

# MusicWeek



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## DIGITAL MYSFACE – THE FINAL FRONTIER

How the great digital hope has fallen into irrelevance



## ANALYSIS AMERICANS INVADE SONGWRITERS CHART

Exclusive MW research reveals the top songwriters of 2010



## FEATURES FRANCE IN FOCUS

A look at French music exports to the UK – plus FREE Oui Love talent CD

On-air/on-sale to shake up singles charts and strike a blow to piracy

# Major labels tune in to the public's 'age of immediacy'

## Radio

By Robert Ashton

**THE ON-AIR/ON-SALE REVOLUTION HAS BEGUN**, with Universal, Sony and the indies ripping up the rule book and releasing records to retail as soon as they go to radio.

The dramatic shift bows to demand from music fans and follows months of research, discussion and soul searching by the two majors. It provides artists with more creative campaigns and also ends the so-called "self-generating piracy".

On-air/on-sale was the only logical way forward, says Universal Music UK chairman and CEO David Joseph. "For a lot of our younger fans and consumers the word 'wait' is no longer in the vocabulary," he says. "You hear something and want it and then you search for it. And if you search for it then you've got to make sure there is a legal site for that appetite."

Sony Music chairman and CEO Ged Doherty adds, "We live in an age of immediacy – release windows are a thing of the past. We have heard loud and clear from our customers that they want to get hold of music they like as soon as they hear it and that is what we are going to give them."

The move to on-air/on-sale, which will be phased in from next month for acts whose management are on board, ends a year-long campaign by the Music Managers' Forum and the Entertainment Retailers Association to persuade record companies of the futility of leaving long gaps between tracks going on air and their availability in store.

MMF chairman Jon Webster says the move will lead to "happy consumers" as well as increased sales and revenue (see p4).



"For a lot of fans and consumers the word 'wait' is no longer in the vocabulary. You hear something and then you search for it... and if you search you've got to make sure there is a legal site for that appetite"

DAVID JOSEPH, UNIVERSAL

AIM chairman and CEO Alison Wenham has also been a vocal supporter of same-day retail releases. She says her indie members have already been quietly getting on with narrowing the gap between radio and retail and she hopes the move by Universal and Sony will encourage more indie labels to get on board.

Wenham adds she has long argued that long lead times have actually weakened sales because people become fed up with tracks by the time they are on sale in shops. "The concentration of playlists can lead to the exhaustion of the popularity of a song," she suggests.

EMI and Warner have yet to be persuaded by the benefits of the move, but one insider suggests EMI is "halfway there" and it is expected – or hoped – the two other majors will

follow suit by the end of this year. Warner is understood to consider the issue on a case-by-case basis.

Research demonstrates online searches on first singles previewing albums peak at around the second week of radio play and that many people are annoyed they cannot buy music they have already heard on the radio.

With that kind of appetite for new music Joseph believes Universal had an "absolute responsibility" to make the same-day move.

"Nor to try to do it in the way fans are consuming music is absolutely the wrong thing to do," he adds. But he also points out that on-air/on-sale will be more exciting for artists because record companies can be more creative about their campaigns.

The shift could also encourage more legal online music services because they will be able to get their hands on legitimate digital tracks at the same time as the pirate sites.

"We can do lots more deals with companies who want to set up streaming or downloading services. It gives them fuel to launch and be really competitive because they can be marketed as having tracks available immediately and of a better quality," explains Joseph.

In addition to ending years – even decades – of accepted working practices at record labels, who will now have to rethink their marketing strategies, the move will also have a significant impact at radio. The effect of same-day sale and radio play means tracks are unlikely to shoot into the upper reaches of the charts on the day of release.

More typically, they will enter the lower reaches and then climb steadily. They are also likely to stick around longer if radio producers add the tracks to their A and B lists. Again, many executives see no problem with Joseph suggesting the sales charts may start to behave like the airplay charts. "I think things will come in, they will rise and they will grow with new audiences," Joseph adds.

There is also a piracy agenda. Many supporters of on-air/on-sale suggest the Digital Economy Act will be undermined by the industry itself for as long as it continues to allow digital files of music, which are not legitimately available for sale, to flood the internet. A senior executive says, "It is untenable to send letters to people [under the DEA] who you are accusing of piracy while you allow this."

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## Smeezingtons' songwriting claims crown

**THE US WRITING AND PRODUCTION** trio behind Cee-Lo Green's *Forget You* and Bruno Mars' *Just the Way You Are* (Amazing) have been named as the most successful songwriters in the UK last year, *Music Week* can reveal.

Peter Hernandez aka Bruno Mars, Philip Lawrence and Ari Levine, who make up The Smeezingtons, top an exclusive top 50 chart compiled by *Music Week* and based on writers' shares of the OCC's top 100 biggest-selling singles of the year.

The Bug/EMI-published writers scored three UK number one singles during the year, beginning with *Nothin' On You* by B.o.B featuring Mars, followed by *Just the Way You Are* (Amazing) and *Forget You*. Their hits in the year-end top 100 also take in *Billionaire* by Travie McCoy and Mars and K'naan's World Cup song *Wavin' Flag*.

EMI-signed Norwegian songwriting and production duo Stargate take second place on the songwriters chart after co-penning hits for Katy Perry, Rihanna and Alexis Jordan, while Cherry Lane/BMG Rights' William, who topped *Music Week's* 2009 songwriters chart with *Black Eyed Peas*, finishes third thanks to writing Usher's chart-topping *OMG* and further success with his band.

IQ and the Sony/ATV-published Journey rank fourth, after both their original version and the Glee Cast's cover of *Don't Stop Believin'* finished among the year's 30 top-selling singles.

Biffy Clyro frontman Simon Neil is the highest-ranked UK songwriter on the list, finishing in fourth place after his Warner/Chappell-published song *Many Of Horror* – renamed *When We Collide* – was covered by 2010's *X Factor* winner Matt Cardle and topped the Christmas chart. He is joined in the Top 10 by fellow Brits Tinie Tempah and Labrinth.

Sony/ATV's Jonathan Rosem, who co-wrote Jaz's *Replay* and hits for Jason Derulo, is eighth, Universal's Owl City ninth and Sony/ATV's RedOne is 10th on the list.

● see p10 for the full rundown

See pages 4-5 for further Music Week analysis



# News

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

## The Playlist



### BRITNEY SPEARS Hold It Against Me

Jive

A huge comeback for Britney Spears, this Max Martin/Di Luke collaboration has the potential to single-handedly reignite her career. (single, February 20)



### KANYE WEST AND JAY-Z H.A.M.

Def Jam

A dynamic sonic backdrop lays the foundation for this collaboration. A great taster for the pair's eagerly anticipated collaborative album. (from album, March 1)



### CAGE THE ELEPHANT Shake Me Down

Virgin

Cage The Elephant get their new album campaign off to a strong start with this swaggering, dirty rock tune packed with commercial punch. (single, March 13)



### HESTA PRYNN Turn It Gold

Too Pure

Club-friendly pop with echoes of Santigold gets its UK release after a run of UK and European dates. (single, February 14)



### METRONOMY She Wants

Because

The first taste of Metronomy's third album, *She Wants* has a haunting quality which quickly gets under your skin. A promising start. (single, January 31)



### NATHANIEL RATELIFF In Memory Of Loss

Decca

Tipping its hat to songwriting greats such as Gram Parsons and Nick Drake, Rateliff has delivered a stunning debut. (album, March 7)



### SWIMMING Sun In The Island

FVR

A strong introduction to Swimming's diverse, ambitious sound. Their self-produced debut drops later this year. (single, March tbc)



### THE JESSIE ROSE TRIP Boy Boy

Unsigned

Interest is building on both sides of the Atlantic for this UK talent, boasting a unique and breathtaking vocal. (demo)



### JONATHAN JEREMIAH Happiness

Island

Listening to JJ is like stepping back in time: an artist making classic records with a warmth that sets him apart from the rest of the pack. (single, March 21)



### ERIC PRYDZ Niton

The Reason

Another huge club hit for Eric Prydz, Niton is currently B-listed at Radio 1 and enjoying plenty of specialist play. (single, February 5)



## SIGN HERE

Asylum has won the race to secure Ed Sheeran's signature. The solo artist was at number two on the iTunes chart last week with his debut independent single

A wealth of debut acts in the running for revered award

# Tinie looms large as Brits nominations are unveiled

## Awards

By Ben Cardew

**NEW BRITISH ARTISTS** made a strong showing in the nominations for the 2011 Brit Awards, with an eclectic range of newcomers filling half the domestic category slots.

Leading the field was EMI's UK rap act Tinie Tempah, whose major-label debut *Disc-Overy* was released just four months ago and has sold more than 385,000 copies to date. He secured four nominations, including best British album and single.

Following him with three nods are two bands still on their debut albums (Mumford & Sons and The xx) and an act whose breakthrough came with the release of his second longplayer last year (Plan B).

All four also compete for the best British album prize, intended as the event's climax under the new chairmanship of Universal UK chairman and CEO David Joseph, who has rested the outstanding achievement award. Take That will also compete for the album prize, to add to their nomination for best British group.

"For the British albums to include The xx, Mumford & Sons, Plan B,



Four play: Tinie Tempah performing at last week's Brits nominations event

PHOTO: JOHN FRANKS/GETTY IMAGES

Take That and Tinie Tempah, it is a great category," says Joseph, who celebrates the "cross-genre" appeal of the nominees. "The five albums could not have been better," he adds.

Elsewhere, UK acts on their debut album dominated many categories, comprising three out of five nominees for British female solo artist; two out of five for British group; and six out of ten for British single.

Warner Music UK CEO Christian Tattersfield praises the diversity of the Warner acts getting the nod.

"Plan B, Rumer, Cee-Lo, Bruno and Biffy may be at different stages in

their careers but they are all producing extraordinary music across an array of genres," he says. "The variety of the list is further evidence of what Warner Music is all about: finding, nurturing and breaking the greatest artists around."

As previously announced, the Brits Critics' Choice award will go to Jessie J in 2011. She will become the fourth female solo act in a row to pick up the prize, following Adele, Florence + The Machine and Ellie Goulding.

Among the corporate groups, Universal again dominates, with 25 nominations, followed by Sony with 13. These are both the same as last year, although the 2010 Brits did include the additional categories of best Brits album of the last 30 years.

EMI again showed evidence of a turnaround in fortunes – on a day-to-day level, if not financially – by claiming 10 nods, up from seven last year, if we exclude best British album of the last 30 years and Robbie Williams' 2010 outstanding contribution win. Warner had nine nominations, the same as in 2010.

The 2011 Brit Awards takes place on February 15 at the O2 in London. [ben@musicweek.com](mailto:ben@musicweek.com)

## The fifth Breakout comes to Camden

**THE ACTS PLAYING** at *Music Week's* fifth Breakout event, taking place at Proud Galleries in Camden on Wednesday, February 9, are announced today. Artists on the bill include:

- **Art Vs. Science** a dance/punk trio from Sydney whose agent is CAA's Bex Wedlake (La Roux, MGMT);
- **The Heartbreaks** a UK indie-pop four-piece from Morecambe with William Morris Entertainment;
- **Morning Parade** Essex act signed to Parlophone and managed by Wildlife Entertainment (Arctic Monkeys, Travis);
- **Young The Giant** Roadrunner-signed Californian quintet whose debut single will be released by the Young & Lost label next month;
- **Sad Day For Puppets** Danish shoegaze act whose agent is ITB's Steve Zapp (Biffy Clyro, Editors) and who are flying in especially for the show.

The Breakout Radio podcast is released this week featuring interviews with the four artists who appeared at last week's Breakout, as well as industry executives. It is available to stream or download for free at: [www.musicweek.com/breakout](http://www.musicweek.com/breakout)



## GIG OF THE WEEK

**Who:** Funeral Party, Jamie Woon (pictured), Sleigh Bells, White Lies  
**When:** Thursday, January 20

**Where:** HMV Forum, London

**Why:** Zane Lowe's tips for success in 2011 join the more established White Lies for this night of new music under the In New Music We Trust umbrella.

## Music Week reshuffles to reflect long-term strategy

**MUSIC WEEK HAS MADE** changes to its senior editorial team as part of its long-term multimedia strategy.

Two new roles have been created to help the brand develop cross-platform plans and to explore the potential of new products in line with reader needs.

Michael Gubbins has been appointed as director of content, overseeing and developing *Music Week's* editorial work on all media platforms and helping shape future brand strategy.

Current editor Paul Williams becomes head of business analysis, focusing his wealth of experience and knowledge of the music industry on developing editorial policy and products.

Gubbins has more than 20 years experience as a journalist and editor on daily newspapers, magazines and websites.

He is the former editor of film magazine *Screen International* and founded a successful film and media consultancy, which has worked with businesses and poli-

cy-makers around Europe, with particular emphasis on digital change.

"I am delighted to join one of the great industry titles at an exciting and challenging time for both publishing and music," says Gubbins.

"The approach we are taking at *Music Week* is very much in tune with the way the best media brands are evolving, focusing on providing maximum value to readers on whatever platform they choose."

Williams says, "These changes aim to enhance our relationship with the music industry. As part of that, my new role will look at new ways in which we can support our readers in their day-to-day work, providing detailed analysis of the business that is not currently available anywhere as well as coming up with new ways of making sense to the industry of the key issues of the day."

Michael Gubbins can be contacted at [mike@musicweek.com](mailto:mike@musicweek.com).



Study shows eight distinct user groups in bid to understand household behaviour

# From dabblers to fanatics: the UK's digital diversity revealed in report

## Digital

By Robert Ashton

**THE INDUSTRY'S SKILL** at helping potential digital companies tailor their online services to the UK's music buyers has been strengthened after new research identified a vast range of consumer behaviour.

The 46-page *Into The Future* report, commissioned by the major labels and UK Music, may also help the industry in targeting its Digital Economy Act notifications to file-sharers, after uncovering eight key groupings, from music obsessives to those who rarely shell out on music or only buy CDs.

The study, compiled by the Future Business Research Group – a coalition of senior executives from majors and music organisations' research facilities – underlines what digital experts have been saying for years: not all music buyers are the same and there is no one-size-fits-all service.

The study also provides a platform for the BPI – which recently established its Innovation Panel – and others to work with ISPs to build a range of services that will appeal to each group and even help bring those users currently dabbling with unlicensed services into the legal fold.

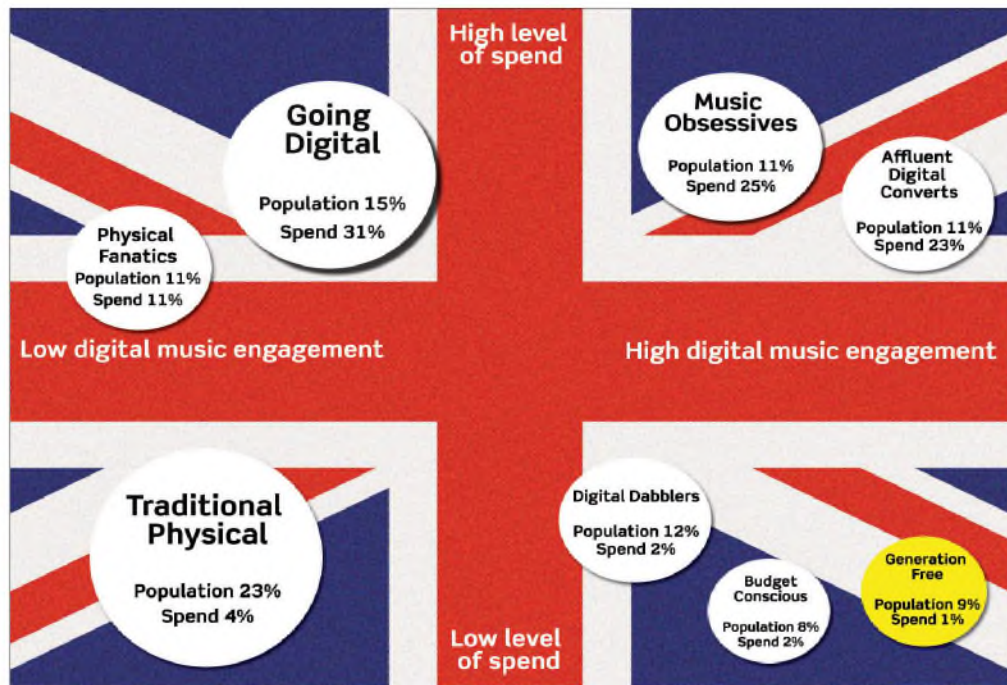
UK Music chief executive Feargal Sharkey says, "It is important to help us and the membership to make better and more informed decisions and understand what the people out there want, what are they thinking about, what are they missing and what do we need to be doing to satisfy that demand?"

Another senior executive familiar with the report says, "It is the first time the industry has done something like this to create industry-wide understanding and get behind new models and drive innovation."

After dividing households into those which do or do not buy music digitally, the researchers created three broad segments: those who engage in more free than legal downloading; those who spend more on legal downloads than accessing unlicensed sites; and those who almost exclusively still buy CDs.

These three groups then threw up the eight categories that got the industry excited. These are:

- **Music Obsessives**, form 11% of the population and are passionate about music and switch between licensed and unlicensed services;
- **Budget Conscious**, low-income households with low interest in buying music and constituting just



8% of the population;

- **Generation Free**, who use P2P and do not spend any of their lower than average income on music

- **Affluent Digital Converts**, the 11% of the population that are high-income households and are currently the main audience for legal digital services;

- **Going Digital**, the 15% of households in transition towards digital and who believe illegal downloading is wrong. As a result, they are ripe for the next wave of online services;

- **Digital Dabblers**, comprising 12% of the population but who spend little on music, finding many of the existing digital services confusing;

- **Physical Fanatics**, who love older bands and added-value physical product but are not tech savvy and are unlikely to download in the future;

- **Traditional Physical**, comprising nearly a quarter of the population but are uncomfortable with new technology.

The report concludes that the industry needs to tailor services to Music Obsessives because they are one of the groups in the high music spend category, which accounts for 91% of total spend (see box)

Researchers concede this group holds some negative views about the music industry: they will support upcoming bands but are less inclined to put any more money in the pockets of established groups such as The Rolling Stones. One executive explains, "People pirate for different reasons, but these guys are passionate

about music, they are high value and important."

The report notes, "If the industry treats them [Music Obsessives] in what they regard as a heavy-handed manner, they might be deterred from adopting legal services."

Sharkey also points out that social networking crops up as an important element for music services

**"It is important to help us to make better and more informed decisions and understand what the people out there want"**

**FEARGAL SHARKEY, UK MUSIC**

throughout the report. He adds, "I thought it was intriguing that regardless of their consumption pattern around music or their social economic background the whole social interaction thing around music is still important. It's the same trait we all shared at school at the back of the bike shed listening to the Top 20 on a Tuesday lunchtime with our mates"

The industry has less of a problem with the Affluent Digital Converts, Going Digital and Physical Fanatics, which form the rest of the 48% of the heavy-spending population. Affluents are already on iTunes and Going Digitals only need to be enthused

The report suggests for the latter group that, "If we can find their trigger points in the way that Sky TV did with sports broadcasting we can drive another wave of adoption of legal digital music in the UK".

The four low-spending groups – Traditionals, Dabblers, Budgets and Generation Frees – comprise the majority (52%) of the population, but only account for 9% of the spend.

The industry perceives the Dabblers as the most likely group to migrate on to legal digital services because they "want to get more out of digital music", but find it difficult because they are not tech-savvy and are put off by the range and choice of services.

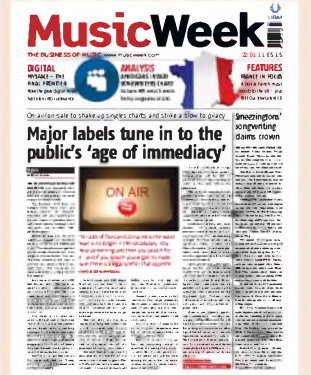
The data, privately presented to digital decision-makers last year but only recently provided in full to *Music Week*, has already been fed into the arsenal of research labels and organisations are using to help online services target Britain's consumers.

Recently the BPI established an Innovation Panel, in which a range of digital experts help steer potential new services towards gaps in the digital market. This forum claims to have already identified around 20 different market gaps, some of which could be worth tens of millions of pounds if exploited. A BPI spokesman says *Into The Future* has been useful in feeding into this process.

A UK Music spokesman adds the FBRG coalition will continue to build on this and other related work and he expects it to produce further research in the coming months.

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# News

## Editorial Paul Williams



AS BRUNO MARS' *GRENADE* arrived at number one on the OCC singles chart yesterday (Sunday) it perfectly encapsulated the two sides of the argument for closing the airplay/sales window.

In its first week of business the Warner release surpassed six figures – evidence surely of the benefits of having several weeks of pre-release radio promotion if you want to secure strong opening sales numbers and an instant high chart position.

But, counter to that, in the week before Mars' chart-topping debut, two cash-in covers of *Grenade* entered the OCC listings, demonstrating that some fans of the song could not wait until the official release and had to buy it immediately, albeit in inferior versions.

What the chart stats cannot reveal, though, is how many people who might have bought the track legitimately had it been available, decided instead to get it free by illegal means. But, given how high first-

## The decision to close the airplay window next month was the only logical one

week legitimate sales of *Grenade* were, you have to think that the total cannot be insignificant.

Labels might not like it, but the reality is that the issue of how long they wait after a track is first played on the radio before the public can acquire it is now completely out of their hands because almost as soon as a new recording is on air it can be downloaded.

So the decision at last by Universal and Sony to close the airplay window next month was the only logical one. It means they have finally caught up with the way the world works in 2011, where consumers want everything now and if the only way of getting it is illegally many will not hesitate to do so.

Not all consumers, of course, behave the same way when it comes to music online – a fact clearly illustrated by the newly published *Into The Future* report. This classifies consumers into eight categories, ranging from those described as Music Obsessives, who switch between licensed and unlicensed services, and Music Fans, who buy their music physically and are uncomfortable with new technology.

That point about "obsessive" fans acquiring music digitally both legally and illegally is worth dwelling on because – when it comes to the debate about music piracy and how to deal with those who engage in it – the music industry often feels uneasy with the uncomfortable truth that among the pirates are some of its best customers.

Accepting this does not suddenly mean the business is easing its foot off the peddle in trying to tackle piracy, but the whole point of this new report, commissioned by the major record companies and UK Music, was to get a better insight into consumers' needs and how potential digital services might launch to serve them. According to this study, these obsessives make up 11% of the population and are already spending significantly on music, so we must do everything we can to understand their behaviour, including why they use unlicensed services and what they get out of them that the legal services cannot currently provide.

The report also offers plenty of evidence about how other sections of the population could be better reached if the right services were available. Among them is the group dubbed Digital Dabblers, who comprise 12% of the population and who find many of the current digital services confusing.

These are just the kind of people the industry should be focusing on because, while only last week we reported record OCC stats for download singles and albums sales, too much of the public is not yet engaged at all in the digital market. With an attractive enough service so many more could be brought on board.

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

## MUSICWEEK.COM READERS' POLL

### LAST TIME WE ASKED:

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

YES 70% NO 30%

### THIS WEEK WE ASK:

Is the move by Sony, Universal and the indies to release tracks when they go to radio the correct decision?

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

Who wins and who loses in the industry with the major players

# On-air/on-sale – the

## Analysis

By Ben Cardew/Robert Ashton

**THE DECISION TO ALIGN** when a song goes to radio with its commercial release represents a major shift in the musical landscape. For it is a subject that has divided the music industry over the past few years, and now threatens to effectively tear up decades of business practice.

On the one side are those who continue to believe in the logic of building excitement behind a song in the weeks before release by delivering it to radio in advance of it going on sale.

