free School/Guetta/Tuinfort/Jerkins)	Interscope 27564899 (ARV)	
28	33	9	JAMES BLUNT Some Kind Of Trouble (Robson/Kurstin/White/Giffin/Huart)	Atlantic/Custard 7567885301 (CIN) ●	
29	27	69	PIXIE LOTT Turn It Up (FT Smith/Hauge/Thornalley/Kursini/Gad/Jeberg/Zizzo/RedOne/Laubscher/Mafather)	Mercury 2700146 (ARV) 2★	
30	19	6	N-DUBZ Love Live Life (Rawson/Hudson/Soundz/Groove/Bapote/Fuego/Cousse/Parier & James/TYS Cliff/Hedwards/Scepta/Sa/ann/tem.com/Playbet (Kunk-A-Dee/Free School/Pearl/Badger/ov))	AATW/Island 2758314 (ARV) ●	
31	26	10	CHERYL COLE Messy Little Raindrops (Wilkins/Steis/Smith/Will.I.am/Collins/Kipner/Free School/Renee/Shuxi/Rotem)	Polydor 2753287 (ARV)	
32	41	84	PAOLO NUTINI Sunny Side Up (Nutini/Jones)	Atlantic 256469037 (CIN) 4★	
33	35	137	TAKE THAT Never Forget - The Ultimate Collection (Various)	RCA 82876748522 (ARV) 3★	
34	28	10	BON JOVI Greatest Hits (Faltballin/Jovi/Ebbin/Semborai/Shanks/Rock/Collins/Benson)	Mercury 2752339 (ARV) 2★	
35	40	120	KINGS OF LEON Only By The Night (Zetrag/ai/King)	Hand Me Down 88697327121 (ARV) 5★	
36	39	18	ARCADE FIRE The Suburbs (Arcade Fire/Diavs)	Sonovox 2742629 (ARV) ●	
37	47	18	PROFESSOR GREEN Alive Till I'm Dead (Naughty/Boy/Future/Cut/Jones/The Thunda/Catzi/Mojam/Tab/nth/Da/Digglar/True/Tiger/Unay/Tulsian/Phil/ps/Fink/Hayes)	Virgin CDV3080 (E) ●	
38	34	9	SUSAN BOYLE The Gift (Mac)	Syco 8869720772 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	SALES INCREASE
39	36	29	EMINEM Recovery (Must/Blaze/DJ Khalil/Mr. Porter/Chill-Queen/Clibert/Eminem/Haynie/Edi/ccl/Excurs/Eumett/Krelna/Shep/eric/Dr. Dre/Encrge/rs/Ex.Cc.Kc/Mavco/Vagr.eco/)	Interscope 2735452 (ARV)	
40	44	56	RIHANNA Rated R (Chase & Status/Stargate/Stewart/Riddick/The Harmony/Ne-Yo/Kennedy/Will.I.Am/Free School/Erksen/Timberlake/Knox/Henricn)	Def Jam 2725990 (ARV) 2★	
41	42	56	PALOMA FAITH Do You Want The Truth Or Something Beautiful (Byrne/Mackichan/Robson/Barte/Harcourt/Love/Jergensen/Kunst/Martin/Kriege/Wells/Tic/fsson/Westerlund/Black/Kilbica)	Epic 8869754555 (ARV) ★	
42	62	39	THE XX XX (Smith/McDonale)	Y!0316 (PIAS) ★	HIGHEST NUMBER
43	30	4	MICHAEL JACKSON Michael (Jackson/Akon/Tuinfort/Riley/Fee/ster/Stewart/Ange/lskon/Euser/Kc/vit/McClain/Nettle/ey)	Sony 88657828672 (ARV) ★	
44	46	27	LED ZEPPELIN Mothership - Best Of (Fogel)	Atlantic 812279951 (CIN) ★★	
45	52	4	DAFT PUNK Tron Legacy (OST) (De ft Punk)	Walt Disney 9084702 (E)	
46	53	11	LINKIN PARK A Thousand Suns (Rubin/Shinoda)	Warner Brothers 936249631 (CIN) ●	
47	Re-entry		THE OVERTONES Good Ol' Fashioned Love (Southwood)	WME 5245825442 (CIN) ●	
48	37	7	WESTLIFE Gravity (Shanks)	Syco 8869774482 (ARV)	
49	38	73	THE SCRIPT The Script (The Script)	Phonogenic 88697361942 (ARV) 2★	
50	55	26	KYLIE MINOGUE Aphrodite (Elliot/Frice/Cut/then/Mc/lekin/Deviden/She/pe/Secors/Ste/Smith/Nervo/Nova/FT: Smith/Chette/ey/Ke/No/He/r/Singgs/colle/hu/llc/abrief/er/cheim)	Parlophone 6429032 (E) ●	