This, the logic goes, ensures consumers are eagerly awaiting the song's release and will rush to buy it when it hits the shops, driving up its initial chart position, which in turn increases the buzz.

This worked well in the Nineties when, short of taping a song off the radio, consumers had no way of getting their hands on it until the record company release.

Record labels would habitually offer price promotions the first week a single went on sale and the charts were full of songs that

entered high then tumbled a week later.

However, evidence from Google and iTunes suggests the peak searches on first singles come around two to three weeks after they first air on the radio, meaning many people are left frustrated by hearing tunes on the radio for four or five weeks and still cannot buy them legally.

The Sony research shows more than one fifth of people have found they couldn't buy music after hearing it on the radio, leading a good proportion of them to be "very" or "quite" annoyed.

Radio also appears turned off by the long lead times. BBC Radio 1 head of music George Ergatoudis, for example, says the "day and date" can work for many artists, but not all.

"There is no blanket, clear-cut decisions on this," he says, explaining that media gatekeepers will have to adapt to the view that a high chart position is not the be all and end all for acts.

"From Radio 1's point of view, there is the scenario where we are not all about hits. If you get into the Top 10 it looks better than a

top 30 hit but we also look at audience feedback, bespoke market research and accumulated sales."

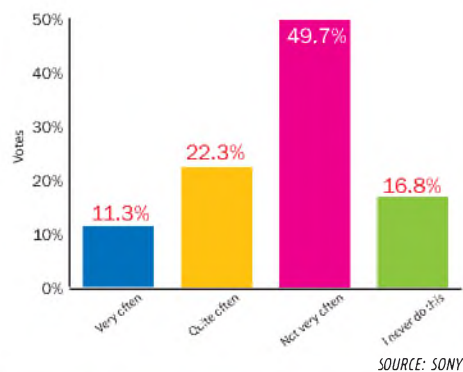
Columbia managing director Mike Smith agrees. "The only downside to this is the way we deal with the preconceptions," he says. "We exist in an industry where dramatic chart impact is a big deal, particularly when you are breaking new acts. To be able to say your artist has debuted at number one is a really big deal."

In the digital age, when songs are often available to download illegally before they have even hit radio, many people believe huge gaps between radio play and availability in shops makes no sense, encouraging law-abiding music lovers to become pirates, as there is no legal way of obtaining the music they are hearing on the radio.

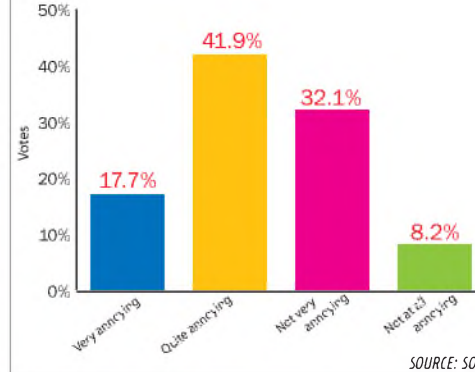
Although Universal UK chairman and CEO David Joseph emphasises his company's decision to adopt an on air/on sale policy is based primarily on improving the lot of the music fan and artist, he does accept there is a piracy element to it.

"We weren't going to be able to drive something forward with the artists we represent with just a

HOW OFTEN HAVE YOU TRIED TO BUY MUSIC AFTER HEARING IT ON THE RADIO THEN FOUND IT ISN'T OUT YET



HOW ANNOYING IS IT WHEN YOU HEAR MUSIC ON THE RADIO, TRY TO BUY IT, THEN FIND IT ISN'T OUT YET



## Universal Music UK chairman/CEO David Joseph on closing the gap

The main reasons for doing it are that it feels exciting, it feels now and we are definitely living in an immediate world and I cannot see anything wrong with immediacy.

Also, we are protecting future A&R investment. The longer things are available to stream, download and purchase, the more we can begin to stem the tide [of piracy].

Having one song at radio and six weeks later an album comes out, those days are gone.

Now, going up to a release of an album, it will be about a variety of different songs and videos and that



reaches a point where someone says, "I like this artist and am willing to go and buy that record."

This will be much more exciting for the artist because the artist can look at what they do at different points every week. It will add a new element of creativity into the campaign.

This also gives the music industry an opportunity to lead and it will be interesting to see whether other industries follow.

Every camera angle I look at this I think it is exciting. It is good for the artist, is it good for our business and good for the music fan.

## ON THE WEB

www.musicweek.com

- **Tinie** leads Brits nominations
- **Digital** sales represent up to a third of Top 10 hits
- **Ministry** to widen musical remit after promoting Dollimore

rs' decision to align radio play with record release?

# the great divider

## MMF CEO Jon Webster predicts the year ahead

2011 will be a year of change. The tipping point for mass-market consumers of all things digital, not just music, has arrived. What fans want is instant gratification. We must strive to meet their demands.

The recorded music industry is showing great leadership by shrugging off analogue promotion practices and adopting the sensible approach of selling music as soon as it is available via any sort of media. The charts will change, as will marketing plans – both for the better. But there will still be 40 tracks in the Top 40 and a



number one every week.

Crucially, sales will increase. Revenues will increase. For artists, the dream of recording a track, uploading it, being discovered by an audience, purchased and in the chart within a week is here.

This follows the success of immediate selling of TV performance tracks

in 2010, which fans have enthusiastically embraced.

On Air. In Demand. On Sale. Happy Consumers. A great first step for the year ahead.

piracy message, but there is a piracy agenda to it," he says. What is more, with customers able to buy individual songs from albums in the vast majority of cases, an official release date is often out of record companies' hands.

Effectively, labels can only control the release date of a single that comes out before its parent album; for a single released afterwards, the official release date actually means little more than the day on which a handful of CD singles and vinyl go into the stores.

The pre-release window can also encourage soundalike copies of songs, as Atlantic recently experienced with Bruno Mars' Grenade. Until last week the song, a chart topper in the US Canada, Australia and New Zealand, had not been issued in the UK. However, with Grenade climbing the airplay charts, two covers were released a fortnight ago to step into this gap and capitalise – perfectly legally – on demand.

These covers can draw sales away from the originals, harming their chart positions and even negatively affecting the reputation of the artists if consumers do not realise exactly what they are buying.

The MMF has been vocal in its support of closing the pre-release window on precisely these grounds and the debate has slowly moved on over the past few years.

Opponents of the pre-release window received a major boost last year, however, when it emerged that iTunes.co.uk had decided to offer increased support for tracks that went on sale at the same time as they were released to radio.

With the singles market dominated by digital downloads – and the download market dominated by iTunes – this caused a serious rethink among many in the music industry.

Now attitudes are shifting. And, as the success of Do It Like A Dude by Jessie J (pictured)



ben/robert@musicweek.com

## News in brief

● **The O2 arena** (pictured) has retained its position as the world's most popular music venue for the fourth year in succession, selling a remarkable 50% more tickets than its nearest competitor, Madison Square Garden.

Compiled by live entertainment monitor *Pollstar*, the figures for 2010 reveal that The O2 sold 1,737,654 concert tickets during 2010 compared with Madison Square Garden's 1.15m tickets, while the Manchester Evening News Arena also sold more than 1m gig tickets to take third place. Although The O2 arena figures represent a small decrease on 2009's numbers, the actual total ticket sales at the AEG-owned venue are well in excess of 2m, as other non-music events are not included in the stats.

● **Sainsbury's** now claims to be one of the fastest-growing entertainment retailers in the UK, after non-food sales helped the supermarket to its best Christmas trading to date. The company reported total sales for its third quarter (the 14 weeks to January 14 2011) up 7.5%, with 24.5m Christmas week transactions – an "all time high".

● **BMG Rights Management** has appointed commercial music lawyer Alexi Cory-Smith as UK SVP of legal and corporate development with immediate effect. The newly-created role



finds Cory-Smith responsible for the company's entire UK dealmaking, from signing writers to new acquisitions and follows the departure of UK managing director Tony Moss in December last year.

● The combination of job cuts, the VAT rise and hikes in fuel costs has prompted the **Association of Festival Organisers** to tell its members

to impose a series of financial measures and restraints if they are to survive beyond this year. The AFO, which has a membership of more than 150 independent festivals, has sent out a five-point plan that it hopes will help prepare them for the effects of the recession. AFO general secretary Steve Heap says he is telling people not to assume they will sell the same number of tickets they sold last year.

● **HMV** has made a number of changes to its management structure, with more to be announced over the following weeks. Supply chain manager Steve Napleton, who became commercial director in May 2010 with responsibility for all areas of product, will now focus exclusively on developing the retailer's e-commerce, digital and ticketing business. Meanwhile, Gary Warren, who took on the newly created role of managing director of content and talent at the HMV-owned Mama Group last May, is returning to once more head the HMV product teams.

# NORDIC MUSIC PRIZE

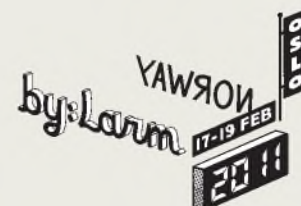
## BEST ALBUM 2010

The nominees are:

- DUNGEN** "SKIT I ALLT"
- EFTERKLING** "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

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# News

**ON THE WEB**

www.musicweek.com

- **Viewpoint:** Miller Williams on signing Hervé, Yasmin Green and 101
- **Kobalt** signs Roxette
- **BMG UK** hires Cory-Smith

**News in brief**


● **Ministry of Sound** has promoted David Dollimore from A&R director to the new

role of recordings managing director. Dollimore is now responsible for overseeing all aspects of the indie's recordings business, strengthening MoS's roster and building its repertoire, developing new global markets and forging joint venture opportunities with third parties.

● **Terra Firma** is to appeal its failed legal action against Citigroup over the buyout of EMI in 2007, challenging some technical aspects of the way last year's trial was conducted. If leave to appeal is granted, it would have major ramifications for negotiations between Terra Firma and Citi, which holds EMI's debt. Terra lost its court action against Citi last November after a jury ruled Citigroup did not trick the firm into buying the music company at an inflated price. The news comes as a music industry source reveals that EMI's performance for the quarter ending December 31 2010 was strong enough to avoid a covenant breach.

● The BBC has dismissed reports that the 2010 Christmas edition of **Top of the Pops** was the show's final outing. The traditional festive Top of the Pops went out on Christmas Day last year, pulling in an audience of 4.1m, up significantly on 2009's figure of 3.4m, while 1.1m people watched Five's repeat of Top of the Pops' 1985 Christmas special on Boxing Day.

● A case against the four majors relating to allegations of **price-fixing** can now proceed. The US Supreme Court has refused to bow to calls by the labels to throw out an earlier ruling that reinstated the anti-trust suit. In the Sony Music Vs. Kevin Starr case, it is alleged the majors conspired to set a minimum wholesale price of \$0.70 (£0.45) per track for downloads on their own doomed Pressplay and MusicNet ventures in 2001.

● Beggars publishing arm **Beggars Music** has expanded its team with the appointment of Amy Ashworth in the UK and Chrissy Stuart in the US. The appointments cement Beggars Music managing director Andy Heath's strategy for 2011 which he outlined to *Music Week* in November last year.

● The **Association of Independent Music** is to host a new awards ceremony to recognise the talents of the indie sector. The inaugural AIM Awards will highlight labels, artists and independent thinkers within the industry and is set to take place in London in October later this year.

Industry hopes report's queries on growth are realistic under copyright law

## Digital holds its breath on IP review

**Copyright**

By Robert Ashton

**THE FUTURE OF UK COPYRIGHT** – and the music business with it – could rest on whether Professor Ian Hargreaves is persuaded by UK Music and other parties that the industry can deliver levels of growth in the digital sector that a new Google could achieve.

Much is riding on the industry's submission to the Independent Review of IP and Growth, which wants answers on how it plans to achieve growth over the next decade and beyond by March 1.

For many execs who will be involved in helping to formulate the UK Music-led response to the review's call for evidence, the outcome rests largely on how successfully they persuade Hargreaves (above) and his advisers that the growth of tech companies in this country is not being fettered by its copyright laws.

One senior executive says the Government has asked why major international companies such as Google, Amazon and eBay have been established overseas and not here. "The question now is, will it [the review] want to achieve a frantic phase of growth and put the whole creative economy at risk for the benefit of technology compa-

nies?" he says. "It looks as though the Government believes we – the music and content industries – have had our chances over the past 10 years to grow digitally and we haven't grasped the opportunities. There is a real danger it will now want to try to cut corners (with copyright) to stimulate growth."

The review has already suggested one area it could concern itself with is the issue of fair use, which has much more leeway in the US, but has the propensity to open a can of legal problems here and introduce an underlying weakness in the copyright system.

PPL director of government relations Dominic McGonigal believes the review is now a straight choice between helping the music industry grow or hoping a change to UK copyright could suddenly produce new, exciting and world-beating tech companies to rival anything in Silicon Valley.

"The key question for Ian Hargreaves is whether he sees the future interests of the UK best served by helping Google or helping our creative industries," suggests McGonigal, who is meeting Hargreaves this week to discuss the review.

But McGonigal believes Hargreaves will be making a wrong turn if he follows a route that focuses on helping a "new Google"



**"If the Government wants to encourage investment in content it should support the copyright framework"**

**DOMINIC MCGONIGAL (ABOVE)**

develop in Britain – something originally pushed by the Government as a key reason for undertaking the review – rather than one that sees the UK's creative industries better served by strong protection of their rights.

He also believes that particular tech boat has sailed. "The next big thing is not going to be another search company," says McGonigal. "It is much more likely to be a con-

tent-based service and that is where the UK has real strengths. If the Government wants to encourage investment in content, then it should support its value through the copyright framework."

UK Music chief executive Feargal Sharkey, whose organisation has been tasked with providing the cross-industry response to Hargreaves, also believes the copyright expert will be going down a "blind alley" if he focuses on how issues such as fair use could help the growth of tech companies.

Sharkey argues British tech companies are already operating successfully within the UK copyright regime and cites the example of Cambridge-based ARM Holdings, which produces processors for iPods and many mobile phones.

Sharkey also believes a rethink of fair use is a distraction at best and, at worse, an exercise in "intellectual masturbation".

"I think it is about trying to figure out what exactly the Government means by innovation and growth," he says. "What does success and innovation look like to the Government and what can we do to help it go and achieve that goal?"

Sharkey and others believe growth and innovation can continue to be driven successfully by more legitimate consumption of music online.

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## Live steps up fight against online scammers

**EFFORTS TO THWART** online fraudsters who take advantage of high demand for live events are to be stepped up in 2011, as the UK Government and a number of industry bodies look to clamp down on ticketing scams that cost the public and the taxman millions of pounds each year.

*Music Week* has learned that the Office of Fair Trading is preparing to launch an extensive educational campaign around online ticketing. Meanwhile, the Society of Ticket Agents and Retailers (STAR) is fine-tuning a system that aims to help consumers buy tickets in confidence and the Association of Secondary Ticket Agents is running a "critical Alerts" service to flag up suspected scams.

Details of STAR's initiative are unclear at present, but it is understood the organisation is working towards introducing a ticketing kite mark and is in discussion with its members and key non-members

to secure cross-industry support.

STAR secretary Jonathan Brown declines to elaborate on the society's plans, but hints ticketing operations and promoters will embark on newspaper and magazine advertising to educate the public about where they should be visiting – and avoiding – when buying tickets.

STAR is trying to get to grips with how to regulate payment via websites and would like to see an agreement among ticket companies to adhere to certain rules regarding repayment of booking fees for cancelled events.

"We've recently seen instances where bogus ticket websites have been created, around the likes of the Take That tour," says Brown. "Some of those sites have then been shut down and people have been sent an email informing them that tickets could not be secured and they should contact their bank or

credit card company for a refund. It's a wholly unacceptable situation but the fact that the banks are being hit means a lot more people are taking interest and looking to do something about it."

Ahead of the possible introduction of STAR's kite mark, Brown points to the Ticket Safe facility on the safeconcerts.com website as a guide to help consumers check on the validity of ticketing operations. "We have to create a clear line between the fraudsters and the outlets where authorised tickets are being sold because

that is a bit muddy at the moment," says Brown. "People tend to trust websites simply because they look legitimate, so we have to create more consumer awareness about the dangers and spin things out across the whole of the entertainment industry to press the message home."

With festival season approaching, the OFT also says it will be directing significant resources to help the fight against scam artists. Research carried out by the OFT found that one in 12 ticket buyers admit they have been victims of a scam ticket website, losing on average £80 each and potentially scaring punters away from buying festival and concert tickets in the future.

If that figure is accurate nationwide, then fraudsters could be siphoning off hundreds of millions of pounds every year from the £1.5bn UK live music market.

As a result, the OFT is relaunching its Just Tick It campaign next month to send out early warnings about where fans should visit to buy tickets for live and sporting events. A spokesman for the Government department says the campaign will be a key element of Scam Awareness Month 2011, which will run throughout February.





# News digital

ON THE WEB

www.musicweek.com

- New **Distimo** report reveals major app trends during 2010
- Details of **Merlin** negotiations for Google's music service emerge
- **Lawsuit** against the four US majors over allegations of digital price-fixing to proceed

It was a great digital hope for music but Myspace has now fallen into irrelevance

## Myspace: the final frontier

### Services

By Eamonn Forde

**THE ANNOUNCEMENT LAST WEEK OF JOB CUTS** and a possible sell-off of Myspace could be the final twist in a story that serves as a stark warning of how quickly today's cutting-edge can become tomorrow's anachronism.

The site, which is to lose nearly half of its staff, has been struggling in a market that has shifted dramatically since its peak five years ago and an attempt to reposition late last year failed to revive the tarnished brand.

The indifference of the music industry to the problems at Myspace illustrates how far it had fallen from a position of great promise.

One digital marketing manager at a label told *Music Week* they could no longer find anything positive to say about the service, while label A&Rs and digital marketing heads have been sidelining Myspace for some time in favour of new rivals.

Even the news that the Myspace UK office is to be significantly downsized will mean little more than a small adjustment to digital marketing plans.

Joe Muggs, dubstep editor at *Mixmag* and UK A&R representative at digital distributor Finetunes, says Myspace has gone from being a vital A&R tool to largely irrelevant.

"Myspace was foundational for the expansion of dubstep," he explains. "In 2006, based around a tight network in Croydon and Bristol, Myspace allowed that community to hold itself together and gave other people access to that network."

But Myspace simply failed to keep up with broader changes in technology. "It just didn't evolve at all," he says. "It didn't get faster when it needed to."



For him, Twitter, SoundCloud and the official YouTube channels of acts are where new music is being discovered today, explaining that he never goes to Myspace to listen to music and that A&Rs are no longer giving it the gravitas it once commanded.

"It feels like a ghost town there," he says. "I don't see people linking to it anymore. If they pulled Myspace tomorrow, it would make no difference to the UK music scene."

Of all the new entrants into the digital sphere, it would be disingenuous to paint SoundCloud as the "Myspace killer", although some have tried.

Myspace's biggest draw for musicians and fans was its audio-player functionality. Any act could upload their music and users could see which tracks were the most popular. Its SEO (search engine optimisation) is still envied, meaning that when users search for an act online, their Myspace page is high up in the results. But SEO power cannot save a brand in freefall.

SoundCloud does one thing – the online exchange of music – but it does it very well. Co-founder Alex Ljung has repeatedly stated SoundCloud will remain a service dealing with the transferral of

sound over the internet and nothing more.

This is symbolic of where the market is moving and offers an insight into why Myspace quickly started to feel sprawling and cumbersome.

Myspace's big sell at launch was that it could offer acts a single (and free) destination to create a presence online allowing them to showcase music, interact with fans, manage contacts and market their shows and releases.

However, as the site began to hit critical mass, the hype overtook it and enormous claims were made on its behalf, most notably that it could spell the end for record companies. This was despite Myspace partnering with Interscope in 2005 to

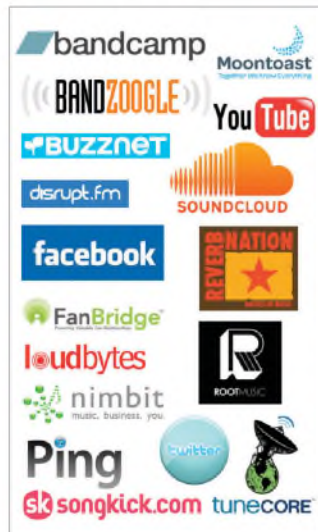
launch its own label.

*Music Week* understands there remains a serious cultural clash between those at Myspace and News Corp, which bought the site in 2005. News Corp executives, for example, used earnings calls to question the value of Myspace and the possibility of a sale is indicative of a view that the relaunch has failed.

Myspace will continue to operate in the UK and other markets but it seems music's centrality to the service and its importance to the music business are now things of the past.

How long, or even if, it remains operational is unclear and will depend on the plans of potential buyers. But as the case of Friends Reunited and Bebo show, re-sales struggle with the perception they are "damaged goods".

Ironically, even though Myspace let basic usability and functionality stutter, artists stuck with it for many years because it was where their audience met online.



The new wave: some of those stealing Myspace's thunder

However, a host of much more competitive and differentiated alternatives soon came to the fore focusing on subsets of the broader Myspace music value proposition.

Sites including Sellaband, Bandcamp, SoundCloud and Pledge Music each have very different value propositions, but all took from Myspace the baton of developing the artist-fan relationship and ran with it.

And as their importance grew, Myspace's inevitably declined.

With all the negativity around Myspace, it is easy to forget just how revolutionary it was between 2005 and 2007. Against a backdrop of piracy, with legal downloading still in its infancy, Myspace helped prove there was a place for music online that could connect with a mass audience. It was essential in laying foundations for the rich, diverse and vibrant digital music ecosystem that consumers, labels and artists pull into new shapes today.

But Myspace may well now not last the distance and benefit from the fruits of the market it helped to put in place.

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### The Myspace age: Highs and lows of an internet phenomenon

**August 2003**  
Myspace founded



agreements. Site is forced to clarify it is not claiming ownership of tracks

Myspace switches off autoplay function to reduce royalty payments

**January 2004**  
Myspace formally launches

**August 2006**  
User numbers hit 100m and Google signs \$900m (£578m) ad deal

**November 2009**  
Myspace acquires imeem

**July 2005**  
News Corp pays \$560m (£360m) for Myspace

**April 2008**  
Facebook overtakes Myspace

**January 2010**  
Myspace Records lays off most of its staff

**November 2005**  
Launch of Myspace Records in conjunction with Interscope

**September 2008**  
Myspace Music debuts

**February 2010**  
Owen Van Natta (right) exits as CEO

**January 2006**  
Myspace opens UK office

**April 2009**  
Co-founder Chris DeWolfe exits as Myspace CEO

**June 2006**  
Billy Bragg attacks Myspace user

**August 2009**  
Myspace buys iLike

**June 2010**

Jason Hirschhorn (right) steps down as Myspace co-president



**October 2010**  
Newly rebranded Myspace refocuses around social media discovery

**November 2010**  
Myspace offers Facebook integration

**January 2011**  
News Corp announces a 47% cut in global staff numbers at Myspace and suggests a possible sale of the service



### Digital news in brief

● **Spotify** has signed a deal that will see it integrated into Shazam's mobile music-recognition apps for the iPhone and Android devices. The new Play in Spotify feature allows users to stream tagged tracks in full. Between 250,000 and 300,000 tracks were sold per day over Christmas after being tagged on Shazam.

● **Take That's** official app, built by Mobile Roadie, has been downloaded 250,000 times since its launch in November.

● **Pandora** doubled its user base in the US to 75m last year.

● A study of **online behaviour** by Nelsen and Midem has found 60% of respondents watch music videos on their computer compared to just 20% who download from legal sites. It also found 21% stream music to their mobile and 23% watch videos on their handsets.

● More than 200 websites have been ordered to remove infringing music and video content by authorities in **China** as part of a piracy clampdown that will run until May.

● Cloud-storage music service **blueTunes** is to close after two years.

● Microsoft is moving to have Apple's ownership claim over the 'App Store' name dismissed, asserting the phrase is generic and cannot be trademarked.

● A study by MarkMonitor of traffic to the top 43 **pirate sites** last year has revealed they drew more than 53bn visits globally.

● **SoundCloud** has raised \$10m (£6.45m) in new funding from Index Ventures and Union Square Ventures. It will use the money to grow the service, particularly in the US.

● **We7** launches in Ireland today (Monday). The ad-free Premium version costs €4.99 (£4.22) a month while the Premium+ version (which adds iPhone and Android mobile functionality) costs €9.99 (£8.45) a month.

● **Ubisoft** has sold 5m units of its **Just Dance 2** game for the Wii.

### New services

● **Disrupt.fm** allows acts and labels to embed and share their music through their official Facebook pages. If a user downloads a track, it is shared with their social circle.

● **FanBridge**, the artist-to-fan platform, has added the Geotracker feature that assists in more targeted marketing activity and database management based on users' IP addresses.

### Apps round-up

● **Vevo** (Android - free), only available in the US, allows streaming of Vevo's catalogue of 25,000 videos, funded by pre-roll ads. The app also gives access to exclusive content.

● **Rock Music Landmarks Of London** (iPhone - £1.19) is a Musicroom guide with a map showing nearest points of rock interest. It is narrated by legendary DJ Bob Harris.



# News media

ON THE WEB

- BBC entertainment editor Matthew Shaw on the *Sound of 2011*
- *Record of the week* from Stool Pigeon's Ash Dosanjh
- Radio 1 presents In New Music We Trust Live

TV Airplay chart Top 40 nielsen



JLS: highest new entry

This Wk	Last Wk	Artist	Title	Label	Days
1	1	BLACK EYED PEAS	The Time (Dirty Bit)	/ Interscope	581
2	3	JESSIE J	Do It Like A Dude	/ Island	563
3	2	RIHANNA FEAT. DRAKE	What's My Name?	/ Def Jam	552
4	NEW	JLS FEAT. TINIE TEMPAH	Eyes Wide Shut	/ Epic	540
5	5	KATY B FEAT. MS DYNAMITE	Lights On	/ Columbia/Rainie	488
6	3	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6	/ Interscope/Cherrytree	485
7	5	TINIE TEMPAH FEAT. KELLY ROWLAND	Invincible	/ Parlophone	452
8	4	WILLOW SMITH	Whip My Hair	/ Columbia/Roc Nation	415
9	7	RIHANNA	Only Girl (In The World)	/ Def Jam	397
10	13	BRUNO MARS	Grenade	/ Elektra/Atlantic	381
11	15	WRETCH 32 FEAT. I Traktor	/ MoSLevels Recordings	364	
12	10	CEE LO GREEN	It's Ok	/ Warner Brothers	353
13	12	KATY PERRY	Firework	/ Virgin	319
14	14	MIKE POSNER	Cooler Than Me	/ I	308
15	11	MATT CARDLE	When We Collide	/ Syco	302
16	17	KE\$HA	We R Who We R	/ Columbia	281
17	3	NICOLE SCHERZINGER	Poison	/ Interscope	279
18	32	NERO	Me & You	/ MTA	252
19	33	JODIE CONNOR FEAT. WILEY	Now Or Never	/ Fascination	248
20	20	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE	Higher	/ qtn & 3roadway	248
21	13	N-DUBZ	Girls	/ AATW/Island	247
22	22	BRUNO MARS	Just The Way You Are (Amazing)	/ Elektra/Atlantic	247
23	23	ALEXIS JORDAN	Happiness	/ Star2oc/3oc/Nation/Columbia	246
24	24	OLLY MURS	Thinking Of Me	/ Epic/Syco	242
25	26	CHERYL COLE	The Flood	/ Polydor	241
26	RE	CEE LO GREEN	Forget You	/ Warner Brothers	237
27	23	ELLIE GOULDING	Your Song	/ Polydor	235
28	25	SKEPTA VS N-DUBZ	So Alive	/ 3 Beat 3/ue/AATW	233
29	34	MARTIN SOVEIG FEAT. DRAGONETTE	Hello	/ 3 Beat/AATW	229
30	16	JLS	Love You More	/ Epic	227
31	NEW	CHIPMUNK FEAT. CHRIS BROWN	Champion	/ Jive	204
32	31	DEVLIN FEAT. LABRINTH	Let It Go	/ qtn & 3roadway	203
33	40	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY	Coming Home	/ Interscope	195
34	21	MICHAEL JACKSON & AKON	Hold My Hand	/ Sony	195
35	30	THE WANTED	lose My Mind	/ Geffen	193
36	NEW	PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor)	/ I	181
37	39	B.O.B	I'll Be In The Sky	/ Rebel Rock Ent/Atlantic/Grand Hustle	176
38	35	TAKE THAT	The Flood	/ Polydor	164
39	36	DUCK SAUCE	Barona	/ 3 Beat/AATW	161
40	RE	AGGRO SANTOS FEAT. KIMBERLEY WALSH	Like U Like I	/ Future/Mercury	152

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, Chat Show TV, DanceNationTV, Flava, Kerrang! TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV, MTV Rocks, NME TV, Q TV, Sciuzz, Smash Hits TV, Starz, The Box, Vault, Viva, VH1

Global's national expansion directly impacts airplay hits

## Capital gains for playlisted artists in wake of roll-out

Radio

By Paul Williams

THE NATIONAL ROLL-OUT of Capital FM is having an instant impact on the shape of the UK's radio airplay chart, as the brand's most-supported records win bigger audiences.

Global Radio extended Capital from its London heartland to the majority of the UK on January 4 after rebranding six Galaxy stations and three Hit Music network stations. This now gives the brand an FM audience of around 6m, more than Radio 1 in the regions of the UK where both stations broadcast.

From an airplay perspective, the result has led to increased listenership for tracks on the Capital playlist because, despite all Capital's services having different breakfast and drivetime shows while sharing programming at other times, their music output is the same across the day.

This feeds into Nielsen Music's weekly UK airplay countdown, and has seen some tracks heavily backed by Capital having improving their chart positions in the first week the new network was on air because of the increased exposure.

Capital delivered 34.0% of the entire UK radio audience for JLS's A-listed *Love You More* a week ago, helping to move the Epic Records release to the top of the chart. Meanwhile, the Fascination release *Higher* by The Saturdays featuring Flo-Rida, which was the Global brand's most-played track in the first week of the national roll-out with a weekly audience of 18.7m according to Nielsen, moved 21-16 on the airplay chart, even though it dropped out of the OCC sales Top 40 the same week.

Other Capital-supported tracks



to benefit from the change include Olly Murs (pictured), whose Epic/Syco-released single *Thinking Of Me* rose 12-6 a week ago on the Nielsen chart, and Island/Super single *Shine A Light* by McFly featuring Taio Cruz, which moved 26-19, with 50.8% of its audience coming from Capital. Both were on the network's A-list last week.

The brand's biggest contribution to a track's national audience was the Island-released 2012 *(It Ain't The Fnd)* by Jay Sean featuring Nicki Minaj, with 81.3% of its listenership occurring through Capital a week ago. It was the brand's 16th most-played record, attracting a Capital audience of 13.7m listeners.

Meanwhile, in the week ahead of its release Capital accounted for 56.8% of the UK radio audience for Elektra/Atlantic act Bruno Mars' single *Grenade*, which yesterday (Sunday) debuted at the top of the OCC chart.

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### Apply here to electrify station looks online

Capital's move to a national radio brand is to be accompanied by an online push for capitalfm.com.

The station is currently advertising for an interactive/website editor "to develop the most compelling music product around and electrify a whole new audience". This follows parent company Global Radio naming Christopher Thorogood as director of digital, with the responsibility for all of the group's websites and apps, last week.

A spokeswoman for Global confirms Capital has a "couple of things in the pipeline", under the leadership of Global Radio director of digital content Ben Perreau, but

says it is too early to reveal exactly what they are.

However, the job advert's insistence on "editorial experience", gained within a "high-output fast-moving entertainment new environment" gives a heavy hint that increased online news will be part of the site's evolution, while the advert's demand for a leader "with a track record of developing compelling interactive products" suggests interactivity will be key as the station looks to bolster its online presence in the wake of Capital's increased status.

The Capital website already includes music news, photos, artist spotlights and competitions.

### Media news in brief



• Dave Grohl is to receive the Godlike Genius gong at the NME Awards 2011 next month. Grohl (pictured) will pick up the award in person and play live with Foo Fighters at the event, which takes place at London's O2 Brixton Academy on February 23.

• Global Radio's *Heart FM* is joining free satellite TV service Freesat, enabling it to reach a further 1.5m potential listeners in the UK. Global says Heart already reaches nearly 8m

people a week, after it re-branded 29 of its local radio stations under the Heart name last year. Heart group programme director Luis Clark says the new deal means the station will be able to "extend our reach even further across the UK, offering another platform for our audience to enjoy the brand".

• Channel 4 and music website Bobcom have created a new series, *Sounds From The Cities*, which will come from a different UK city every week. Described as "documentary-come-live performance", the show will

discuss trends in music, as well as showcasing new talent. The four-week series will begin on February 9 and will come from Cardiff, Edinburgh, Belfast and Nottingham in turn. Head of T4 and music Neil McCallum says the programme will "coach opinion" and present fresh UK music.

• BBC London 94.9 has launched a new music show that aims to turn the radio studio into a music venue to showcase up-and-coming bands. The show, *Later's With Jo Good*, goes out on Friday nights at 10pm on BBC London 94.9.







# News publishing

MW research shows UK songwriters are few and far between in our exclusive end-of-year chart

## Songwriters chart succumbs to US invasion

### Analysis

By Paul Williams

**UK RECORDING ACTS WERE LARGELY MISSING IN ACTION** among 2010's highest-grossing singles and the nation's songwriters were unable to make up the shortfall.

Just as non-British artists including Eminem, Rihanna and Katy Perry dominated the top end of the OCC's chart of the year, it was a similar story when it came to the names behind the songs. Homegrown talent managed to fill only a quarter of the slots on *Music Week's* exclusive countdown of the top 50 hit songwriters of the past 12 months.

In the chart's Top 10 only three UK songwriters appear, led at number four by Warner/Chappell's front-man and composer/lyricist **Simon Neil**. He landed by far his biggest hit when X Factor winner Matt Cardle's version of Many Of Horror, renamed *When We Collide*, sold 814,997 units by year's end and finished as 2010's second biggest-selling single.

Joining him in the 10 at numbers six and seven respectively are EMI pair **Tinie Tempah** and **Labrinth**, co-authors of Tempah's breakthrough hit *Pass Out*, the only other recording by a UK act to finish among the year's 10 biggest sellers.

The rest of the Top 10 songwriters in the *Music Week*-compiled chart, which is based on writers' shares of the OCC's Top 100 singles of the year, is made up of Americans, Norwegians, a South African/American and a Moroccan, while the British picture does not get any better across the whole Top 50 where 13 UK writers make the cut compared to 27 from the US and 10 from the rest of the world.

In a singles market currently dominated by US artists, the poor return for domestic writers is partially explained by the fact that last year very few British songwriters scored hit singles with recording acts from across the pond. There are, of course, exceptions – and an obvious one is Universal's New York-based Londoner **Alex da Kid** who makes it to 14th place on our chart after co-writing the Eminem/Rihanna hit *Love The Way You Lie*, 2010's biggest-selling single with 854,144 sales, while also co-authoring the chart-topping *Airplanes* by B.o.B featuring Hayley Williams.

Otherwise the other 12 British writers in the chart are all there because of hits in the year's Top 100 either



Writers bloc: the UK's leading songwriter of 2010, Biffy Clyro's **Simon Neil** (top) plus **The Smeezingtons**, *Stargate* (first row); **Wayne Hector**, **Steve Mac**, **Alex da Kid**, **will.i.am** (second row); and **Dr Luke**, **Benny Blanco**, **Max Martin**, **RedOne** (third row)

penned for their own projects or other UK artists or because one of their songs was successfully covered.

Contrast this state of affairs with, say, Moroccan-born, US-based **RedOne** who, besides having two songs in the year-end chart with his regular collaborator and fellow Sony/ATV writer **Lady GaGa**, also crops up twice with two hits penned for Brit **Alexandra Burke**. He makes the Top 10 of the songwriters year-end chart for a second successive year, this time finishing in 10th place. Similarly, Kobalt trio **Dr Luke**, **Max Martin** and **Benny Blanco** co-wrote Taio Cruz's hit *Dynamite* with the EMI-signed UK singer-songwriter.

It is also telling that among the 24 songwriters with at least three co-writes among the year's Top 100 singles, only four of them are British: **Labrinth**, **Tinie Tempah**, **Peermusic's**

In a singles market dominated by US artists, the poor return for domestic writers is partially explained by the fact that very few British songwriters scored hit singles with recording acts from across the pond

years ago to bring Eriksen to the company, having already got **Hermansen** on its books. The past year delivered them yet more hits and in November they joined a very elite club, that also includes **John Lennon**, by having three songs simultaneously in the top five of the UK singles chart.

That trio consists of **Rihanna's** *What's My Name*, **Katy Perry's** *Firework* and **Alexis Jordan's** *Happiness*, and is joined in the Top 100 of the year by **Only Girl (In The World)**, **Rude Boy** and **Te Amo**, all co-written for **Rihanna** and **Beautiful Monster** written with and recorded by their long time collaborator **Ne-Yo**.

Beating them to first place, **The Smeezingtons** scored three UK number one singles last year, including the year's third biggest seller *Just The Way You Are* (Amazing), the breakthrough hit for **Bruno Mars** who makes up the US songwriting/production trio with **Philip Lawrence** and **Ari Levine**.

Published by **Bug** and **EMI**, **The Smeezingtons** also reached number one with **B.o.B's** *Nothin' On You*, featuring **Mars** on vocals, and **Cee-Lo Green's** *Forget You*, and yesterday (Sunday) were on

course to debut at number one with **Mars' Grenade**. As for their 2010 account, they also had **Travis McCoy's** *Billionaire*, also featuring **Mars**, and the 2010 World Cup anthem *Wavin' Flag*.

**Cherry Lane/BMG Rights' will.i.am** topped *Music Week's* 2009 songwriters chart with **Black Eyed Peas** and he makes it to third place individually this time thanks to his **OMG** chart-topper for **Usher**, the year's fifth biggest hit, new **Black Eyed Peas** recording *The Time* (**Dirty Bit**) and their evergreen *I Gotta Feeling*, and *Gettin' Over You* written with and recorded by **David Guetta** with **Chris Willis**. **Black Eyed Peas** also crop up in the songwriters survey at position 34.

Two songs appear twice on the year's Top 100, the biggest being the Sony/ATV-published *Don't Stop Believin'*. Only a minor UK hit when it was first released in 1982, last year it generated 873,985 sales through **Journey's** original and the **Glee** Cast cover. **Journey's** take finished as the year's 25th biggest seller and **Glee's** version ranked a place higher to secure the Eighties veterans fourth place on the songwriters chart. **Empire State Of Mind** also has two Top 100 appearances, albeit in contrasting style.

Possibly reflecting a move away from bands and rock music in the singles market, **Journey's** version of *Don't Stop Believin'* was one of only 10 songs on the year's Top 100 written by one or more of the featured recording act and requiring no other input. This list also includes **The Flood**, the first-ever **Take That** hit to be jointly written by all five members and jointly published by **EMI**, **Farrell**, **Sony/ATV** and **Universal**.

Add to that **EMI**-signed **Roy Stride's** *This Ain't A Love Song* for his band **Scouting For Girls**, **Fireflies** by **Universal's Owl City** and **For The**



Lady luck: Sony/ATV writer **Lady GaGa** at number 13 had three songs in the OCC's 2010 Top 100



### Top songwriters of the year 2010

Pos	SONGWRITER(S)	Publisher
1	THE SMEEZINGTONS - PETER HERNANDEZ AKA BRUNO MARS, PHILIP LAWRENCE, ARI LEVINE*	Bug, EMI
2	STARGATE - MIKKEL ERIKSEN, TOR ERIK HERMANSEN	EMI
3	WILL ADAMS AKA WILLIAM	Cherry Lane/BMG Rights
4	JOURNEY IQ	Sony/ATV
5	SIMON NEIL	Warner/Chappell
6	PATRICK OKOGWU AKA TINIE TEMPAH	EMI
7	TIMOTHY MCKENZIE AKA LABRINTH	EMI
8	JONATHAN ROTEM	Sony/ATV
9	ADAM YOUNG AKA OWL CITY	Universal
10	NADIR KHAYAT AKA REDONE	Sony/ATV
11	RENATO CAROSONE AND NICOLA SALERNO	Universal
12	REM	Warner/Chappell
13	STEFANI GERMANOTTA AKA LADY GAGA	Sony/ATV
14	ALEXANDER GRANT AKA ALEX DA KID	Universal
15	BENJAMIN LEVIN AKA BENNY BLANCO	Kobalt
16	MARSHALL MATHERS AKA EMINEM	Universal
17	ELTON JOHN/BERNIE TAUPIN	Universal
18	BENJAMIN BALANCE-DREW AKA PLAN B	Universal
19	DAVID GUETTIA	Present Time
20	3OH!3	EMI
21	ESTHER DEAN	Peermusic
22	MAX MARTIN	Kobalt
23	LUKASZ GOTTFELD AKA DR LUKE	Kobalt
24	SWEDISH HOUSE MAFIA	Universal
25	TAKE THAT	EMI, Fairrell, Sony/ATV, Universal

\* The Smeezingtons writing contribution to Wavin' Flag only by Lawrence and Hernandez  
 \*\* Black Eyed Peas writing contribution to The Time (Dirty Bit) only by Will Adams, Allan Pineda; Gettin' Over You only by Will Adams and Stacy Ferguson  
 The above shows the top songwriters of 2010 based on shares of the UK's 100 biggest-selling singles of the year  
 Note: Wayne Hector is now signed to Warner/Chappell, although his songs here are covered by his Sony/ATV deal; Steve Robson is now signed to Imagem although his songs here are covered by his Stage Three deal  
 Source: MW research/OCC data

### Most songs on OCC Top 100 2010

Songs	SONGWRITER	Chart positions and entries
7	STARGATE	4 Only Girl (In The World), Rude Boy, 27 What's My Name 19 Firework, 67 Beautiful Monster, 80, Happiness, 97 Te Amo
6	DAVID GUETTIA	20 Club Can't Handle Me, 52 Gettin' Over You, 72 I've Got A Feeling, 81 Commander, 92 Acapella, 99 Memories
6	FREDERIC RIESTERER	20 Club Can't Handle Me, 52 Gettin' Over You, 72 I Gotta Feeling, 81 Commander, 92 Acapella, 99 Memories
5	NADIR KHAYAT AKA REDONE	30 Bad Romance, 46 Alejandro, 51 I Like It, 82 Start Without You, 85 Broken Heels
5	THE SMEEZINGTONS	3 Just the Way You Are (Amazing), 12 Forget You, 23 Billionaire, 45 Nothin' On You, 43 Wavin' Flag
5	BENJAMIN LEVIN AKA BENNY BLANCO	8 California Gurls, 17 Dynamite, 32 Teenage Dream, 69 Tik Tok, 97 Eeenie Meenie
5	SANDY WILHELM	4 Only Girl (In The World), 19 Firework, 52 Gettin' Over You, 67 Beautiful Monster, 81 Commander
4	WILL ADAMS AKA WILL.I.AM	5 OMG; 26 The Time (Dirty Bit), 52 Gettin' Over You, 72 I Gotta Feeling
4	LUKASZ GOTTFELD AKA DR LUKE	8 California Gurls, 17 Dynamite, 32 Teenage Dream, 69 Tik Tok
4	SAVAN KOTCEHA	56 DJ Got Us Fallin' In Love, 82 Start Without You, 85 Broken Heels, 87 The Club Is Alive
4	MAX MARTIN	8 California Gurls, 17 Dynamite, 32 Teenage Dream, 57 DJ Got Us Fallin' In Love
4	PATRICK OKOGWU AKA TINIE TEMPAH	10 Pass Out, 31 Written In The Stars, 50 Frisky, 74 Miami 2 Ibiza
3	BLACK EYED PEAS	26 The Time (Dirty Bit), 52 Gettin' Over You, 72 I Gotta Feeling
3	SHAWN CARTER AKA JAY-Z	13 Empire State Of Mind (Part II), 78 Empire State Of Mind, 100 Young Forever
3	ALICIA COOK AKA ALICIA KEYS	13 Empire State Of Mind (Part II), 63 Try Sleeping With A Broken Heart, 78 Empire State Of Mind
3	ESTHER DEAN	14 Rude Boy, 19 Firework, 27 What's My Name
3	STEFANI GERMANOTTA AKA LADY GAGA	15 Telephone, 30 Bad Romance, 46 Alejandro
3	WAYNE HECTOR	36 All Time Low, 66 Love You More, 90 Thinking Of Me
3	BONNIE MCKEE	8 California Gurls, 17 Dynamite, 32 Teenage Dream
3	TIMOTHY MCKENZIE AKA LABRINTH	10 Pass Out, 50 Frisky, 83 Let The Sunshine
3	STEVE MAC	36 All Time Low, 86 Ego, 87 The Club Is Alive
3	KATY PERRY	8 California Gurls, 19 Firework, 32 Teenage Dream
3	JASON DESROULEAUX AKA JASON DERULO	18 Replay, 22 Ridin' Solo, 40 In My Head
3	JONATHAN ROTEM	13 Replay, 22 Ridin' Solo, 40 In My Head

The above shows songwriters with three or more songs on the OCC Top 100 of 2010 with in brackets their entries and chart positions on the chart  
 Source: MW research/OCC data

First Time, written by Imagem's Daniel O'Donoghue and Mark Sheehan for their band The Script.

By far the most dominant songwriting make-up of 2010's Top 100 is new songs written in part by the recording act but also taking in outside writers. Some 59 of the songs fall into this bracket, including the overall number one Love The Way You Lie, which Eminem wrote with Alex da Kid and Holly Brook, and Katy Perry's three 2010 hits, two of which were co-penned with Dr Luke, Max Martin and Benny Blanco.

Twenty-one of the year's 100 top singles are new songs featuring no writing by the recording act, while 10

cover versions crop up, which help several veteran songwriters into the year's songwriters chart.

Italian composer and singer Renato Carosone (inset, right) and lyricist Nicola Salerno, who respectively passed away in 2001 and 1969, finish in 11th place after their 1956-penned Universal copyright Tu Vuò Fà L'Americano was reworked as We No Speak Americano by Australia's Yolanda Be Cool, while a place below are Warner/Chappell's REM thanks to the Simon Cowell-led Helping Haiti charity rework of Everybody Hurts.

Ellie Goulding misses out on the Top 50 of the songwriters chart – though is joint 16th on the UK list

with her collaborator Jonny Latimer – but her cover of their 1971-released track Your Song helps Universal's Elton John and Bernie Taupin to 17th place.

Meanwhile, Sony/ATV-signed Bob Dylan appears in 27th place after Adele's cover of his 1997 song Make You Feel My Love gained a new audience through several X Factor contestants performing the song in her style. David Bowie, however, just misses out on a place on our chart, even though the X Factor 2010 finalists reached number one last November with their take on Heroes, which he penned with Brian Eno.