51	Re-entry		IMELDA MAY Mayhem (May/Wright/Golberg)	Decca 2749140 (ARV)	
52	59	10	ROD STEWART Fly Me To The Moon - Vol V (Perry/Stewart/Levine/Wite)	88697766092 (ARV) ●	
53	54	6	DUFFY Endlessly (Henneman/Duffy/Kieve/Price)	A&M 2753146 (ARV)	
54	51	31	30 SECONDS TO MARS This Is War (Flood/Thlywhite/30 Seconds to Mars)	Virgin CDVU5299 (E) ●	
55	56	7	NICKI MINAJ Pink Friday (Kane/Swizz Beatz/Crawford/Money/Rctem/Wanell/DakIT-Minus/will.I.am/Drew Money)	Cash Money/Island 2754084 (ARV)	
56	50	21	OASIS Time Flies: 1994 - 2009 (Oasis/Coyne/Morris/Stent/Serj/Cy/legher)	Big Brother 8869772662 (PIAS) ★	
57	60	44	FOO FIGHTERS Greatest Hits (Jones/Norton/Kasper/Fekskul/inecz/Wig)	RCA 88697369211 (ARV)	
58	Re-entry		VAMPIRE WEEKEND Contra (Batzmangill)	XL CD429 (PIAS) ●	
59	43	19	THE SATURDAYS Headlines (Mac/Hilbert/Reynolds/Anthor/Bicancalle/Wette/rs/Holmes/Hofstis/Yeung/Elce/No/guans/ou/Keuge/1/Ste/Smith/White/ley/Lof/le/r/c)	Fascination/Ceffen 2746590 (ARV)	
60	49	6	MY CHEMICAL ROMANCE Danger Days: The True Lives Of The Fabulous Killjoys! (Cze/ho/My Chemical Romance)	Reprise/43 9362495992 (CIN) ●	
61	Re-entry		KATY PERRY One Of The Boys (Wells/Dr. Luke/Stewart/Falld/Perry/Walker)	Virgin CDV3051 (E) ★	
62	58	23	PENDULUM Immersion (Swire/Medallion)	Warner Brothers 5186594882 (CIN) ●	
63	45	52	ALEXANDRA BURKE Overcome (ThePhantom/Bcyz/StarGate/Ne-Yo/Rec/One/Bicence/ell/We/te/rs/Holmes/Love/Ellement/Wil/Kine/Ste/Pe/Ccker/Kennedy/Quilz/Lc/ress)	Syco 88697460232 (ARV) ★	
64	61	11	BARBRA STREISAND The Ultimate Collection (Gibb/Galuten/Richardson/Streisand/Ramone/Ruchi/Klein/Cd/Weber/Kop/pellman/Bergman/Bergman/Legrand/Wing/DALe/nc/effi/fo/er/n/ex/hant/Bernie/ra/Polma)	Legacy 88697750432 (ARV)	
65	48	49	JUSTIN BIEBER My World (Bieber/Caron/Stewart/Hazell/D'Mille/Dirty Swift/Wayne/Lewis/Marke/mme/c/The/milcon/Shin/Priest/Edi/Fresh/DJ Frank/E/Me/Time)	Def Jam 2736487 (ARV) 2★	
66	65	27	CELINE DION My Love: Essential Collection (Verlones)	Sony BMG 8869741422 (ARV)	
67	57	13	BRANDON FLOWERS Flamingo (O'Frien/Price/Le/ais/Flowers)	Vertigo 2746005 (ARV) ●	
68	Re-entry		ABBA Gold - Greatest Hits (Ancersson/Waevae)	Polar 2752259 (ARV) 13★	
69	Re-entry		RIHANNA Good Girl Gone Bad (Carter/Administration/Stunken/Rogers/Varius)	Def Jam 1735109 (ARV) 5★	
70	64	79	FLEETWOOD MAC The Very Best Of (Velicus)	WSM 8122756352 (CIN) 4★	
71	68	49	GUNS N' ROSES Greatest Hits (Velicus)	Ceffen 9861369 (ARV) ● 3★	
72	63	5	KANYE WEST My Beautiful Dark Twisted Fantasy (RZA/West/Dean/Sil/Ebnesker/No/ID/Blnk/Haynie/Cien)	Roc-A-Fella/Def Jam 2752373 (ARV) ●	
73	75	13	LAURA MARLING I Speak Because I Can (Johns)	Virgin CDV3075 (E) ●	
74	Re-entry		SIMPLY RED Greatest Hits 25 (McInnes)	Simplyred.com SRA0060 (E) ★	
75	71	68	BLACK EYED PEAS The E.N.D. (Guette/Hazell/Rcard/Apl.de.p/DJ Repl/ey)	Interscope 2707969 (ARV) 4★	