Although Universal's Plan B fin-

### Top 20 UK songwriters of the year 2010



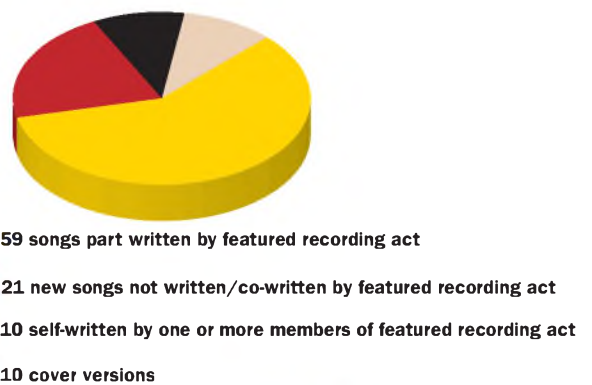
Pos	SONGWRITER(S)	Publisher
1	SIMON NEIL	Warner/Chappell
2	PATRICK OKOGWU AKA TINIE TEMPAH	EMI
3	TIMOTHY MCKENZIE AKA LABRINTH	EMI
4	ALEXANDER GRANT AKA ALEX DA KID	Universal
5	ELTON JOHN/BERNIE TAUPIN	Universal
6	BENJAMIN BALANCE-DREW AKA PLAN B	Universal
7	TAKE THAT	EMI, Fairrell, Sony/ATV, Universal
8	ROY STRIDE	EMI
9	ROLL DEEP	Bucks, EMI, Sony/ATV, Universal
10	WAYNE HECTOR	Sony/ATV
11	ELLIOT GLEAVE AKA EXAMPLE	Pure Groove/Universal
12	STEVE MAC	Peermusic
13	JOHN TRUELOVE	Truelove
14	DAVID BOWIE	RZO
15	JIM ELIOT	Sony/ATV
=16	ELLIE GOULDING	Global Talent
=16	JONNY LATTIMER	Warner/Chappell
18	OLLY MURS	Universal
19	STEVE ROBSON	Stage Three/BMG Rights
20	FLORENCE WELCH	Universal

The above shows the top UK songwriters of 2010 based on shares of the UK's 100 biggest-selling singles of the year. Source: MW research/OCC data

### TOP 50 SONGWRITERS BY COUNTRY OF ORIGIN



### BREAKDOWN OF OCC TOP 100 SINGLES OF 2010



ishes in 18th spot, a number of the UK's most successful album artists last year miss out altogether, illustrating the big difference between acts shifting albums and those selling one-track downloads.



Renato Carosone

In fact, the British songwriting position among the year's top album sellers looks altogether a lot healthier than the one endured in the singles market.

The runaway biggest seller Progress was written entirely by the members of Take That, Warner/Chappell's Paolo Nutini wrote or co-

wrote all the songs on his second album Sunny Side Up – which was the year's sixth biggest album – while Mumford & Sons' 10th-placed album Sigh No More was entirely self-authored.

Meanwhile, fellow Universal signings Plan B and Florence + The Machine co-authored most of the tracks on their respective albums The Defamation Of Strickland Banks and Lungs, 2010's fifth and eighth biggest sellers. paul@musicweek.com



# News diary

## ON THE WEB THIS WEEK

### ROCK FALLS TO HISTORIC LOW ON ANNUAL SINGLES CHART

**Steve Lee:** "Rock bands take more development time to get and surface than other styles. It is about chemistry. Labels, publishers etc haven't invested properly and bands are struggling at the local level"

**Ross:** "Record labels want instant hits and money hanging in the iTunes cash register. The days of 'developing' bands are gone (for now). If it's going to happen it will be independent labels that bring it around again."

**Gary Steele:** "Unfortunately the trend will continue for new rock and indie acts as long as the OCC continues to allow non-singles in the charts, such as the recent situation with Rihanna having three tracks chart when two were album tracks"

**Jet Black:** "Rock bands from the Sixties, Seventies and partially the Eighties were about uniqueness and how they influenced other bands. But it was not about sounding just like them"

**Rock Head:** "What a load of rubbish! Rock is alive and well"

# Foster's Communion

## UNEARTHED

**THE DEBUT SOLO ALBUM** from British solo artist Marcus Foster later this year will mark the next phase in the evolution of indie label Communion.

Foster, who signed a long-term record deal after performing at one of the label's Communion nights last year, will be the first artist to benefit from their new-found relationship with Geffen.

Communion co-founder and former Cherbourg bassist Kevin Jones says a desire to work with Foster in the long term was behind the decision to team up with a major.

"We put Marcus on the bill for one of our live nights and were all just blown away," he explains. "We wanted to put out an album that

we were creatively involved with on an A&R level but needed the infrastructure to really support the release commercially. Geffen let us run with it."

Jones runs the label with Ben Lovett of Mumford & Sons and producer Ian Grimble (Everything But The Girl, Manic Street Preachers), who has produced Foster's debut.

Foster has been a regular on the live circuit for the past year and has already enjoyed early global exposure via the original Twilight soundtrack, for which he wrote the Robert Pattinson track Let Me Sign.

Geffen gets the ball rolling on the campaign on April 4 with the release of the Tumble Down EP, led by the track Shadows Of The City. Another single will follow in spring, with the album

to drop after the summer.

Product manager Anna Derbyshire says a heavy live schedule and festival appearances will be key to setting up the album. "Seeing Marcus live really is the best promotion we have because he is just breathtaking," she says.

An intimate show at St Pancras Church in London - filmed by Geffen for its online campaign - gave media an early introduction to Foster's talents earlier this month.

Foster will headline the Communion night at HMV's Next Big Thing festival on February 12.

Stuart Clarke

## MARCUS FOSTER

### Cast list

#### Label

Ben Lovett, Kevin Jones, Ian Grimble, Communion/Geffen Records

**Management:** Tarquin Gotch

#### National Press

Jon Lawrence, Stoked PR

#### Regional Press

Mike Gourlay, Infected

#### Online Press

Matt Brown, Stay Loose

#### National Radio

Brad Hinner, Radar

#### Plugging

#### Regional Radio

Bob Herman

#### TV

Josh Nicoll, Anorak London

#### Agents

Claire Courtney, Free Trade Agency

#### Product Manager

Anna Derbyshire, Geffen

## Dooley's Diary



## Brits get execs back in the saddle for 2011 partying

**THE BRIT NOMINATIONS PARTY** traditionally marks the point at which the UK music industry crawls, blinking, out of its comfy winter nest into the cruel winter air to stock up on booze and gossip. And this year proved no different as hundreds of executives packed the IndigO2 venue in Greenwich to watch **The Wanted play on a collection of ladders**, Jessie J get unplugged and personal and **Ellie Goulding batter some glitter strewn drums alongside Tinie Tempah**. Among the executives, Dooley found super-producer Robin Millar in a particularly fine mood after picking up his CBE from Prince Charles (apparently the Queen doesn't work Fridays) at the end of last year.

Millar told Dooley Charles listened patiently as he explained the threat posed by illegal downloading then calmly told him everything was going to be all right, without exactly specifying why. Still, Millar says this has put him in a good mood for 2011, so we won't complain... And speaking of the Brits, the awards

ceremony will effectively top and tail David Campbell's six-year tenure as European boss of O2 arena owner AEG. About the first thing Campbell set about doing when appointed chief executive was to try to lure the Brits to the former Millennium Dome and finally, half a dozen years down the line on February 15, the event will eventually arrive in its new home - coincidentally on **Campbell's last night in charge before he joins Bernie Ecclestone's Formula One organisation**. It just goes to show, persistence can eventually

pay off... Rap star Drake was in the UK for a tour this month, including three sold-out shows at the HMV Apollo in London. The shows were attended



by a glittering array of stars, including Jessie J, who went to the first two nights and apparently "got on very well" with Drake, James Blake, Alexandra Burke and The Saturdays.

**Florence + The Machine went one better**, however, joining him on stage for a version of Fireworks and getting a standing ovation.

**Island, never ones to miss a glass of champagne and a chinwag**, presented him with a gold disc for his 2010 album Thank Me Later while he was in town. Pictured here are: Cortez Bryant (manager), Alex Boateng (Drake product manager), Island co-president Ted Cockle and the man himself... Of course, **the premier event of last week was our own Breakout gig**, attended by around 650 people despite the **bleak midwinter weather**. Liverpoolian trio The Targets, who are co-managed by former Island Records MD Marc Marot and Jim



"son of Chas" de Whalley, **threw themselves into playing live with abandon**, as you can see here, while **Deville, Electrixcity, Juan Zelada and Lula all shone**. The line-up for next month's event is announced today (see page 2) and **it's a cracker**, so do please come along... Anyone going to Midem this year can feel safe in the knowledge that **former Stevie Wonder manager-cum-MusicTank mainman Keith Harris** will be in attendance. Dooley hears Harris is treated like a lord in a local

restaurant - and not just because the proprietor is a Stevie fan. It turns out that on one recent visit **Harris spotted someone trying to nick a bike outside**, dropped his cutlery and bravely tackled the thief. **It later turned out the bike was owned by the**

**chef**, so that's seconds for Harris... Now, which record executive was highly critical of a *Music Week* editorial calling for the airplay/sales window to close, only now to see his company adopting it as policy?... On a recent **lightning trip to Brussels with PPL's Dominic**

**McGonigal**, Tom McGuinness - the former bassist of famed Sixties band Manfred Mann - regaled audience members with tales of life on the road and how any royalty cheque (even though small by politicians' standards) can make a big difference. His **tales of the rock'n'roll lifestyle** wowed listeners so much that, afterward, **Danish MEP and aspiring guitarist Morten Lokkegaard** asked him for his autograph. All in a day's work for your average pop star...



# Charts 2010

## DIY MAKES ITS MARK

At first glance it is business as usual for 2010's year-end sales market shares, but a look below the surface reveals the rising trend for self-released artist albums is beginning to pay off

### Market Shares

By Ben Cardew

IT USED TO OFTEN BE THE CASE that artist-run labels were little more than vanity projects, a home for esoteric experimentation, personal obsessions, friends, family and lovers. And if acts recorded for their own labels it was generally through necessity, after they had been dropped from on high.

Recent years, however, have seen artist labels come to the fore as a serious force in the market, fuelled by falling record label rosters, service deals offered by distributors such as PIAS and Cooking Vinyl and the rise of the internet, which makes it far easier for artists to connect with their fans outside of the traditional record label structures.

And so it appears in the record label market shares for 2010. The majors and bigger indies invariably dominate – with the top 10 albums rankings for corporate group exactly the same as 2009 save Warner and EMI trading places at three and four. But outside the top 10 there are a number of artist labels bustling for attention, scoring sales upwards of 100,000 on the back of a hit album.

Leading the way is **Dirtee Stank**, the label reactivated by Dizzee Rascal and his management after XL decided to pass on *Dance Wiv Me* in 2008.

It is not, to be fair, a one-artist label – Newham Generals and Smurfie Syco both record for it – but 155,096 of its 156,836 sales in 2010 nevertheless came from Dizzee's hugely successful fourth studio album, *Tongue N' Cheek*.

This was enough to place it 15th (excluding unclassified recordings) in the 2010 albums market – ahead of the likes of Epitaph, New State and Warp – with a 0.1% share of sales.

Dirtee Stank also did well on singles: it made number seven on the corporate market shares – the same as in 2009 – with a 0.3% share, thanks to Dizzee's number one single *Dirtee Disco* and the ongoing sales of tracks such as *Bonkers* and *Holiday*.

Meanwhile, *You Got The Dirtee Love*, his collaboration with Florence + The Machine and the 54th biggest single of the year, gave the one-off label combination of Dirtee Stank/Island a 0.2% market share.

Faithless's label **Nate's Tunes** and **Simply Red's Simplyred.com** also prospered in 2010, with both artist labels agreeing deals with Tesco for the exclusive sale of their albums.

The 103,030 sales of Faithless's *The Dance* were enough to give Nate's Tunes a 0.1% share of the albums market, putting the label at 20th position for the year, while **Simplyred.com** recorded annual sales of 80,781, thanks largely to the 77,081 sales of Tesco exclusive compilation *Songs Of Love*.

Clearly, then, artist labels are no small beer. And with label rosters seemingly set to get tighter in 2010, this should provide food for thought for any artist thinking of going it alone.

**PIAS** managing director Peter Thompson, who has worked with Dizzee Rascal on *Dirtee Stank*, says artist labels have become "pretty significant", a phenomenon he believes is linked to rights ownership and the problems of making money from music after marketing costs are factored in.

"The owner of the rights is the artist and if they can offset the costs of marketing against the broad range of revenue streams then this can make a lot more sense," he says.

"Obviously this is why record companies require

360° deals nowadays but when an artist is uncomfortable with this then doing it themselves becomes a realistic alternative."

Aim chairman and chief executive Alison Wenham believes that the success of an artist's own label depends on two factors – the strength of the artist and the strength of the team. She points to Dizzee and Simply Red as good examples.

"There is a definite trend towards a professional DIY [approach], which might include record companies and publishers but is controlled from the centre – the artist or management, rather than by the record company or publisher," says Wenham.

One similarity among all these artist labels is the tendency to have one big release a year – if that – which provides the bulk of sales. And in this they are not alone: even among indie labels with larger rosters, the market shares illustrate how just one big hit can significantly boost a label's share.

**Infectious Music**, for example, is home to Local natives and General Fiasco, but it was the 105,045 copies that *Temper Trap's Conditions* sold last year that made up the lion's share of its total 126,108 sales in 2010. This was enough to drive it to 18th on the year-end market shares.

Meanwhile, **Dramatico** is home to a number of acts including Sarah Blasko and Geoffrey Gurrumul Yunupingu, but the release of Katie Melua's *The House* last year accounted for 109,773 of the label's 167,271 album sales, helping Dramatico to leap from 28th in the albums listings in 2009 to 14th last year.

Things were more predictable among the majors, with UK market shares proving remarkably similar to those in the US.

**Universal** dominated on both sides of the Atlantic, with a 33.9% share of albums in the UK and 30.8% in the US, both slightly up on 2009.

**Sony** was second, reporting 21.2% of albums in the UK and 28.0% in the US; **Warner** was third, leapfrogging EMI in the UK; while EMI was fourth in both markets, despite actually growing market share in the US and the UK.

On the face of it, the real difference between the two markets was in the independent sector: indies' share of the albums market in the UK was 16.3% in 2010, compared to 11.0% in the US.

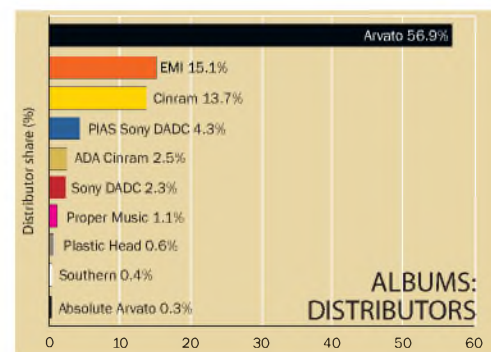
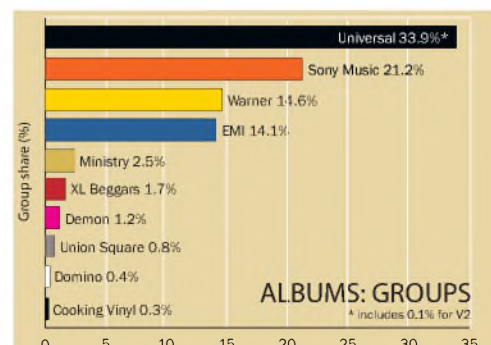
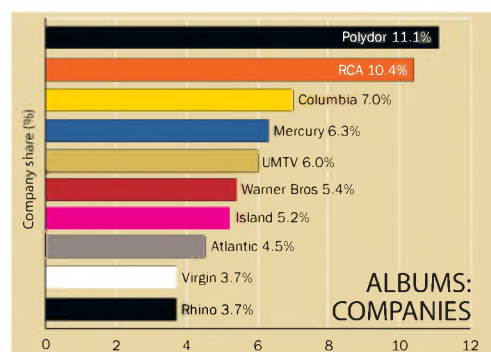
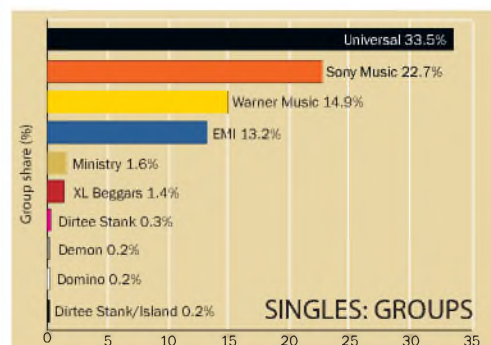
This is a significant difference but one that is, according to **Beggars Group** chairman Martin Mills, largely explained by differences of definition: in the UK an independent release is anything released by a label "that is 50% or more owned by an independent company"; in the US an independent release is one that uses independent distribution – an important distinction when most of the distributors in the US are owned by majors.

Indeed, the indies' share of the UK albums market fell slightly year-on-year, from 17.0% to 16.3%, which Mills says is a "very good performance, I'd say, though our ranks are depleted".

**Ministry of Sound** remains the leading indie in the albums market, despite its market share falling from 3.3% to 2.5%; while XL Beggars in second grew its share from 1.4% to 1.7%, year-on-year, thanks to albums from acts including the xx, Vampire Weekend and MIA.

ben@musicweek.com

**PICTURED**  
Fight for your rights: Two Dizzee Rascal-linked labels appear in 2010's singles group market share top 10, while Tesco-affiliated self-released albums from Simply Red and Faithless also performed well



Source: Official Charts Company 2010. Covers period Week 1–52, 2010



# FUTURE FOCUS

With year-on-year drops in delegate numbers reflecting the decreasing size of the music industry, Midem has been focusing on attracting new and emerging sectors – with encouraging results

## Midem 2011

By Christopher Barrett

**IN ITS 44-YEAR HISTORY** Midem has acted as a barometer illustrating the health – good or bad – of the international music industry. It is hardly surprising then that its attendance figures have contracted significantly in recent years and that the focus at Midem 2011 is very much on changing business models and digital opportunities.

Last year 7,200 executives representing 3,200 companies descended from 78 countries on the Cote d'Azur to attend Midem, an annual drop in delegate numbers of nearly 1,000 and a fall of more than 20% on 2008.

Midem's organisers worked hard to halt that decline last year and in a bid to attract new faces included the MidemNet event at no extra cost to delegates.

This year the Midem team has been busy rolling out new incentives aimed at attracting young executives and independent operations. As a result, the event's marketing director Stéphane Gambetta says last-minute registrations are rolling in from executives aged under 30 and those representing new independent digital startup operations – two delegate categories that are being offered a reduced registration fee.

At more than half the usual cost of a standard Midem registration, execs under 30 and those working for a new independent digital organisation with fewer than 10 members of staff are being offered a new tariff of €495.

The move comes off the back of the launch of the popular MidemNet Lab initiative last year, which attracted a number of fledgling digital operators to the event for the first time. As a result the Lab has been rolled out again and expanded this year.

Kicking off on January 23, the 2011 MidemNet Lab

pitch session will take place in Hall 01 of the Palais des Festivals. Thirty hand-picked digital startup operations across B2B, D2C and mobile will showcase their services to a MidemNet audience and a judging panel consisting of established digital experts, including Disney Mobile/Tapulous vice president of business development Tim O'Brien and potential investors such as Balderton Capital's Rob Moffat.

Midem director Dominique Leguern says her team has been targeting VCs as well as new digital operators for this year's event. "For us to be able to have those two parts of the industry being able to link is very important because we see ourselves as business accelerators," she says.

But while the number of new digital startups at Midem is certainly on the rise, it is not enough to make up for the overall decline in representatives from companies trading in physical music, such as labels, distributors and those involved in manufacturing and packaging.

But for the moment Leguern believes her team has done enough to make sure the number of delegates at this year's event will not greatly differ from 12 months ago.

"We believe it will stabilise after last year; that's been our goal," she says. "Midem is a music industry platform that mirrors what is happening in the industry so we are reflecting the growth and down-sizing of the different segments that everyone is seeing in their day-to-day life."

On the upside, Midem's focus on vibrant sectors such as publishing, synchro-

nisation and brand alignment is paying off with an increase in delegates from these fields. Along with the creation of a Sync day on Monday 24 focusing on discussions and pitch sessions, the Music & Brands conference programme will include representatives from numerous key global operations including Coca-Cola, Diesel, Mattel and Puma.

According to Leguern, there has also been an increase in the number of executives from the US making the trip across the Atlantic to Cannes this year, helped by an improved dollar-to-euro exchange rate. Meanwhile, those unaffected by currency or expensive travel matters – the French contingent – will also be out in force.

The spotlight has been on territories including China

and South Africa in recent years but Midem's focus will be very much closer to home this time round, with French music being celebrated in style via the French Vibes event at the Martinez Hotel.

Midem 2011 marks Leguern's last year as director of the long-running event and she cannot help but reveal her delight that the music of her homeland is finally being celebrated.

"We have a French line-up that is really impressive; I really would advise record companies, publishers and promoters to come along as it's going to be great," she enthuses.

## VISIT US!

Music Week will be at stand number 17.09 in the Palais de Festivals throughout Midem



## Midem showcase UK acts poised to perform

### BRITISH AT MIDEM ACOUSTIC

January 24, Martinez Hotel Ballroom

#### JONATHAN POWELL (STILL SOME VOICE)

Midem show time: 18.05 – 18.30



A former barman at Charlotte Church's parents' pub in Cardiff, Powell proved to have not just beer but musical talent on tap, ending up being a key writer on Church's current album *Back To Scratch*. But this gig is very much about

Powell's own work.

Having studied at London's Royal Academy of Music and won the National Chamber Music competition, Powell has an impressive background in classical music, but his viola is now gathering dust as he concentrates on a career in pop.

The singer/songwriter/producer is managed by Rhiannon Morgon-Bell who will be looking to secure international licensing and distribution deals at Midem.

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

#### SAM ROMAN (SOULSONIC)

Midem show time: 18.30 – 18.55



With the album *Born To Be King* now completed and his own label Soulsonic up and running, Sam Roman is making every effort to ensure 2011 is his breakthrough year, kicking off with this Midem showcase.

Roman has spent

six months road-testing and honing his piano-based pop sound at gigs up and down the UK and is now proud of the sound he has worked so hard to polish.

"I think that for the first time in my career I feel truly comfortable with my music. I've made great songs that came naturally, my lyrics relate to personal experiences and the production features the instruments that I grew up listening to," says Roman.

He is managed by Downboy Recordings' Brian Harris and is self-published.

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

#### KILL IT KID (ONE LITTLE INDIAN)

Midem show time: 18.55 – 19.20



Mixing guitar, fiddle and banjo to deliver a distinctive blend of folk, Delta blues and indie guitar rumbles, Kill It Kid have won deserved acclaim from the outset.

The Bath quintet formed in 2008 and tracks from their eponymous debut album swiftly won airplay support on BBC Radio from DJs Jonathan Ross, Dermot O'Leary and Tom Robinson.

Signed to UK independent label One Little Indian, Kill It Kid were also warmly received by *NME* and *Clash* magazines and the band's manager David Pears will be looking to secure international licensing agreements on the back of this gig.

A new album is currently slated for a summer release.

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

#### DAVE GIBSON (UNSIGNÉD)

Midem show time: 19.20 – 19.45

Signed to a development deal with EMI Music Publishing, Scottish singer-songwriter Dave

Gibson has been given both time and support to hone his material ahead of his debut album's release.

Recorded in Los Angeles with Mike Flynn (The Fray, Sara Bareilles) at the production helm, Gibson's debut album is the result of hard work on both sides of the Atlantic involving songwriters such as Steve Brooker (Duffy) and Ryan Tedder (OneRepublic).