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30 Seconds To Mars 54	Burke, Alexandra 63	Goulding, Ellie 8	May, Imelda 51	Perry, Katy 9	Script, The 49	Key	PI Awards	(gold); Drake Thank Me	The Script: Science &
Abba 68	Cee Lo Green 4	Guns N' Roses 71	Minaj, Nicki 55	Perry, Katy 61	Simply Red 74	★ Platinum (300,000)	Albums	later (gold); Port Isaac's	Faith (platinum);
Adelle 20	Cole, Cheryl 31	Jackson, Michael 26	Mimogue, Kylie 50	Pink 17	Stewart, Rod 52	● Gold (100,000)	Taio Cruz: The Rokstarr	Fishermen's Friends: Port	Bon Jovi: Greatest Hits
Arcade Fire 36	Daft Punk 45	Jackson, Michael 43	Mumford & Sons 5	Plan B 2	Streisand, Barbra 64	● Silver (60,000)	Collection (silver); Devlin	Issac's... (gold); Eom/Day	(2 x plat); Katy Perry
Bieber, Justin 65	Dion, Celine 66	JLS 23	Murs, Olly 19	Professor Green 37	Take That 33	★ European sales	Eud, Sweat & Beers	Blues But I Shock Them	Rihanna: Loud (5 x plat);
Biffy Clyro 22	Doja Little, Eliza 11	JLS 25	My Chemical Romance 60	Rieu, Andie, & Johann 21	Tempah, Tinie 7		Brothers (silver); Seal: 6	toose (gold); Michael	Teenage Dream (5 x plat);
Black Eyed Peas 27	Eminem 39	Kings Of Leon 10	N-Dubz 30	Rihanna 1	Vampire Weekend 58		Commitment (silver);	Jackson: Michael	Mo'Nacre (5 x plat);
Black Eyed Peas 75	Fleetwood Mac 70	Lady Gaga 13	Nutini, Paolo 32	Rihanna 40	Wanted, The 12		Various: Superchut	(platinum); Ellie	Phen B: The Defamation
Blunt, James 28	Florence + The Machine 24	Led Zepplin 44	Overtones, The 47	Rihanna 69	West, Kanye 72		(silver); Yes: Coming For	(platinum); Ollly Murs:	Of Strickland Banks
Boe, Alfie 15	Flowers, Brandon 67	Linkin Park 46	Pendulum 62	Rumer 6	Westlife 48		The One (gold); Various:	(platinum); Ollly Murs:	(5 x plat); Take That:
Bon Jovi 34	Foo Fighters 57	Lott, Pixie 25		Saturdays, The 59	Williams, Robbie 18		Ultimate R&B 2010	(platinum); JLS: Outta This World	Progress (6 x plat)
Boyle, Susan 38		Marling, Laura 13		Script, The 16	xx, The 42		(gold); Annie Lennox:	(platinum);	
Buble, Michael 14							A Christmas Cornucopia		



"The sun is shining. It's a new morning
But you're going, you're going home."

Baker Street

Gerry Rafferty

(April 16, 1947 – January 4, 2011)

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