This Midem performance will provide the international music business community with one of the first opportunities to hear those new songs in acoustic form.

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



#### FYFE DANGERFIELD (GEFFEN)

Midem show time: 19.45 – 20.00

This short set bridging the evening's unplugged and electric elements will see the Guillemots' frontman perform material from his debut solo album *Fly Yellow Moon*, which





Among those performing at the French Vibes showcase will be Warner Music France-signed rock quartet BB Brunes, PIAS Recordings France act The Chase and Because's Syd Matters.

There will also be myriad performances from international artists under the MidemTalent banner, the British at Midem night (see box), the pop-fuelled celebrations at the NRJ awards, The Fringe strand of concerts which will see gigs take place up and down The Croisette and on the brand new Underground stage on Level 1 of the Palais and an evening with the Monte Carlo Philharmonic Orchestra.

As Leguern steps down after 10 years running the show she is reluctant to make any prediction as to the shape and size of Midem in the future.

"It is an industry that is difficult to predict. I wouldn't have predicted Twitter or Facebook five years ago; I don't have that kind of vision. But the industry has shrunk and it will never return to the size it was in the past," she says. "The decline of the physical will not be replaced. Midem reflects the size of the music industry as it is today and tomorrow I don't know."

chris@musicweek.com

## MIDEM SPEAK WHY ARE YOU ATTENDING THIS YEAR'S MIDEM?



**JANE DYBALL**  
International legal and business affairs, Warner/Chappell Music

"Midem will stay relevant as long as the right people continue to attend. To get as much value out of it as possible, I focus on three areas which I try to split into separate days to avoid going mad. I will spend a couple of days negotiating with our digital partners, will participate in industry meetings [ICMP and IMPA] on Sunday and Monday and will catch up with a range of our territorial licensees and clients. I'll also be chairing a panel on Tuesday morning and enjoying as much new music as I can fit in."



**WILLARD AHRDITZ** CEO and founder, Kobalt

"Midem serves many purposes for Kobalt Music Group. As an international company, we utilise Midem as an opportunity to meet people from all over the world to discuss new business opportunities face-to-face or deepen existing relationships, to communicate with clients on updates related to their business and to meet with our sub-publishers in the smaller territories. We are also using the conference this year as a conflag for Kobalt staff around the world. This year at Midem we will have 16 Kobalt staff attending, including Simon Moor, our new managing director of Kobalt Music Australia."



**MARTIN GOLDSCHMIDT**  
Managing director, Cooking Vinyl

"As well as the drugs and hookers, this year's Midem is very exciting because Cooking Vinyl are taking Marilyn Manson's manager and the Prodigy's manager with us to have meetings with all our international partners. The timing is perfect to use Midem to set up their new records and really get everyone – us management and our partners – focused on the key campaign targets and pulling together as a team. Also, Essential Music and Cooking Vinyl publishing are closing some big deals."

**JULIAN WALL** Director of international events and independent labels, BPI



"Midem is an opportunity to meet up with the many BPI member companies that attend and get a good first-hand idea of those issues and topics that are of concern and also direct feedback on our own performance as an industry representative organisation. In this respect, it's a very good forum for setting the coming year's agenda in my BPI role as looking after independent label interests. It is an excellent platform to promote the BPI international trade missions to the US, the Far East and Europe, our programme of seminars and events and generally answer any questions as regards current BPI activities that might arise. Midem

continues to evolve and I'm very pleased to see it fully embracing all the new business."

**ADRIAN POPE** Managing director of digital and business development, PIAS



"There are certainly fewer people from PIAS going to Midem this year, but it remains a useful opportunity to meet with both existing and potential new partners. I'll be speaking at the Marketing to Fans – The New Mix panel at 9.35 on Saturday, and we will be meeting with many of our US and ex-UK digital retail, mobile and marketing partners. Colleagues who attend will be meeting with partners from our global distribution network in addition to existing and new labels that we're working with. Midem presents a good opportunity for us to ensure the message regarding the breadth and depth of the PIAS service is communicated in person."

**PETER STACK** Managing director, Union Square Music



Union Square Music will be active at Midem across all aspects of our business on both masters and publishing, with a team of nine executives and our exhibition space on the Riviera Level. We will be discussing new masters acquisitions, meeting with international distributors, signing new publishing catalogues and

meeting our sub-publishers. Our business continues to show solid growth and Midem is as relevant today as it was when Union Square Music was launched more than 10 years ago."

**KEITH HARRIS** Chairman, MusicTank



"Midem seems once again to be heading back to its roots as a place where small international traders meet to get deals done face-to-face and continue that working relationship online. Personally I still find the international networking opportunity extremely useful and find the panels a good way to keep up with current global music business thinking."

**DANNY KEENE** Sales and marketing director, Demon Music Group



"Demon's aims for this Midem are to look for new distributors for our ranges in territories where currently we have no distribution, to discuss campaign opportunities and present new releases to existing distribution partners, to further develop our rapidly expanding digital business and to seek out new repertoire sources both to license or to acquire if possible. I believe that Midem remains not only relevant but vital to an independent company like ours."



features James Morrison and Matt Ingram.

Managed by Hear No Evil's Ed Millett, Dangerfield will be setting out on his own for a headline European solo tour this year.

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

### BRITISH AT MIDEM

January 24, Martinez Hotel Ballroom

#### HOWARD MONK (DJ/HOST)

Midem show time: 20.30 – 21.00

#### LIZZY PARKS (TRU THOUGHTS)

Midem show time: 21.00 – 21.25

Having recently relocated from north London to Cannes, this gig may well be a short stroll from home for multi-instrumentalist singer/songwriter Lizzy Parks, but she will be hoping it helps to take her around the world.

Parks' talents came to light with the release of her debut album *Watching Space*

via indie label The Birds back in 2005. She subsequently caught the attention of Tru Thoughts co-founder Paul Jonas, who released her 2008 set *Raise The Roof* and the acoustic *This And That* set in 2009.

Jones, who also manages Parks, says this performance will provide her with an oppor-



tunity to not only raise her profile in international markets but to showcase her stripped-back acoustic sound.

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

#### ONE ESKIMO (UNSIGNED)

Midem show time: 21.45 – 22.15

Currently unpublished and unsigned in the UK, One eskimo will be looking to raise their European profile with this performance. They have already built up a following in the US,



where the band's Shangri-La-released eponymous album won positive reviews from *Billboard* and the *Los Angeles Times*. The quartet recently toured with the likes of Tori Amos, Faithless and Paolo Nutini and have also performed at US festivals including Coachella, Mountain Jam and Mile High. Other activity includes syncs for US TV show *Bones* and Toyota's Prius campaign as well as TV appearances including *The Ellen Degeneres* show

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

#### GUILLEMOTS (GEFFEN)

Midem show time: 22.35 – 23.25

Traditionally one of the most well-attended and highly anticipated showcase slots at Midem – occupied in recent years by the likes of Amy Winehouse and Newton Faulkner – Birmingham quartet the Guillemots will be looking to make the

most of the opportunity to make an impression on the international audience.

Frontman Fyfe Dangerfield and bandmates MC Lord Magrao, Aristazabal Hawkes and Gerig Stewart gained mainstream attention in the UK back in 2006 when their debut album *Through The Windowpane* was nominated for a Barclaycard Mercury Prize. Two years later its follow-up *Red* provided them with a Top 10 hit and was nominated for a Brit Award.

Now with a new album due in April, the band's manager Ed Millett of Hear No Evil says that the aim of the band's headline performance at the Brits at Midem showcase is to secure licensing deals in key territories.

Published by Sony/ATV and with the Creative Artist Agency's Paul Wilson, the Guillemots have a strong team behind them and a UK fan-base that includes the likes of Paul McCartney.

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





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# Features

## FRANCE IN FOCUS



As the French Music Office in London prepares to roll out its biggest Oui Love UK tour to date, Music Week looks at the growing popularity of France's music exports to British shores

### International

By Ben Osborne

**TWENTY YEARS AGO FRENCH MUSIC** struggled to make any kind of impact in the UK. Aside from a few niche punk and funk acts, it was widely seen as being utterly devoid of credibility.

Yet today, in a climate that could hardly be more challenging, French music is not only comfortably embedded in the UK mainstream, it has also made inroads in the US.

Given the UK's crowded live circuit and fiercely competitive recording industry, it has never been an easy market to penetrate, yet it remains a priority for French acts looking for a route to international success.

More conscious than many of the challenges that face French acts wanting to take a bite out of the UK market, French Music Office (London) director Patrice Hourbette and his team are charged with aiding and abetting the French invasion.

Their tireless work in the decade since the London FMO was established has played a significant role in that about turn in French music's image and popularity among UK listeners.

"[Success in the UK] is very important for any artist or label," says Hourbette. "It's the leading music market in Europe, and the world looks at what is happening here. The British press is read all around the world. So to have success in the British market helps in a lot of other countries."

Stephane Elfassi partnered with the band Air, one of France's most successful music exports in recent years, to launch record label and publisher Record Makers more than 10 years ago. The experienced executive is under no illusion when it comes to the importance of the UK as an essential rung on the ladder to wider international exposure and success.

"If you want recognition in the US, Japan or Australia, it has to go through the UK at some point," insists Elfassi. "This is still where people look." The vital importance of

the UK market as the first step in an international campaign is illustrated by the fact that 70% of Record Makers' sales last year were exports.

Peermusic France A&R Fabien Bonnin's act Curry And Coco was on last year's Oui Love tour of the UK, an initiative organised by the FMO. He says that while breaking the UK market remains important in terms of image and impact, it is now harder than ever to make an impression in the territory.

"There is a lot of competition and so many live acts in the UK with very professional management," says Loic Kervarrec, label manager of Lyon-based independent label Jarring Effects. "You have to make a lot of promotion and that's harder when you're not [based] there. It's always difficult to perform outside your own country but it seems particularly difficult in UK."

"The UK can be a nightmare for a small French indie label," agrees Fany Coral who runs the Kill The DJ label. "The venue budgets don't cover all the expenses, so it's really hard for a young band to tour. We've also had

**ABOVE**  
A cut above: the Gotan Project's third studio album and associated world tour was a major French success in 2010



# Features



**ABOVE**  
"Success in the UK is very important. And it helps in a lot of other countries..." says Patrice Hourbette, director of the French Music Office in London

**RIGHT**  
Frenchman of the moment: David Guetta won a Grammy, sold 2m albums outside France and enjoyed three UK number one singles

three distributors crash in the UK in four years and we lost many records every time. It's really hard to work in these conditions."

While French acts had scored UK hits before, it was not until the early Nineties that a definable French scene cracked the UK market. And that popularity shows little sign of diminishing.

MC Solaar broke the seal with the release of *Qui Sème Le Vent Récolte Le Tempo* in 1991. The album heralded an explosion of French electronic and hip-hop artists in the UK. Among them were Chris The French Kiss (aka Bob Sinclar), La Funk Mob/Cassius, St Germain and many more. And while it took a few years and the arrival of Daft Punk to fully translate this into major chart success, the genie was well and truly out of the bottle.

But even as this wave of Parisian chic drifted across the Channel to the UK's shores, many remained wilfully deaf to French music. Laurent Garnier, who had already made his name as a DJ in the UK, still recalls how he and label partner Eric Morand were told to go away and concentrate on making perfume when they presenting their newly launched label F Communications in the UK.

Today the story is somewhat different. Pick any year since the late Nineties and you will find at least one French success story. But 2010 has proved to be a particularly good vintage.

"It was a huge year for David Guetta," says EMI Music France international development director Thibaut Casanova, who is understandably jubilant. "One Love passed 2m album sales outside of France and [Guetta achieved] overall single sales of 10m units. David has had three number one singles in the UK and in the US entered key airplay charts. He also won a Grammy."

But as healthy as Guetta's 2010 record sales have been, he is far from the only French act that has performed well this year. Hourbette points to an extensive catalogue of French successes. "Of course there's David Guetta, but also there's Phoenix, Charlotte Gainsbourg, Gotan Project, Stromae..." he says, before praising the efforts of the labels that have supported these artists, not least the



Because stable which has firmly declared its intent by establishing a permanent office in London.

"There are also other very successful record companies like EMI France, Warner France, Universal France, Kitsuné and Ya Basta to name just a few," continues Hourbette.

Phillipe Cohen Solal, founder of both Gotan Project and the Ya Basta label, features both as an artist and record label in Hourbette's list of 2010's success stories.

"The biggest event for us in 2010 was the release of Gotan Project's third studio album *Tango 3.0* - and consequently our intense touring schedule all over the world with a brand new show," says Solal.

Hourbette attributes some of the recent success of French acts to a growing understanding of how the UK market operates. "My office has been around for about 11 years and we would have not been founded without the

support of the French labels and their understanding of the UK market," he says.

For a recent example of just how skilled the French industry has become at working within the UK market and beyond Hourbette points to French label Kitsuné. "They signed Two Door Cinema Club, a UK act, and made it a worldwide success, particularly in the UK via PIAS UK," he enthuses.

"The UK is still hard for French bands but it has opened up a lot, especially in the live sector," he continues. "We had 15 French acts at The Great Escape, 12 at Glastonbury, 18 at London Jazz Festival and five at Edinburgh Jazz and Blues Festival in 2010."

Dan Garber, one of the promoters behind London's FMO-organised French Revolution live music night, says the growth of French music on the UK's live circuit means that punters have become increasingly accustomed to seeing French artists on the line-up.

"Everyone who has been working with French music over the past five years has achieved an amazing feat by making French bands appearing in London venues, and on booking agencies rosters, a norm," he says.

"English people know the French music scene and are happy to see bands playing in London. But it's not just audience figures that have increased," he adds. "It's also the involvement from the press and other promoters - now there are about three or four other regular nights in London dedicated to showcasing French bands."

The growth of France's presence in the UK market has been a gradual process. But there is little doubt that the French Music Office initiatives and support for bands, labels and promoters has played a significant role in opening up opportunities for French music in the UK.

Peermusic's Bennin, who was involved with last year's *Oui Love* tour, is in no doubt of the benefits it brings: "It is difficult to find partners in the UK. Convincing them about the potential of working with a French band is a big challenge, in a very competitive market. The French Music Office is a great source of information and contacts. It helps to make tours possible."

## Interview Ben Ling, Project Manager, French Music Office London

In its short life the *Oui Love* tour has already aided the rise of acts including *The Shoes* and *Fortune* in the UK. As the venture's organisers gear up for its third year, Ben Ling (pictured) of the French Music Office (FMO) in London explains the thinking behind the project.



"This is the third edition of the *Oui Love* tour. It was set up to give the French music office more of a public face, so we could get involved in promoting the best new

French talent in a more customer-facing way.

The FMO is obviously an industry resource, linking the UK and France. But when we want to put on a gig or a tour or event, especially indie and electro, then the *Oui Love* brand is there for us to do it in a more attractive way than calling it something like 'the new French scene' every time. It's there to help us find our place in the market as a trusted source of French music.

We've worked with Access To Music, a student network, from the beginning. They've got colleges around the UK, so we tap into that, and they have a battle of the bands every year and the winner ends up on the *Oui Love* tour.

That means we have a young student band getting their first experience of touring in the UK. The French bands love it because the student groups are really enthusiastic. And while they're touring, the French bands do work-

shops at the music colleges.

Access to Music also brings us an element of tour management, so they do the hands-on staffing of the bus as well.

The tours have also been focused around cities

where the Access To Music places are. So that's been London, York, Blackburn and Brighton. That's really helped plan the tour.

This year we're going to six venues, and we work with different local promoters in each of the cities.

Data capture was important from the beginning, so we've been driving it via Myspace and through competitions - as well as on the ground at tours and through the college network. This year we'll be driving it through our website and a still-to-be announced online partner. The idea is there will be a free compilation of French artists available together with a data-capture element.

When choosing the bands we open up the tour to the whole of the French industry. We end up getting a lot of bands applying. We do the selection with all of our partners - The Great Escape, Liverpool Sound City, Access To Music and anybody helping fund the tour.

We don't want to introduce bands that are completely unknown to the UK. There's



already so much competition in the UK breaking new bands. We want to be introducing bands that have got a bit of media coverage already, maybe an album under their belt, or a free download, but some sort of base. And they're

looking for that first push to get them a little more into the public consciousness.

The Shoes did the first *Oui Love* and are doing really well. They signed a deal with Southern Fried Records and their debut LP is coming out this year. It's been a good progression for them.

Fortune did last year's tour and have signed a deal with Distiller Records. They have also been featured in the current *Comet* adverts. And Bewitched Hands played on the tour last year and they've been attracting a lot of interest.

We take lot of care selecting the bands. It's an investment for a lot of people, so we want to be sure the bands get the most out of it as is possible.

This year the bands are going to be Team Ghost and Anoraak, two bands that have been creating a nice buzz on the blogs and in the traditional press in the

UK and are definitely ready to kick in. There will be a retail presence during the tour, which will highlight a string of French releases that have come out over the last few months. We are creating a partnership with an online retailer where there will be discounted music by French artists and labels for the two weeks during the tour in May.

"We're going to be doing it with [Paris-based digital distributor] Believe. So the idea will be that when you buy a discounted French release you'll get a free download compilation of 15 new French artists. So it's giving these new artists exposure and driving retail at the same time.

It's a win-win situation for everyone and it's an example of what can be done when everyone is pulling in the same direction."

### THE OUI LOVE TOUR DATES IN FULL

Team Ghost, Anoraak and two Access To Music Bands

- 14/05/11 Brighton, The Great Escape
- 16/05/11 Bristol, The Louisiana (with DHP)
- 17/05/11 Birmingham, Hare & Hounds (with Birmingham Promoters)
- 18/05/11 Manchester, The Castle (with Hey Manchester)
- 19/05/11 Liverpool, Liverpool Sound City
- 20/05/11 London, CAMP TBC (with Rockfeedback)

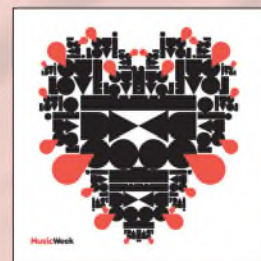




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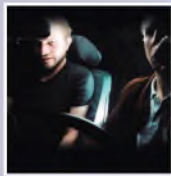


# HERE OUI GO AGAIN

French Music Bureau and MW present the second Oui Love compilation of the best from across 'La Manche'

## 1 BOT'OX FEAT. ANNA JEAN Blue Steel (l'm A liché)

Contact Laura Dessirier | lauradessirier@gmail.com



Bot'Ox is Julien Biffaz and Benjamin Boguet who, after just five releases, have cemented their place on the international scene. Following up their hugely successful single Crashed Cadillac comes their latest musical twist in the form of Blue Steel, a pure French pop gem you can dance to, with the misty voice of Anna Jean flowing over the top of its lo-fi melodies.

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

## 2 THE BEWITCHED HANDS Work (Sony)

Contact Alex Hegarty | alexandra.hegarty@sonymusic.com



The striking thing about this Reims-based sextet on first listen is the deluge of guitars and torrent of voices they manage to pull together in an inventive and breathtaking

melody reminiscent of Nirvana, Blur and The Strokes. Work is taken from The Bewitched Hands' debut album On The Top Of Our Heads.

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

## 3 JOLIE CHERIE Star (Kitsuné)

Contact Stephane Viard | stephane.viard@gmail.com



Parisian trio Etienne, Samir and Mélina are united by their love of electro-pop and shared influences including Tahiti 80, Cut Copy, New Order and Sebastian Tellier. Lovers of dancefloors and other

places to be seen, they have invaded the French capital as well as the eardrums of Myspace users everywhere. This track was originally on the influential Kitsuné Maison 8 compilation.

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

## 4 KEREN ANN My Name Is Trouble (EMI)

Contact Thibaut Casanova | thibaut.casanova@emimusic.com

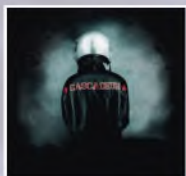


Keren Ann Zeidel is a singer-songwriter with five solo albums since 2000 to her name. Four years after her last release, she is back with new album 101. Her music has been featured in films and TV series including Grey's Anatomy, Six Feet Under and Big Love while she has enjoyed sync campaigns for Skyteam and H&M commercials. My Name Is Trouble, taken from 101, embodies what Keren Ann's music is all about: the songs, the voice, the sound.

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

## 5 CASCADEUR Walker (Mercury)

Contact David Weiszfeld | david.weiszfeld@umusic.com

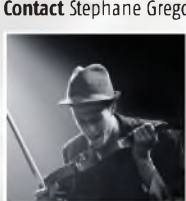


Winner of the 2008 prestigious CQFD Prize awarded by French cultural magazine *Les Inrockuptibles*, Cascadeur is the stage name for Alex Longo, vocalist and songwriter of three self-produced albums. A musician as visual as he is sound-based, his work is imbued with classical music and nourished by the most innovative trends. His next release will comprise 10 reworked songs from his first three albums and 18 new tracks.

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

## 6 CHAPELIER FOU Les Métamorphoses Du Vide (Ici d'Ailleurs)

Contact Stephane Gregoire | stephane@icidailleurs.com



A genial electronic fiddler and violin virtuoso, Louis Warynski aka Chapelier Fou has wowed audiences across France and at European festivals. Immediate comparisons link his electronic influences to Boards Of Canada, his ambient moments to Brian Eno, his perfect rhythms to Four Tet and his intuitive fiddlings to Animal Collective. But like any exceptional composer, Warynski has integrated these influences to produce his own unique version. Les Métamorphoses Du Vide is taken from debut album 613.

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

## 7 SYD MATTERS Hi-Life (Because)

Contact Filipe Goncalves | filipe.goncalves@because.tv



Jonathan Morali adopted "Syd Matters" from a slight modification of the names of Pink Floyd's Syd Barrett and Roger Waters. Born in Paris in 1980, he began performing at small bars before signing a record contract. A mixture of folk and melancholic pop, his music combines slow melodies with acoustic instruments while holding true to its roots in electronic music. Syncs include slots on hit US shows The O.C., The Party Favor and The Metamorphosis. Fourth album Brother Ocean, from which this track is taken, is released on the Because label in the UK later this year.

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

## 8 DISCODEINE FEAT. JARVIS COCKER Synchronize (Pschent)

Contact Cyril Roux | cyril.roux@pschent.com



A Parisian duo who came together in 2007, Discodeine's mutual love for sci-fi movies and weird club music saw them sign to French imprint Dirty and release five acclaimed EPs. They have recorded remixes for the likes of Metronomy and, in their pre-Discodeine solo days, for LCD Soundsystem, Mystery Jets and Bryan Ferry. Their self-titled album is out on February 14 and features this collaboration, Synchronize, with Jarvis Cocker.

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

## 9 THE SHOES FEAT. WAVE MACHINES Cover Your Eyes (Southern Fried, UK / Green United, France)

Contact Geraldine Noel | noel.geraldine@gmail.com



The Shoes have been holed up in darkened rooms in Hackney applying the finishing touches to their debut album described as "dancefloor moments plus dark electronic pop songs that you're going to fall in love with".

The French dynamic duo have collaborated with a raft of artists including Esser, Primary 1, Cocknbulldid, Gonzalez and Tim from Liverpool mavericks Wave Machines on this track Cover Your Eyes. Mixed by Lextxx (Crystal Castles, Golden Silvers, Esser, Everthing Everything), the album is due out in the early part of this year.

[www.myspace.com/the.shoesmusic](http://www.myspace.com/the.shoesmusic)

## 10 TEAM GHOST High Hopes (Sonic Cathedral, UK / Kiss Me First, France)

Contact Nat Cramp | soniccathedral2004@yahoo.co.uk



Led by former M83 member Nicolas Fromageau and signed in the UK to shoegaze and dream-pop aficionados Sonic Cathedral, Team Ghost's sound blurs electronica, cinematic Eno-esque soundscapes, krautrock and sleazy Suicide-like post-punk. Seven-track EP You Never Did Anything Wrong To Me was released last April to critical acclaim and an album is expected to follow this summer.

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

## 11 ANORAAK Crazy Eyes (Naive)

Contact Olivier Linglet | olivier.linglet@gmail.com



While he's certainly into laser-guided synth lines and sepia-toned nostalgia trips, Frederic Riviere's debut album as Anoraak (Wherever the Sun Sets) is more indebted to "Italo-disco", Motown-schooled funk and nostalgic pop music. This seamless blend of live and programmed elements is essentially an electronic take on the SoCal rock LPs (Weezer, That Dog) that Riviere loved as a kid growing up in the south of France.

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

## 12 BB BRUNES Battle Lost And Won (Warner)

Contact Antoine Gouiffes-Yan | antoines.gouiffes-yan@warnermusic.com



BB Brunes is a French pop-rock band together since 2000 in various guises. After their performance on a leading French music show and the release of their single Gang, the band signed to Warner who released first album Blonde Comme Moi in 2006. The band's musical influences include The Strokes, Amy Winehouse, Paul Bul, The Clash, David Bowie, Ray Charles and Serge Gainsbourg. Writing mostly in French, their current English-language EP Anglais is out now.

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

## 13 SEXY SUSHI Tete De Dinde (l'm A liché)

Contact Maud Scandale | maud.scandale@gmail.com



Formed by Mitch Silver and Rebeka Warrior in 2003, this "ear-soothing" techno band's latest album Cyril saw them garner slots at festivals in France, Russia, Slovakia - and Glastonbury. Four previous albums have honed their theatrical arts and live they are a flamboyant mix of crazy costumes, stunning light shows and freestyle stunts - not to mention wild animals and shrubbery.

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

## 14 KAVINSKY Nightcall (Robotaki remix)

(Record Makers)

Contact Stephane Elfassi | stephane@recordmakers.com



Legend has it that Kavinsky is a zombie, killed in 1986 and resurrected in 2005 to release 12-inch hit Teddy Boy. Follow-up 1986 arrived two years later together with a spot on Daft Punk's Alive tour. Now this new single is lead

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cut on his four-track Nightcall EP, produced by Daft Punk's Guy-Manuel de Homem-Christo and mixed by Sebastian. It finds the spooky, distorted, zombie vocals of Kavinsky perfectly counterbalanced by the sultry purr of CSS frontwoman Lovefoxxx.

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

**15 BLACK DEVIL DISCO CLUB**  
**The Screen (PAG Sauvage remix)** (Lo Recordings)

Contact Olivier Rigout | [origout@gmail.com](mailto:origout@gmail.com)



In 2004 Aphex Twin's Rephlex label released an album by Black Devil called Disco Club, a reissue of a long lost supposedly "Italo-disco" classic from 1978 by French producer Bernard Fevre known only for rare electronic masterpieces including Earthmessage as sampled by the Chemical Brothers. Since 2006 new Fevre records have been released by Lo Recordings under the umbrella of "Black Devil". The Screen is a remix of a track on forthcoming album Circus. Full of menace and mystery it features the vocal talents of Nicolas from French scenesters Poni Hoax.

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

**16 ACID WASHED** **The Rain** (Record Makers)

Contact Stephane Elfassi | [stephane@recordmakers.com](mailto:stephane@recordmakers.com)



Acid Washed's eponymous debut album is an exciting fusion of late Nineties French house and DFA-style disco touches that owe a debt to Chicago and Detroit, creating a unique cinematic soundscape of unparalleled electro that is quintessentially French. Provoking and adventurous, Acid Washed's novel approach to production provides the perfect accompaniment to the sultry bedroom grooves of Sebastian Tellier. This track is a cover of the Oran "Juice" Jones soul classic.

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

**17 SOUTH CENTRAL** **Demons** (Citizen)

Contact Florent Mathieu | [promo@citizen-records.com](mailto:promo@citizen-records.com)



Two hooded live DJ dancefloor terrorists, born from indie rock hopefuls Zenigata - "our manager heard us play and basically said, 'Fuck the band, do dance'" - South Central's first legit mix was Metronomy's Trick Or Treat,

which ended up as the A-side of the single and was the first in a long line of reworkings that have since become DJ must-haves. Late Of The Pier, The Whip, The Maccabees and The Wombats have all had the South Central treatment, as the duo found themselves hounded by labels, promoters and even MTV wanting a piece of the action. With tours supporting The Whip, Does It Offend You, Yeah?, Pendulum and the Prodigy under their belts and a monthly residency at Club NME Paris, South Central are going places.

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

**18 MINITEL ROSE** **Heart Of Stone** (Futur)

Contact Charles Provost | [himedia666@gmail.com](mailto:himedia666@gmail.com)



A group of electro-pop musicians from Nantes comprising Quentin Gauvin, Romain Leme and Raphaël d'Hervez, Minitel Rose recorded mini-album The French Machine in 2008, released on the Futur independent label.

With a retro sound encompassing Eighties electro-pop classics, Minitel Rose's latest album Atlantique draws on new wave and disco sounds as evidenced by this standout song. The band have remixed tracks by artists including Fischerspooner, The Kinks, Of Montreal and The Teenagers.

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



*Oris Love 2, in association with the French Music Bureau*

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# TOTALLY TROPICÁL

Your track-by-track guide to this week's Brazilian CD, brought to you by the BM&A's Music Exchange

## 1 GUIZADO FEAT. CÉU *Skate Phaser*

Contact [nathalia@inker.art.br](mailto:nathalia@inker.art.br)



Part of the São Paulo music scene, trumpeter Guizado has performed with a veritable Who's Who of Brazilian musicians. His second album *Calavera*, released through Trama's pioneering Álbum

Virtual website, found inspiration from the work of Mexican trumpeter Rafael Mendez, Phil Spector and Herb Alpert's Tijuana Brass.

## 2 SAMBISMO FEAT. NINA MIRANDA & CHRIS FRANCK FROM ZEEP *Chapeu de Carmen*

Contact [info@sambismo.com](mailto:info@sambismo.com)



Sambismo is Brazil as seen through the filter of New York-based producers Béco Dranoff, Simone Guiliani and Zé Luis Oliveira. Their debut album *The Birth of... Sambismo* features a stellar team of international artists and comprises 10 original songs plus reworkings of AC Jobim's *Luiza* and Massive Attack's *Protection*.

## 3 ANDREIA DIAS *Noites*

Contact [contato@scubidu.com.br](mailto:contato@scubidu.com.br)



Born in the outskirts of São Paulo, Andreia Dias kicked off her solo career in 2008 with the self-written and internationally acclaimed album *Vol. 1*. Follow-up *Vol. 2* was released last year. Dias's

lyrics deal with crazy love stories, social behaviour and sarcasm.

## 4 LUÍSA MAITA *Lero-Lero*

Contact [producao@luisamaita.com.br](mailto:producao@luisamaita.com.br)



Sultry, seductive and infused with samba swing, Luísa Maita's music embodies the spirit of Brazil. *Lero-Lero* has a contemporary vibe with alternative pop and electronic influences and an

acoustic foundation deeply rooted in *Música Popular Brasileira*. One of the most promising young singers of her generation.

## 5 PORCAS BORBOLETAS *Nome Próprio*

Contact [porcasborboletas@yahoo.com.br](mailto:porcasborboletas@yahoo.com.br)



Porcas Borboletas recently played at London's Southbank Centre and feature on the *Mais Um Discos* compilation *Oi A Nova Musica Brasileira!*. Regarded by many as one of the country's top acts, they

combine elements of rock and Brazilian music in new and exciting ways.

## 6 MACACO BONG *Noise James*

Contact [fabricao\\_nobre@uol.com.br](mailto:fabricao_nobre@uol.com.br)



Formed in 2004 and part of the *Fora do Eixo* movement – a barter system to stimulate the regional indie scene – Macaco Bong's debut album *Artista Igual Pedreiro* was awarded album of the year by *Rolling Stone Brazil*. The instrumental trio recently performed shows with Gilberto Gil.

## 7 CANJA RAVE *Voo das Seis*

Contact [canjarave@gmail.com](mailto:canjarave@gmail.com)



Since 2008, rock duo Canja Rave have undertaken six international tours, playing more than 90 gigs in the US and Europe in 2010 alone. They have also recorded an album in Detroit

with White Stripes producer Jim Diamond and recently won awards from *Sonicbids* (after their shows at SXSW) and from *The Music Think Tank* in Milan.

## 8 MOXINE *Electric Kiss*

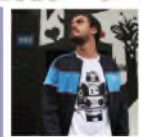
Contact [agena.g@gmail.com](mailto:agena.g@gmail.com)



Moxine have dominated the Brazilian festival and club circuit since the release of their debut EP *Electric Kiss* in 2009. The band played at *Liverpool Sound City* and *SXSW* last year and more UK shows are in the pipeline for 2011

## 9 WADO *Pavão Macaco*

Contact [marcela@dubas.net](mailto:marcela@dubas.net)



Wado's latest album is inspired by sociologist Paul Gilroy's concept of cultural exchanges, delving into the historical, mythical and rhythmic universe woven between Africa and the Americas. It is a movement

that began with the slave ships and continues to this day, through the styles of samba, blues, afoxé, funk and reggaeton.

## 10 THIAGO PETHIT *Não Se Vá*

Contact [producao.pethit@gmail.com](mailto:producao.pethit@gmail.com)



After ending an established 15-year career in theatre, Thiago spent a year in Buenos Aires studying literature and music. His return to São Paulo heralded the release of an EP, an album and live support slots for

Beirut, Will Oldham and Jens Lekman.

## 11 GISBRANCO *Gisbranco*

Contact [info@deliramusica.com](mailto:info@deliramusica.com)



Gisbranco are young pianists Bianca Gismonti and Claudia Castelo Branco who, in spite of their classical training, offer popular music orchestrated for piano – interpretations of works by the best composers of the Brazilian tradition, including Villa-Lobos, Ernesto Nazareth, Edu Lobo and Egberto Gismonti.

## 12 HAMLETO STAMATO QUINTET *Tema Da Academia*

Contact [stamato@terra.com.br](mailto:stamato@terra.com.br)



Recognised as one of the most promising pianists of Brazil's new generation, Hamleto Stamato recorded the *Speed Samba Jazz 1, 2 and 3* trilogy, as well as 2009's *Gafieira Jazz DVD*. His fresh samba

jazz arrangements have also seen him nominated for a *Tim Music Award* in his homeland.

## 13 BRUNA CARAM *Caminho Pro Interior*

Contact [contato@dabliudiscos.com.br](mailto:contato@dabliudiscos.com.br)



Bruna Caram has been performing since the age of nine. Her debut album *Essa Menina*, a mixture of ballads, blues, pop and bossa nova, was released in Japan where the title track was one of the 50 most-played

songs on *Radio J-Wave*. Her new album *Feriado Pessoa* is samba-fused with melancholy lyrics and melodies.

## 14 TATIANA PARRA *Oração*

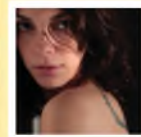
Contact [contato@boranda.com.br](mailto:contato@boranda.com.br)



A keen musician since the age of five, Tatiana Parra has performed with a wide variety of artists such as Ivan Lins, Omara Portuondo and Rita Lee. In 2003 she joined composer and guitarist Chico Pinheiro's band, with whom she embarked on annual tours and played on his second album.

## 15 BÁRBARA EUGÊNIA *A Chave*

Contact [eugeniabarbaram@gmail.com](mailto:eugeniabarbaram@gmail.com)



Born in Rio de Janeiro, Bárbara Eugênia started her career with musical producer Apollo 9. Inspired by French chanson, she focuses on songs made popular by the likes of Anna Karina and

Brigitte Bardot. When taking part in shows alongside *3 Na Massa* she adds a female touch that makes for a magical performance.

## 16 CÉREBRO ELETRÔNICO *Desestabelecerei*

Contact [contato@cerebroeletronico.com](mailto:contato@cerebroeletronico.com)



São Paulo's Cérebro Eletrônico float between electronic, rock, pop and *Música Popular Brasileira*. Drawing inspiration from the late-Sixties' *Tropicália* movement, singer Tatá

Aeroplano says most modern music is like Hollywood films – if you hear the beginning of a song, you usually know how it will sound in the middle and the end. Cérebro Eletrônico have the objective of always trying to surprise the listener.

## 17 COPACABANA CLUB *Just Do*

Contact [edo@3plus.art.br](mailto:edo@3plus.art.br)



Formed in 2007, Copacabana Club have recorded an EP, attracted more than 500,000 visits to their Myspace page, had their video uploaded onto fan *Kayne West*'s blog, won tons of prizes in Brazil and played *SXSW*. A global tour is now imminent.

## 18 NAURÊA *Bomfim*

Contact [discodebarro@gmail.com](mailto:discodebarro@gmail.com)



Naurêa describe their music as *Sambaíão*, a mixture of samba and *baíão*. The band take their inspiration from the popular beats of *Laranjeira's black universe* to Costa Rican reggaeton; from

Tom Zé's non-conventional music to Cuban and east European melodies; from the electric guitars of *Pará* to R&B and hip-hop.



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key releases information can be emailed to [isabelle@musicweek.com](mailto:isabelle@musicweek.com)

## Out this week

### Singles

- **Adele** Rolling In The Deep (XL)  
Previous single: (chart peak) - Make You Feel My Love (4)
- **Kaci Battaglia feat. Ludacris** Body Shots (Warner Brothers)  
Previous single: I'm Not Anybody's Girl (55)
- **D.R.U.G.S.** If You Think This Song Is About You, It Probably Is (Decadance/Sire)  
Debut single
- **Darwin Deez** Bad Day (Lucky Number)  
Previous single: Up In The Clouds (did not chart)
- **Diddy: Dirty Money feat. Skylar Grey** Coming Home (Interscope)  
Previous single: Hello Good Morning (22)
- **Everything Everything** Photoshop Handsome (Geffen)  
Previous single: MY KZ UR BF (did not chart)
- **Avril Lavigne** What The Hell (Columbia)  
Previous single: Alice (59)
- **Nervo** Irresistible (Positiva/Virgin)  
Previous single: This Kind Of Love (did not chart)
- **Pendulum** Crush (Eaststim/Warner Bros)  
Previous single: The Island (41)
- **Aggro Santos feat. Kimberley Walsh** Like U Like (Future/Mercury)  
Previous single: Saint Or Sinner (19)
- **Tinchy Stryder feat. Bridget Kelly** Take The World (4th & Broadway)  
Previous single: Same Over (22)

### Albums



- **Anna Calvi** Anna Calvi (Domino)  
Debut album
- **Fugiya & Miyagi** Vent - quizzing (Full Time Hobby)  
Previous album: Lightbulbs (99/14, 314)
- **Pearl Jam** Live On Ten Legs (Island)  
Previous album: Backspacer (23, 811/65, 153)
- **Scarlette Fever** Medication Time (Starfish)  
Debut album
- **Various** 127 Hours (OST) (Polydor)  
Previous album: n/a
- **White Lies** Ritual (Fiction)  
Previous album: To Lose My Life (28, 325/138, 870)

## Out next week

### Singles

- **Beady Eye** The Roller (Big Brother)
- **Chapel Club** Surfacing (Polydor)
- **Chase & Status feat. Liam Bailey** Blind Faith (Vertigo)
- **Devlin feat. Labrinth** Let It Go (4th & Broadway)
- **Hercules & Love Affair** My House (Masrati/Masrati)
- **Keri Hilson** Pretty Girl Rock (Interscope)
- **Incarnations** Make You Mine (Lava/Arak)
- **Jamiroquai** Lifeline (Mercury)
- **Joan As Police Woman** The Deep

- Field (Play It Again Sam)
- **Ke\$ha** We R Who We R (Columbia)
- **Maddsiinky feat. Tawiah** Further Away (Tru Thoughts)
- **Pearl And The Puppets** Because I Do EP (Island)
- **Pink F\*\*kin' Perfect** (Laface)
- **Rumer** Am I Forgiven (Atlantic)
- **Tinchy Stryder feat. Melanie Fiona** Let It Rain (4th & Broadway)
- **Teddy Thompson** Looking For A Girl (We've Forecast/JMTV)
- **The Vaccines** Post Break Up Sex (Columbia)
- **The Wombats** Techno Fan (14th Floor)

### Albums

- **Adele** 21 (X.)
- **Cloud Nothings** Cloud Nothings (Wichita)
- **Cold War Kids** Mine Is Yours (Downtown/Cooperative V2)
- **Diddy: Dirty Money** Last Train To Paris (Interscope)
- **Elysium** Rock Diva (Island)
- **Funeral Party** The Golden Age Of Knowhere (Jive)
- **Gang Of Four** Content (Greenland)
- **Glamour Of The Kill** The Summoning (Afflicted)



- **Iron & Wine** Kiss Each Other Clean (4AD)
- **Wanda Jackson** The Party Ain't Over (Nonesuch)
- **The Joy Formidable** The Big Roar (Canvasback/Atlantic)
- **Monotonix** Not Yet (Drag City)
- **T.I** No Mercy (Atlantic/Grand Hustle)

## January 31

### Singles

- **B.O.B** I'll Be In The Sky (Rebel Rock Entertainment/Grand Hustle)
- **Clinic** Bubblegum (Domino)
- **Elton John & Leon Russell** When Love Is Dying (Mercury)
- **David Lynch** Good Day Today/I Know (Sunday Best)
- **Nelly feat. Akon & T Pain** Move That Body (Island)
- **Port Isaac's Fisherman's Friends** Winter Winds (Island)
- **Talay Riley** Sergeant Smash (Jive)
- **The Streets** Going Through Hell (579/Atlantic)
- **Sugarland** Stuck Like Glue (Decca)

### Albums

- **Eva Cassidy** Simply Eva (Bliss Street)
- **Chase & Status** No More Idols (Mercury)
- **Esben And The Witch** Violet Cries (Matador)
- **Good Charlotte** Greatest Hits (Sony)
- **Loick Essien & N-Dubz** Stuttering (RCA)

- **Ben Marwood** Outside There's A Curse (Xtra Mile)
- **Port Isaac's Fisherman's Friends** Port Isaac's Fisherman's Friends (Special Edition) (Island)
- **Aggro Santos** Aggro Santos.Com (Future)
- **Skepta** Doin' It Again (3 Beat/AATW/BBK)
- **Regina Spektor** Live In London (Sire)

## February 7

### Singles

- **Kerri Chandler & Christopher Mccray** Heaven (Madhouse)
- **Chipmunk feat. Chris Brown** Champion (Jive)
- **Taio Cruz feat. Travie McCoy & Kylie Minogue** Higher (4th & Broadway)
- **Bryan Ferry** Alphaville (Virgin)
- **Wynter Gordon** Dirty Talk (Atlantic)
- **Grouplove** Grouplove EP (Canvasback/Atlantic)
- **I Blame Coco** Turn Your Back On Love (Island)
- **Enrique Iglesias feat. Ludacris & DJ Frank E** Tonight (I'm Lovin' You) (Interscope)
- **Neon Trees** Animal (Mercury)
- **Eric Prydz** Niton (The Reason) (Data/MoS)
- **Sad Day For Puppets** Sorrow, Sorrow (Sonic Cathedral)
- **Emeli Sande** Kill The Boy (Virgin)
- **Sunday Girl** Stop Hey (Geffen)
- **Wintersleep** Preservation/Trace Decay (One Four Seven)

### Albums

- **[Dweeb]** Feels Like Dynamite (Fierce!)&Nbsp;
- **Asian Dub Foundation** A History Of Now (Cooing Vinyl)
- **Travis Barker** Give The Drummer Some (Island)
- **James Blake** James Blake (Atlas/A&M)
- **Bob Geldof** How To Compose Popular Songs That Sell (Mercury)
- **Ke\$ha** Animal + Cannibal (Columbia)  
This expanded version of Ke\$ha's hit debut Animal boasts eight new songs recorded over the past few months with powerhouse producers

Max Martin, Benny Blanco and Bangladesh. The album release is preceded by the number one US single We R Who We R, which became just the 17th song to debut at number one on the *Billboard* Hot 100 on its release late last year. Animal has been certified platinum in the US and sold more than 2.5m units worldwide, while singles from the album have sold a combined total of 17.5m copies.

- **Brad Mehldau Trio** Live (Nonesuch)
- **Sea Of Bees** Song For The Ravens (Heavenly)
- **The Streets** Computers And Blues (679/Atlantic)
- **Sugarland** The Incredible Machine (Decca)
- **Teddy Thompson** Bella (Verve Forecast/UJMTV)
- **Various** The Dilemma (OST) (Atlantic)
- **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)
- **Corinne Bailey Rae** The Love EP (Virgin)
- **Sara Bareilles** King Of Anything (Columbia)
- **Christian TV** When She Turns 18 (Mercury)
- **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)
- **Far East Movement** Rocketeer (Interscope)
- **Frankie & The Heartstrings** Hunger (Popsex/Wichita)
- **JLS feat. Tinie Tempah** Eyes Wide Shut (Epic)
- **John Legend & The Roots** Shine (Good Music/Rca)
- **lykke Li** I Follow Rivers (LUAtlantic)
- **Men Who Am I To Feel So Free** (Columbia)
- **Lauren Pritchard** Stuck (Spilt Milk/Island)
- **Gruff Rhys** Hotel Shampoo (Turnstile)
- **Royal Republic** Tommy Gun (Roadrunner)
- **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)
- **Gay For Johnny Depp** What Doesn't Kill You, Eventually Kills You (Shinebox)
- **Lia Ices** Grown Unknown (Jagjaguwar)
- **The Joy Formidable** tbc (Atlantic)
- **Men Talk About Body** (Columbia)



- **PJ Harvey** Let England Shake (Isard)

## February 21

### Singles

- **Alpines** The Night Drive EP (Polydor)
- **Brandon Flowers** Jilted Lovers &

## THE PANEL

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



**REEF YOUNIS (THE PLAYGROUND)**  
**The Collectable Few: Headstrong (Laissez Faire Club)**

All syncopated hi-hat and tumbling guitars, Headstrong carries the dark, danceable anthemia VHS or Beta fleetingly brought to indie disco dance floors. On this evidence, The Collectable Few have it effortlessly mastered already.



**JAMIE CULLUM (RADIO 2)**  
**Joan As Police Woman: The Deep Field (Play It Again Sam)**

Although there is an instantly more joyous feel to this record than her previous albums, The Deep Field is still stuffed with the musical and lyrical quirks that make Joan Wasser so unique. The sonic palette has become crunchier and flirts with dreampop, jazz, gospel and rock.



**NICK DUERDEN (Q/THE INDEPENDENT)**  
**Eliza Newman: Ukulele Song For You (Lavaland)**

Eliza Newman is a singer-songwriter from Iceland whose voice would almost be too pretty had she not used it to sing such slyly acerbic songs. As the former frontwoman with the underrated Bellatrix, her songs are droll, deadpan and occasionally heartbreaking.



**CHARLOTTE MURPHY (FLAVOUR)**  
**David Hanna: Do To Me (Sheppard Boy)**

This infectious debut single is set to be a hit with young audiences. Hanna's smooth vocals serve as a taster for the forthcoming album The War Outside which, like this single, promises a blend of mainstream R&B and underground Caribbean flavours.



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

- Broken Hearts (Vertigo)  
 ● **Cocknbulkid** Hold On To Your Misery (Island/Moshi Moshi)  
 ● **Lupe Fiasco** The Show Goes On (Atlantic)  
 ● **Alexis Jordan** Good Girl (Starline/Roc-A-Fella/Columbia)  
 ● **Miles Kane** Come Closer (Columbia)  
 ● **David's Lyre** In Arms EP (Mercury)  
 ● **Magnetic Man feat. John Legend** Getting Nowhere (Columbia)  
 ● **Clare Maguire** The Last Dance (Polydor)  
 ● **The Script** If You Ever Come Back (Phonogenic)  
 ● **Gil Scott-Heron & Jamie xx** I'll Take Care Of U (Young Turks)  
 ● **The Sound Of Arrows** Nova (Polydor)  
 ● **Britney Spears** Hold It Against Me (Jive)  
 ● **Taylor Swift** Back To December (Mercury)  
 ● **Kanye West** All Of The Lights (Roc-A-Fella/Def Jam)

### Albums

- **Marsha Ambrosius** Late Nights & Early Mornings (RCA)



- **Sara Bareilles** Kaleidoscope Heart (Columbia)  
 ● **D.R.U.G.S.** D.R.U.G.S. (Decaydance/Sire)  
 ● **Devildriver** Beast (Roadrunner)  
 ● **Frankie & The Heartstrings** Hunger (Phonogenic/Wichita)  
 ● **The Low Anthem** Smart Flesh (Bella Union)  
 ● **Neon Trees** Habits (Mercury)  
 ● **Gil Scott-Heron And Jamie xx**

- We're New Here (Young Turks)  
 ● **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)  
 ● **The Chapman Family** Anxiety (Electric Toaster)  
 ● **Marcus Foster** Tumble Down EP (Polydor/Future)  
 ● **Hurts** Sunday (Major Label/RCA)  
 ● **Jeremih feat. 50 Cent** Down On Me (Def Jam)  
 ● **Mona Teenager** (Island)  
 ● **Morning Parade** A&E (Parlophone)  
 ● **Noah & The Whale** Life Goes On (Mercury)  
 ● **Katy Perry** E.T. (Virgin)  
 ● **Nathaniel Rateliff** Shroud (Decca/Rounder)  
 ● **Sick Puppies** Maybe (Virgin)

#### Albums

- **Beady Eye** Different Gear, Still Speeding (Beady Eye)  
 ● **Far East Movement** Free Wired (Polydor)  
 ● **Linkin Park** Burning In The Skies (Warner Brothers)  
 ● **Lykke Li** Wounded Rhymes (Atlantic)  
 ● **Clare Maguire** Light After Dark (Polydor)  
 ● **Jessica Lea Mayfield** Tell Me (Nonesuch)  
 ● **Nu:Tone** Words And Pictures (Hospital)  
 ● **Mike Posner** 31 Minutes To Takeoff (i)

### March 7

#### Singles

- **Eliza Doolittle** Mr Medicine (Parlophone)  
 ● **Good Charlotte** Last Night (Walt Disney/EMI)  
 ● **Gypsy & The Cat** Inna Vark (RCA)

- **The Hoosiers** Bumpy Ride (RCA/24-7)  
 ● **Jessie J feat. B.O.B** Price Tag (Island)  
 ● **Elton John & Leon Russell** I Should Have Sent Roses (Mercury)  
 ● **The Naked & Famous** Young Blood (Polydor)  
 ● **The Pierces** You'll Be Mine (Polydor)  
 ● **REM** Ubersin (Warner Brothers)  
 ● **Nicole Scherzinger** Don't Hold Your Breath (Interscope)  
 ● **Tinie Tempah feat. Ellie Goulding** Wonderman (Parlophone)  
 ● **True Tiger feat. Professor Green** In The Air (Virgin)  
 ● **KT Tunstall** Lost (Relentless/Virgin)  
 ● **The View** Grace (1965 Columbia)  
 ● **Wonderland** Not A Love Song (Mercury)

#### Albums

- **The Chapman Family** Burn Your Town (Electric Toaster)  
 ● **Jonny Greenwood** Norwegian Wood (OST) (Warner Bros)  
 ● **Camilla Kerslake** Moments (Future)  
 ● **Lanu** Her 12 Faces (Tru Thoughts)



- **Avril Lavigne** Goodbye Lullaby (Columbia)  
 Two years in the making, Avril Lavigne's fourth studio album sees the global star working with long-time collaborators Deryck Whibley, Evan Taubenfeld and Butch Walker, as well as songwriter/producer Max Martin. Lead single What The Hell was made available to UK fans as a free download for a 48-hour period around New Year's Eve. Goodbye Lullaby is the follow-up to 2007's The Best Damn Thing and comes as her career-long album sales tally more than 30m units worldwide.

- **Bob Marley** Live Forever (Island)  
 ● **Noah & The Whale** Last Night On Earth (Mercury)  
 ● **Primal Scream** Screamedelica - Remastered (Sony CMG)  
 ● **REM** Collapse Into Now (Warner Brothers)  
 ● **Nathaniel Rateliff** In Memory Of Loss (Decca/Rounder)  
 ● **Those Dancing Days** Daydreams And Nightmares (Wichita)

### March 14

#### Singles

- **Arcade Fire** City With No Children (Sonnvnx)  
 ● **Liam Bailey** You Better Leave Me (Polydor)  
 ● **Cage The Elephant** Shake Me Down (Relentless/Virgin)  
 ● **Japanese Voyeurs** Get Hole (Polydor)  
 ● **Mike Posner** Please Don't Go (i)  
 ● **Shontelle** Perfect Nightmare (Island)  
 ● **Static Revenger** Like That (Mercury)  
 ● **Patrick Wolf** The City (Mercury)

#### Albums

- **Does It Offend You, Yeah?** Don't Say We Didn't Warn You (Cooking Vinyl)  
 ● **Glavegas** Euphoric /// Heartbreak III (Columbia) (4/4)  
 ● **Green Day** tbc (Reprise)  
 ● **The Hoosiers** Bumpy Ride (RCA/24-7)  
 ● **J Mascis** Several Shades Of Why (Sub Pop)  
 Several Shades Of Why is the debut solo album from Dinosaur Jr founder J Mascis and is a largely acoustic set boasting a line-up of collaborators including Kurt Vile, Sophie Trudeau, Kurt Fedora and Kevin Drew of Broken Social Scene. The album will be preceded by lead single Not Enough on February 28 and a live announcement is imminent  
 ● **Naked & Famous** Passive Me, Aggressive You (Polydor)  
 ● **New York Dolls** Dancing Backward In High Heels (Vinyl Lovers)  
 ● **The Pierces** You And I (Polydor)  
 ● **The Rock Of Travolta** Fine Lines (Red Sky)  
 ● **Nicole Scherzinger** The (Interscope)

- **Thousands** The Sound Of Everything (Bella Union)

### March 21 and beyond

#### Albums

- **All Time Low** Dirty Work (Hopeless)  
 ● **Arcade Fire** tbc (Sonovox) (28/3)  
 ● **Asa** Beautiful Imperfection (Dramatico) (4/4)  
 ● **Cage The Elephant** Thank You, Happy Birthday (Relentless/Virgin) (21/3)  
 ● **Hiss Golden Messenger** From Country Hai East Cotton (Blackmaps) (21/3)



- **Human League** Credo (Wall Of Sound) (28/3)  
 ● **The Japanese Popstars** Control Your Allegiance (Virgin) (28/3)  
 ● **Jonathan Jeremiah** A Solitary Man (Island) (21/3)  
 ● **Kassidy** Hope Street (Mercury) (28/3)  
 ● **Sara Kempe** Let Me Fly (Virgin) (28/3)  
 ● **The Maine** Black & White (Warner Music) (28/3)  
 ● **New Nobility** Blue Butterfly (Revolution) (Music Distribution) (4/4)  
 ● **Emily Osment** Fight Or Flight (Virgin) (4/4)  
 ● **Joshua Radin** The Rock & The Tide (4th Floor) (21/3)  
 ● **Shaheen** When I Come Of Age (Island) (21/3)  
 ● **Sick Puppies** Tripolar (Virgin) (4/4)  
 ● **TD Lind** The Outskirts Of Prosper (Dramatico) (21/3)  
 ● **The Vaccines** What Did You Expect From The Vaccines? (Columbia) (21/3)  
 ● **Jamie Woon** Mirrorwriting (Candent) (4/4)

## SINGLE OF THE WEEK

**Adele** Rolling In The Deep (XL Recordings)



Rolling In The Deep is a soaring introduction to Adele's second album and marks the start of a campaign for potentially one of the year's biggest releases. Written and produced by Adele with Paul Epworth, Rolling In The Deep carries a powerful, post-relationship lyrical message. Musically it moves with a midtempo, bluesy swagger, as a 4/4 beat keeps a solid momentum behind Adele's impassioned vocal. Early reviews for forthcoming album 21 – released next Monday – have been nothing short of spectacular and with this single A-listed at Radio 1 and Adele's post-X Factor smash You Make Me Feel My Love hanging around the Top 40 after 23 weeks in the chart, the picture is only getting brighter.

## ALBUM OF THE WEEK

**White Lies** Ritual (Fiction)



Ritual represents the first of 2011's big comeback albums and, from a promotional perspective at least, they could not hope for a better start. Extensive coverage in NME last week, positive early reviews from the likes of Q and The Fly and A-list support from Radio 1 for lead single Bigger Than Us, suggest things are looking pretty strong. Marketing includes a heavy outdoor campaign making the most of the album's striking artwork, while musically this is an ambitious album packed with bigger songs and a denser sound crafted by the band with producers Alan Moulder and Max Dingle. A big return and one likely to engage at retail in a big way in the coming weeks.



# Key releases

## Adele comes of age with follow-up



**CURRENTLY IN THE TOP 10** of the singles and albums charts with 2008 releases thanks to a combination of TV exposure and discounting, Adele could hardly have chosen a better time to launch her second album 21. The album tops all of our main online retailers' pre-release charts, enjoying a second week at number one at Amazon, while improving 2-1 at Play and 3-1 at HMV.

The album is released next Monday, while introductory single Rolling In The Deep made its digital debut yesterday (Sunday). Ahead of that, it advances 2-1 on Shazam's list of pre-releases most tagged for identification purposes by its users.

After making a major initial impact, interest in X Factor winner Matt Cardle's debut album seems to have waned. Last year, 2009 winner Joe McElderry's debut album

remained in the pre-release charts well into spring before reappearing just before its commercial release in October. At its peak last month, Cardle's album – also set for an October release – was number one at HMV, four at Play and seven at Amazon. It has now dipped to two at HMV, and is absent from the other two charts – though, interestingly, 2008 also-ran Ruth Lorenzo's debut solo

album gains a toe-hold on the Play chart, at number 20.

Nearly two years after it topped the singles chart, selling more than 600,000 copies, Number 1 is getting some heat for Tinchy Stryder and N-Dubz. It moves decisively to the top of Last.fm's Hype chart where, even more surprisingly, Flo-Rida's three-year-old Low collaboration with T-Pain ranks second.

Alan Jones

### Top 20 Online Buzz chart

Pos	ARTIST	Title	Change
1	EMINEM		1567 -190
2	SOULJA BOY TELL 'EM		1233 140
3	LADY GAGA		1156 -117
4	DEMI LOVATO		373 -288
5	RIHANNA		311 -145
6	JASMINE V		823 -755
7	JONAS BROTHERS		808 -173
8	DRAKE		633 -18
9	GREEN DAY		683 -7
10	GREYSON CHANCE		672 19
11	KE\$HA		667 -106
12	JUSTIN BIEBER		582 -203
13	BLACK EYED PEAS		550 -37
14	TREY SONGZ		475 20
15	KATY PERRY		451 -13
16	LIL WAYNE		446 41
17	MARILYN MANSON		431 200
18	THE LONEIY ISLAND		422 -73
19	MICHAEL JACKSON		417 -35
20	TAYLOR SWIFT		396 -21

### Top 20 Play Pre-release chart

Pos	ARTIST	Title	Label
1	BRUNO MARS	Doo Wops & Hooligans	Eletra
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...	Beady Eye
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 TRILOGY	Complete Soundtracks	Gadiz
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

### Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	ADELE	21 XL	
2	PJ HARVEY	Let England Shake	Island
3	GEORGE MICHAEL	Faith	Epic
4	ELBOW	Build A Rocket Boys	Polydor
5	CHASE & STATUS	No More Idols	Mercury
6	THE SECRET SISTERS	The Secret Sisters	Decca
7	BEADY EYE	Different Gear...	Beady Eye
8	GLEE CAST	Glee The Music Vol. 4	Epic
9	JAMES BLAKE	James Blake	Atlas/A&M
10	MOGWAI	Hardcore Will...	Rock Action
11	IRON & WINE	Kiss Each Other Clean	4AD
12	VARIOUS	The Art Of The 12 Inch	Salvo
13	VARIOUS	Golden Age Of Rock 'N' Roll	2 Ace
14	JOAN AS POLICE WOMAN	Deep Field	PIAS
15	FGTH	Liverpool	Salvo
16	CLAUDIA BRUCKEN	The Best Of	Salvo
17	REM	Collapse Into Now	Warner Brothers
18	SINITTA	Sinitta!	Cherry Pop
19	PATRIZIO BUANNE	The Very Best Of	UMTV
20	ALAN JACKSON	34 Number Ones	Arista

### Top 20 HMV Pre-release chart

Pos	ARTIST	Title	Label
1	ADELE	21 XL	
2	MATT CARDLE	tbc Debut Album	Syco
3	CHASE & STATUS	No More Idols	Mercury
4	BEADY EYE	Different Gear...	Beady Eye
5	WOMBATS	This Modern Glitch	4th Floor
6	ELBOW	Build A Rocket Boys	Polydor
7	JAMES BLAKE	James Blake	Atlas/A&M
8	LITTLE COMETS	In Search Of...	Dirty Hit
9	DIDDY: DIRTY MONEY	Last Train...	Interscope
10	AVRIL LAVIGNE	Goodbye Lullaby	Columbia
11	PJ HARVEY	Let England Shake	Island
12	HERCULES/LOVE AFFAIR	Blue Songs	Moshi: Moshi
13	REM	Collapse Into Now	Warner Brothers
14	JESSIE J	Who You Are	Island
15	JOY FORMIDABLE	Big Roar	Canvaback
16	TIFFANY PAGE	Walk Away Slow	Mercury
17	THE STREETS	Computers And Blues	679
18	THIRTEEN SENSES	Crystal Sounds	PIAS
19	LADY GAGA	Born This Way	Interscope
20	MUMMERS	Mink Hollow Road	Big Bass Drum

### Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	ADELE	Rolling In The Deep XL	
2	CHASE & STATUS	Blind Faith	Vertigo
3	WRETCH 32	Traktor	MoS/Levels Recordings
4	DIDDY: DIRTY MONEY	Coming Home	Interscope
5	KE\$HA	We R Who We R	Columbia
6	JLS/TINIE TEMPAH	Eyes Wide Shut	Epic
7	BIBIO	Lover's Carvings	Warp
8	JODIE CONNOR	Now Or Never	Interscope
9	TAIO CRUZ	Higher	4th & Broadway
10	CHIPMUNK	Champion	Jive
11	YASMIN	On My Own	MoS
12	NOAH & THE WHALE	Life Goes On	Mercury
13	NEON TREES	Animal	Mercury
14	THE VACCINES	Post Break Up Sex	Columbia
15	TINCHY STRYDER	Let It Rain	4th & Broadway
16	JEREMIH/50 CENT	Down On Me	Def Jam
17	DEVUN/LABRINTH	Let It Go	4th & Broadway
18	EVERYTHING EVERYTHING	Photoshop...	Geffen
19	FUNERAL PARTY	Finale	Jive
20	WOMBATS	Jump Into The Fog	4th Floor

musicmetric

PLAY.COM

amazon.co.uk

hmv.com

SHAZAM

## CATALOGUE REVIEWS

### GEORGE MICHAEL

Faith (Epic 88697753192)/Faith 2CD+DVD Special Edition (88697753202)/Faith Collectors' Box Set (88697628372)



Originally scheduled for release last autumn, but rescheduled when he went to jail, George Michael's iconic 1987 album Faith was a sensational solo debut. Written, produced and arranged entirely by Michael, it confirmed his status as a songwriter and artist of note. It remains the towering achievement of his career and has been newly remastered for release in three new editions. A formidable album with no apparent fillers, Faith was as varied as it was strong, with the Bo Diddley-style shuffle of the title track contrasting with the mature balladry of Father Figure, the instant, direct I Want You Sex and the easy jazz stylings of Kissing A Fool.

### SHALAMAR

The Ultimate Best Of (Spectrum SPECOX 2056)



In 1977 Dick Griffey from US music show Soul Train put together an anonymous collection of studio musicians, trading collectively as Shalamar. They reached number 30 with Uptown Festival, a medley of Motown hits performed disco style, prompting Griffey to recruit Howard Hewitt, Jody Watley and Jeffrey Daniel to assume the role of the group. They took to their task with flair and with producer Leon Sylvers they recorded a succession of memorable songs. Classics such as I Can Make You Feel Good, Friends and I Owe You One were among their 11 UK Top 30 hits, all of which are included here. Disc two collects 12-inch mixes of their singles, completing an excellent compilation of a fondly remembered act.

### ESTHER PHILLIPS

You've Come A Long Way, Baby!/All About Esther Phillips (soulmusic.com SMCR 25006)/Here's Esther...Are You Ready?/Good Black Is Hard To Crack (SMCR 25007)



Esther Phillips was possessed of one of the most distinctive, versatile and idiosyncratic voices of the last 50 years. She died in 1984, at the age of 48, but left behind some superb recordings, not least the four albums she cut for Mercury between 1977 and 1981, which appear here remastered and squeezed onto two CDs. Whether putting her stamp on Willie Nelson's Crazy, in familiar soulful territory with Sam Dees' Cry To Me or throwing in throaty ad-libs and variations of melody and intonation to sustain a nine-minute disco version of The Platters' My Prayer, she's in a league of her own.

### THE MISSION

Neverland (Edsel EDSO 2092)/Blue (EDSS 1046)



Critically derided and commercially unsuccessful at the time of their release in 1995 and 1996, these are the sixth and seventh albums from goth act The Mission. Although perhaps lacking the bombastic power of their earlier albums, they still pack a punch, especially Neverland, from which Swoon, Lose Myself In You and the title track are all excellent. In its new edition, Neverland includes a bonus disc of B-sides and mixes, Blue is expanded to include two B-sides and both albums come with booklets including new liner notes and full lyrics. The band went on hiatus for four years after Blue but subsequently reformed and are still active today.

Alan Jones

## CATALOGUE GREATEST HITS TOP 20



Phil Collins



The Smiths

This	Last	Artist	Title / Label / Distributor
1	1	MICHAEL JACKSON	Number Ones / Epic (ARV)
2	2	TAKE THAT	Never Forget - The Ultimate Collection / RCA (ARV)
3	3	LED ZEPPELIN	Motherhip - Best Of / Atlantic (CIN)
4	5	CELINE DION	My Love: Essential Collection / Sony BMG (ARV)
5	RE	ABBA	Gold / Polar (ARV)
6	4	FLEETWOOD MAC	The Very Best Of / WSM (CIN)
7	7	GUNS N' ROSES	Greatest Hits / Geffen (ARV)
8	17	SIMPLY RED	Greatest Hits 25 / Simply Red.com (E)
9	11	PHIL COLLINS	Hits / Virgin (E)
10	8	THE BEATLES	1967-1970 Blue: Remastered / Apple/Parlophone (E)
11	9	THE BEATLES	1962-1966 Red: Remastered / Apple/Parlophone (E)
12	10	EMINEM	Curtain Call - The Hits / Interscope (ARV)
13	12	ROD STEWART	Some Guys Have All The Luck / Rhino (CIN)
14	NEW	MICHAEL JACKSON	King Of Pop / Epic (ARV)
15	15	ELO	All Over The World - The Very Best Of / Epic (ARV)
16	RE	DIRE STRAITS & MARK KNOPFLER	Private Investigations - The Best Of / Mercury (ARV)
17	19	ERIC CLAPTON	Complete / Polydor (ARV)
18	16	SIMON & GARFUNKEL	Greatest Hits / Columbia (ARV)
19	13	TAKE THAT	Greatest Hits / RCA (ARV)
20	14	THE SMITHS	The Sound Of The Smiths: Deluxe Edition / Rhino (CIN)

Official Charts Company 2011



# Charts clubs

## Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	6	2	ALEXIS JORDAN	Good Girl / StarRoc/RocNation/Columbia
2	21	2	VARIOUS	Loverush Digital Winter Sampler 2011 / Loverush Digital
3	2	3	LAIKBACK LUKE FEAT. JONATHAN MENDELSON	Timebomb / New State
4	10	4	WYNTER GORDON	Dirty Talk / Atlantic
5	17	2	ROGER SANCHEZ & FAR EAST MOVEMENT FEAT. KANOBBO	2gether / MoS
6	7	2	ARMIN VAN BUUREN VS SOPHIE	Not Giving Up On Love / Armada
7	14	5	THREE 'N' ONE PRESENTS JOHNNY SHAKER	Pearl River 2010 / Zouk
8	3	6	ERIC PRYDZ	Niton (The Reason) / Data/MoS
9	18	2	BOB SINCLAR FEAT. SEAN PAUL	Tik Tok / AATW
10	23	2	SKEPTA VS N-DUBZ	So Alive / 3 Beat Blue/AATW
11	4	4	YASMIN	On My Own / MoS
12	1	5	DAVID GUETTA FEAT. RIHANNA	Who's That Chick / Positiva/Virgin
13	16	2	COCKBULLKID	Hold On To Your Misery / Island/Moshi Moshi
14	22	3	TOM NOVY & LIMA	Now Or Never 2011 / Kosmo
15	12	2	KIRSTY	Elusive / Krb
16	32	2	KATY PERRY	E.T. / Virgin
17	15	2	ANNIE LENNOX	Universal Child / Island
18	11	4	CHASE & STATUS FEAT. LIAM BAILEY	Blind Faith / Vertigo
19	26	2	BRIAN KENT	I'll Find A Way / Solid Sound
20	20	2	LEXVAZ	Green (EP): Versus/Up & Down/Forests / White Label
21	8	5	USHER	More / LaFace
22	37	1	LOICK ESSIEN & N-DUBZ	Stuttering / RCA
23	33	2	KLAAS & BODYBANGERS	Freak / Scream And Shout
24	NEW		SUNDAY GIRL	Stop Hey / Geffen
25	NEW		VARIOUS	Matt Waterhouse Represents - 2011 Sampler EP / white label
26	NEW		SCOTT & LEON	You Used To Hold Me / S&L Recordings
27	24	6	DREAMCATCHER	I Don't Wanna Lose My Way / American Girl
28	40	1	RUBY GOE FEAT. POET NAME LIFE	Beat Breaking Boy / Goe
29	34	2	S6 BOY FEAT. KAZZ KUMAR	The Love Song / Angrygirl Happyboy/4 Play
30	31	5	KATY B FEAT. MS DYNAMITE	Lights On / Columbia/Rinse
31	27	6	SYKE'N'SUGARSTARR FEAT. JAY SEBAG	Like That Sound / Do The Hip!
32	NEW		HER MAJESTY & THE WIVES	Stars In Your Eyes / Chime
33	NEW		RIHANNA FEAT. DRAKE	What's My Name? / Def Jam
34	19	6	PLAN B	Love Goes Down / 679Atlantic
35	29	10	MARTIN SOLVEIG FEAT. DRAGONETTE	Hello / 3 Beat/AATW
36	25	7	WRETCH 32	Traktor / MoS/Levels Recordings
37	5	2	JACQUELINE IORD	Killer / Audiofreaks
38	30	8	NERVO FEAT. OLLIE JAMES	Irresistible / Positiva/Virgin
39	38	8	ARMAND VAN HELDEN & STEVE AOKI	Brrrr!! / 3 Beat
40	NEW		TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE	Higher / 4th & Broadway

## Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	4	2	RIHANNA FEAT. DRAKE	What's My Name? / Def Jam
2	14	2	ALEXIS JORDAN	Good Girl / StarRoc/RocNation/Columbia
3	9	3	WYNTER GORDON	Dirty Talk / Atlantic
4	19	2	ARMIN VAN BUUREN VS SOPHIE	Not Giving Up On Love / Armada
5	NEW		ROGER SANCHEZ & FAR EAST MOVEMENT FEAT. KANOBBO	2gether / MoS
6	11	1	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE	Higher / 4th & Broadway
7	15	2	CHER	You Haven't Seen The Last Of Me / RCA
8	1	4	DAVID GUETTA FEAT. RIHANNA	Who's That Chick / Positiva/Virgin
9	21	2	KIRSTY	Elusive / KRB
10	17	2	SKEPTA VS N-DUBZ	So Alive / 3 Beat Blue/AATW
11	12	2	HERA BJORK	Je Ne Sais Quoi (Eurovision 2010 Iceland) / EMI
12	NEW		BOB SINCLAR FEAT. SEAN PAUL	Tik Tok / AATW
13	27	2	BARBARELLAS	Body Rock / eol
14	3	4	USHER	More / LaFace
15	RE 2		DIONNE MITCHELL	I Love Music / Kia/le/Dauman
16	2	3	ERIC PRYDZ	Niton (The Reason) / Data/MoS
17	16	3	FE-NIX	Red Light / Genetic
18	NEW		YASMIN	On My Own / MoS
19	28	2	EDEI	Loved / Alma
20	13	5	FLO-RIDA	Turn Around (5,4,3,2,1) / Atlantic
21	NEW		LOICK ESSIEN & N-DUBZ	Stuttering / RCA
22	10	4	KATY PERRY	Firework / Virgin
23	29	2	STACEY JACKSON	I Am A Woman / 3Big
24	23	5	OXFORD HUSTLERS & KATHERINE ELLIS	Love U More / Fierce Angel
25	NEW 1		CLK	No Matter What / AATW
26	RE 5		JODIE AYSHA	Pozzer (Zer Zer Zer) / AATW
27	30	2	TOGETHER	Hardcore Uproar (Take Me Back) / House Trained
28	NEW		TINCHY STRYDER FEAT. MELANIE FIONA	Let It Rain / 4th & Broadway
29	22	6	WILLOW SMITH	Whip My Hair / Columbia/Roc Nation
30	NEW		S6 BOY FEAT. KAZZ KUMAR	The Love Song / Angrygirl Happyboy/4 Play

# Good Girl Alexis replaces bad girl Rihanna at top



Alexis Jordan racked up a major hit with her first release Happiness. It reached number three on the OCC sales chart and sold 277,000 copies after first making her presence felt on the club charts, where it reached number two Upfront and number three Commercial Pop. Follow-up Good Girl has yet to be released but it goes one better on both club charts this week, climbing 6-1 Upfront and 14-2 Commercial Pop, thanks to dynamic mixes from The Freemasons and Kim Fai.

It was only prevented from reaching the Commercial Pop apex by Rihanna, who topped the chart last week with her David Guetta collaboration Who's That Chick. She now takes pole position with What's My Name, featuring Drake. Rihanna

becomes the first artist ever to replace herself at number one on the chart.

What's My Name took over from Usher's More at the top of the Urban chart last week and remains there again, while turning its previously minuscule 3% lead into a gaping 42% advantage.

### UPFRONT CLUB CHART

**BREAKERS:** 1 Long Lost Summer Love - Damien S feat. Lee Thomas, 2 The Time (Dirty Bit) - Black Eyed Peas, 3 Hey (Nah Nah Nah) - Milk & Sugar, 4 Like And Angel - Fio, 5 I Like - DJ Sava feat. Raluka, 6 Sax - eSquire, 7 Blue Suede Shoes - Steve Forest Vs. Elvis Presley, 8 We R Who We R - Ke\$ha, 9 Electric Love - Dirty Vegas, 10 You Haven't Seen The Last Of Me - Cher.

Alan Jones



You know her name: Rihanna tops Commercial pop and Urban



Making his mark: Roger Sanchez breaks into the Commercial pop Top 10

## Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	1	4	RIHANNA FEAT. DRAKE	What's My Name? / Def Jam
2	2	5	USHER	More / LaFace
3	3	8	WILLOW SMITH	Whip My Hair / Columbia/Roc Nation
4	9	4	TINIE TEMPAH FEAT. KELLY ROWLAND	Invincible / Parlophone
5	13	2	LOICK ESSIEN & N-DUBZ	Stuttering / RCA
6	8	7	WRETCH 32	Traktor / MoS/Levels Recordings
7	6	6	KATY B FEAT. MS DYNAMITE	Lights On / Columbia/Rinse
8	7	5	FLO-RIDA	Turn Around (5,4,3,2,1) / Atlantic
9	11	5	TALAY RILEY	Sergeant Smash / Jive
10	4	10	BLACK EYED PEAS	The Time (Dirty Bit) / Interscope
11	5	8	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6 / Interscope/Cherrytree
12	15	3	EDEI	Loved / Alma
13	12	14	GYPTIAN	Hold You / McS/Leve s Recordings
14	16	5	FE-NIX	Red Light / Genetic
15	27	2	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY	Coming Home / Interscope
16	18	4	JAY SEAN FEAT. NICKI MINAJ	2012 (It Ain't The End) / Island
17	17	14	WILL.I.AM FEAT. NICKI MINAJ	Check It Out / Interscope
18	14	5	N-DUBZ	Girls / AATW/Island
19	23	2	DAVID GUETTA FEAT. RIHANNA	Who's That Chick / Positiva/Virgin
20	NEW		RETROSPEXX FEAT. J2K, SKIBADEE & LEEF JOHN	R.A.V.E.R. / White Label
21	10	12	RIHANNA	Only Girl (In The World) / Def Jam
22	19	5	MICHAEL JACKSON & AKON	Hold My Hand / Sony
23	NEW		SKEPTA VS N-DUBZ	So Alive / 3 Beat Blue/AATW
24	28	3	KACI BATTAGLIA FEAT. IUDACRIS	Body Shots / Warner Brothers
25	NEW 5		DR DRE FEAT. SNOOP DOGG & AKON	Kush / Interscope
26	NEW		TOM GLIDE & THE LUV ALL STARS	Luv Is Coming Up / Expansior
27	24	12	JASON DERULO	The Sky's The Limit / Reeliga Heights/Warner Bros
28	25	11	IRONIK FEAT. JESSICA LOWNDES	Falling In Love / BPM Ent.
29	20	22	TAIO CRUZ	Dynamite / 4th & Broadway
30	22	11	SKEPTA FEAT. PREEYA KALIDAS	Cross My Heart / 3 Beat/AATW/REK

## Cool Cuts Top 20

Pos	ARTIST	Title
1	ALEXIS JORDAN	Good Girl
2	MODESTEP	Feel Good
3	BASTO!	Gregory's Theme
4	MILK & SUGAR VS VAYA CON DIOS	Hey (Neh Nah Nah)
5	CHROME	FEAT. ELIY JACKSON Hot Mess
6	TIESTO V DIPLO FEAT. BUSTA RHYMES	C'mon (Catch' Em By Surprise)
7	LAIKBACK LUKE FEAT. JONATHAN MENDELSON	Timebomb
8	STATIC REVENGER & RICHARD VISSION	FEAT. LUCIANA I Like That
9	ALEX CLARE	Up All Night
10	LOOSE CANNONS	Hit The Road Jack
11	APOLLO 440	The Future's What It Used To Be
12	FEADZ	Unfinished Feadz Fairytale EP
13	HURTS	Sunday
14	HADOUKEN!	Oxygen
15	KLAAS & BODYBANGERS	Freak
16	JON GIOVANNI	Take Off
17	KRIS MENACE	Phoenix/Triangle
18	KE\$HA	We R Who We R
19	A1	BASSLINE Stabs
20	POWERS DAVIES & MAC	Don't Stop



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](http://www.ministryofsound.com/radio)



# Charts analysis

## Analysis Alan Jones



## Bruno Mars rockets to singles summit

**ALREADY A NUMBER ONE HIT** in the US, Canada, Australia and New Zealand, Grenade by **Bruno Mars** explodes in the UK this week, debuting at number one on sales of 149,834 copies.

It's the second single from the 25-year-old Hawaiian's debut album, *Doo-Wops & Hoologans*, which is released in the UK today.

The album's introductory single, *Just The Way You Are* (Amazing), debuted at number one last September, with first-week sales of 82,855. It holds at number 17 on its 17th straight week in the Top 20, with sales of 16,427 raising its career tally to 800,446. Grenade is the fifth number one thus far co-penned by Mars, following *Right Round* for Flo Rida, *Nothin' On You* for B.o.B, and *Forget You* for Cee Lo Green.

BBC's *Sound Of 2011* winner **Jessie J** is Mars' nearest challenger, with sales of *Do It Like A Dude* increasing 64.2% to 55,543 as it rockets 5-2.

After topping the chart last week, with the lowest sale for a number one in 31 weeks, *What's My Name?* drifts to number three for **Rihanna** feat. **Drake**. It secures a further 42,927 sales.

Meanwhile, **Adele's** incredibly animated Bob Dylan cover *Make You Feel My Love* lurches back into the Top 10. It is the first song in chart history to make the Top 10 four times in the same chart run, having moved 73-24-44-76-102-4-11-20-17-27-19-9-12-9-21-31-26-33-31-27-7 since re-emerging last August. Originally a number 26 hit

in 2008, its ebbing and flowing has largely been due to TV exposure of four different versions of it on *The X Factor* – but its latest surge comes after Kerry Katona danced to it on ITV's *Dancing On Ice* with partner Dan Whiston.

Including the 27,488 sales it racked up in the latest frame, overall sales of *Make You Feel My Love* now stand at 468,535, easily beating the 341,203 tally of Adele's highest charting single, the 2008 number two hit *Chasing Pavements*. Both singles appear on Adele's debut album, 19, which rockets 20-6 (17,160 sales) to achieve its highest position since its fifth week on the chart, some 150 weeks ago. The album's revival is due to the exposure of *Make You Feel My Love*, its £3.99 price tag at Amazon, Play and Tesco, and traffic generated by publicity ahead of the release of follow-up, 21, next Monday. *Rolling In The Deep*, the first single from 21, was released yesterday (Sunday) and should join *Make You Feel My Love* in the Top 20 a week hence.

**David Guetta** has had nine Top 10 hits, more than any other French act, and his latest, *Who's That Chick* (feat. Rihanna) jumps 10-6 this week (28,628 sales) to eclipse the number nine position in which it debuted and previously peaked six weeks ago. Another French dance doyen, **Martin Solveig**, is enjoying his fifth and biggest chart hit to date with *Hello*, which also features Canadian group *Dragonette*. The track has moved 73-29-18, selling 34,465 copies, including 16,341 last week.

### Sales statistics

Vs last week	Singles	Artist albums
Sales	3,210,812	1,593,373
prev week	3,291,284	1,958,497
% change	-2.4%	-18.6%

Vs last week	Compilations	Total albums
Sales	309,373	1,902,747
prev week	379,207	2,337,704
% change	-18.4%	-18.6%

Year to date	Singles	Artist albums
Sales	6,502,096	3,441,870
vs prev year	5,950,194	3,338,285
% change	+9.3%	+6.4%

Year to date	Compilations	Total albums
Sales	688,580	4,240,450
vs prev year	635,432	3,973,717
% change	+8.4%	+6.7%

Compiled from sales data by Music Week

With four number ones and a number six under their belt from their first five singles, **JLS** debut at number 10 (22,847 sales) with *Eyes Wide Shut*, the third single from their second album, *Outta This World*, which also features *Tinie Tempah*.

Not available until Wednesday, the **Kanye West & Jay-Z** collaboration *H.A.M.* nevertheless debuts at number 30 (11,130 sales). It's West's 28th Top 75 entry since his 2004 chart debut, and Jay-Z's 36th since his 1997 debut, making him the hip-hop artist with most hits, ahead of Eminem (35 since 1999, including five as part of D12). West is joint fourth on the list with *Diddy* (28 hits since 1997) just behind *Snoop Dogg* (29 chart entries since 1997).

Overall singles sales decline 2.4% week-on-week to 3,210,812. That's 2.1% above same-week 2010 sales of 3,143,555.

*What's My Name?* has fallen from the top of the singles chart but **Rihanna** continues atop the albums chart with *Loud*. Although its sales of 44,827 copies are the lowest for a number one album for 15 weeks, it enjoys a comfortable victory over **Plan B's** *The Defamation Of Strickland Banks*, which continues at number two (32,419 sales).

Improving its chart placing for the fifth week in a row, **Cee Lo Green's** *The Lady Killer* reaches a new peak, climbing 4-3 (19,369 sales), as second single *It's OK* advances 24-20 (14,845 sales).

Although latest single *Your Song* ends an eight-week run in the Top 10 by falling 6-13 (19,877 sales), **Ellie Goulding's** *Lights* album continues to rise, improving 8-7 (16,779 sales) to achieve the highest position it has held since debuting at number one last March.

An appearance on *Graham Norton's* show on BBC1 proved a tonic for sales of **Imelda May's** *Mayhem* album. Number one in her native Ireland last autumn, the

album jumps 51-20 (9,339 sales) in the UK, to achieve its highest chart placing since it debuted at number 19 some 14 weeks ago.

The first new entries to the albums chart this year are *Stand Still*, the debut set from Sky 1's *Must Be The Music* winner **Emma's Imagination** (number 14, 11,824 sales); *Valhalla Dancehall*, the fifth chart album from Brighton band **British Sea Power** (number 22, 8,297 sales); *Somewhere Over The Rainbow*, a new compilation featuring **Israel Kamakawi'ole** (number 28, 7,147 sales); and No.5 *Collaborations Project* by **Ed Sheeran** (number 46, 4,224 sales). Featuring eight collaborations with MCs, including *Wiley*, *P. Money* and *Sway*, among others, Sheeran's album is available only as a download, becoming only the third album to chart purely on the strength of digital deliveries.

Topping the compilations chart for the ninth week in a row, *Now That's What I Call Music! 77* sold a further 18,884 copies last week. With 1,241,748 sales to date, it is ahead of 19 of the last 20 *Now!* albums, trailing only *Now! 68's* tally of 1,261,585 sales.

Sales continue to slide from their Christmas peak, falling a further 18.6% week on week to 1,902,747. That's 3.6% below same-week 2010 sales of 1,974,131.

Alan Jones

### ARTIST ALBUMS



### SINGLES



## US albums and singles sales compared

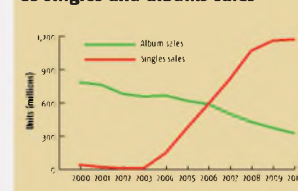
The graph illustrates the decline in US albums sales over the past 10 years – with sales falling by more than 450m and a weekly shortfall of 9m.

With sales totalling just 326.2m, 2010 was the worst year in the US for albums sales in almost 20 years. That's 59.5% below the all-time record of 785.1m set in 2000. In the same period, however, US singles sales have increased thanks to digital downloads, rising from 40.3m to 1,172m sales.

In comparison, the UK saw albums

sales fall from 134.3m in 2000 to 119.9m last year, while single sales grew from 55.7m to 161.8m. Visit [www.musicweek.com](http://www.musicweek.com) for further, in-depth analysis.

### US singles and albums sales



## International charts coverage Alan Jones

### Mumford & Sons' Sigh No More rallies around the globe

Dropping out of the charts in the Czech Republic, Denmark, Finland and Norway, *Susan Boyle's* *The Gift* nevertheless remains in contention in more territories than any other album by a UK act. It suffers double-digit declines in Australia (4-16), Ireland (5-16), the Netherlands (5-17), Sweden (10-20), Canada (26-61), Switzerland (35-75) and the US (31-78). But the news isn't all bad, with a 10-10 hold in Estonia: a 3-2 climb in Flanders, a re-

entry at number 14 in South Africa and modest falls of 3-5 in New Zealand and 40-41 in Wallonia completing the album's portfolio.

The only UK album to top the chart anywhere this week is (pictured) *Mumford & Sons' Sigh No More*, which is enjoying something of a renaissance at the moment, thanks to ongoing exposure for singles *The Cave* and *Little Lion Man*. After peaking at number one last October, the album

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 <b>RIHANNA</b> <i>Loud</i>	£7.99	£3.99	£7.99	£8.99
2 <b>PLAN B</b> <i>The Defamation of...</i>	£4.99	£4.99	£4.99	£4.99
3 <b>RUMER</b> <i>Seasons Of My Soul</i>	£5.99	£5.99	£5.99	£6.99
4 <b>CEE LO GREEN</b> <i>The Lady Killer</i>	£4.99	£5.99	£5.99	£4.99
5 <b>MUMFORD &amp; SONS</b> <i>Sigh No More</i>	£3.99	£4.99	£3.99	£3.99



# Charts sales

Key

■ Highest new entry ■ Highest climber

## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	2	<b>ADELE</b> Make You Feel My Love / XL (PIAS)
2	1	<b>NERO</b> Me & You / MTA (SRD)
3	3	<b>GYPTIAN</b> Hold You / MoS/Levels Recordings (ARV)
4	5	<b>AFROJACK FEAT. EVA SIMONS</b> Take Over Control / MoS (ARV)
5	4	<b>ALEXA GODDARD</b> Turn My Swag On / Infectious (CIN)
6	8	<b>TIM BERG</b> Seek Romance (The Love You Seek) / DataMoS (ARV)
7	5	<b>EXAMPLE</b> Kickstarts / DataMoS (ARV)
8	10	<b>THE TEMPER TRAP</b> Sweet Disposition / Infectious (PIAS)
9	3	<b>DJ FRESH</b> Gold Dust / DataMoS (ARV)
10	11	<b>JAMIE WOON</b> Night Air / Candent Songs (ARV)
11	12	<b>ALEX GAUDINO</b> I'm In Love (I Wanna Do It) / MoS (ARV)
12	14	<b>MIA</b> Paper Planes / XL (PIAS)
13	13	<b>NERO</b> Innocence/Electron / MTA (SRD)
14	17	<b>VAMPIRE WEEKEND</b> A-Punk / Abeano (PIAS)
15	19	<b>ADELE</b> Hometown Glory / XL (PIAS)
16	RE	<b>ADELE</b> Chasing Pavements / XL (PIAS)
17	NEW	<b>ANTOINE DODSON &amp; GREGORY BROS</b> Bed Intruder Song / Gregory Residence/Gregory Residence
18	NEW	<b>CINEMATIC ORCHESTRA</b> To Build A Home / Ninja Tune (PIAS)
19	18	<b>TRASHMEN</b> Surfin' Bird / Caar y (Fae Source)
20	15	<b>JONA LEWIE</b> PTS MAN LIKE ME You'll Always Find Me In The Kitchen... / Soul Train First (PIAS)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>ADELE</b> 19 / XL (PIAS)
2	NEW	<b>BRITISH SEA POWER</b> Vahalla Dancehall / Rough Trade (PIAS)
3	2	<b>THE XX</b> XX / Young Turks (PIAS)
4	NEW	<b>ED SHEERAN</b> No 5 Collaborations Project / Sheeran Lock/Sheeran Lock
5	3	<b>VAMPIRE WEEKEND</b> Contra / XL (PIAS)
6	5	<b>EXAMPLE</b> Won't Go Quietly / DataMoS (ARV)
7	4	<b>BELLOWHEAD</b> Hedonism / Navigator (PROP)
8	5	<b>SUEDE</b> The Best Of / Suede/MoS (ARV)
9	7	<b>THE NATIONAL</b> High Violet / 4AD (PIAS)
10	15	<b>MADNESS</b> Ultimate Madness / Union Square (PH)
11	3	<b>THE TEMPER TRAP</b> Conditions / Infectious (PIAS)
12	8	<b>THE GASLIGHT ANTHEM</b> American Slang / Side One Dummy (PIAS)
13	NEW	<b>WIRE</b> Red Barked Tree / Pink Flag (C)
14	12	<b>WARPAINT</b> The Fool / Rough Trade (PIAS)
15	18	<b>JOHN GRANT</b> Queen Of Denmark / Bella Union (ROM ARV)
16	11	<b>DIZZEE RASCAL</b> Tongue N' Cheek / Ditee Stank (PIAS)
17	13	<b>PAUL CARRACK</b> A Different Hat / Carrack UK (Absolute Anvato)
18	13	<b>THE PRODIGY</b> Invaders Must Die / Take Me To The Hospital (ADA/CIN)
19	14	<b>ANDRE RIEU</b> The Magic Of / Motif (Decca/SonyDADC)
20	RE	<b>ORIGINAL CAST RECORDING</b> Les Miserables - Live - Dream The Dream / First Night (ADA/CIN)

## Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>ED SHEERAN</b> No 5 Collaborations Project / Sheeran Lock (Sheeran Lock)
2	NEW	<b>WIRE</b> Red Barked Tree / Pink Flag (Cargo)
3	1	<b>WARPAINT</b> The Fool / Rough Trade (PIAS)
4	10	<b>JOHN GRANT</b> Queen Of Denmark / Bella Union (ROM ARV)
5	10	<b>CARO EMERALD</b> Deleted Scenes From The Cutting Room Floor / Dramatico (ADA/CIN)
6	3	<b>BEACH HOUSE</b> Teen Dream / Bella Union (ROM ARV)
7	2	<b>DARWIN DEEZ</b> Darwin Deez / Lucky Number (PIAS)
8	6	<b>SLEIGH BELLS</b> Treats / Mom+Pop (ARV)
9	9	<b>A DAY TO REMEMBER</b> What Separates Me From You / Victory (PIAS)
10	5	<b>ORIGINAL LONDON CAST</b> Les Miserables / First Night (ADA/CIN)

## Compilation chart Top 20

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

## Jazz/blues albums Top 10

This	Last	Artist Title / Label
1	1	<b>RUMER</b> Seasons Of My Soul / Atlantic (CIN)
2	4	<b>IMELDA MAY</b> Love Tattoo / Blue Thumb (ARV)
3	2	<b>SEASICK STEVE</b> Man From Another Time / Atlantic (CIN)
4	6	<b>MICHAEL BUBLE</b> Call Me Irresponsible / Reprise/Arz (CIN)
5	3	<b>OST</b> Burlesque / RCA (ARV)
6	5	<b>MICHAEL BUBLE</b> It's Time / Reprise/Arz (CIN)
7	8	<b>ELTON JOHN &amp; LEON RUSSELL</b> The Union / Mercury (ARV)
8	7	<b>MICHAEL BUBLE</b> Caught In The Act / Reprise/Arz (CIN)
9	10	<b>MICHAEL BUBLE</b> Sings Totally Blond / Metro (SDU)
10	RE	<b>CARO EMERALD</b> Deleted Scenes From The Cutting Room Floor / Dramatico (ADA/CIN)

## Classical albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	<b>ANDRE RIEU &amp; JOHANN STRAUSS ORCHESTRA</b> Moonlight Serenade / Decca (ARV)
2	3	<b>ANDRE RIEU</b> Forever Vienna / Decca (ARV)
3	2	<b>RUSSELL WATSON</b> La Voce / Epic (ARV)
4	4	<b>ANDRE RIEU</b> The Collection / Philips (ARV)
5	5	<b>ANDRE RIEU</b> The Magic Of / Motif (Decca/SonyDADC)
6	6	<b>ANDRE RIEU</b> Dreaming / Decca (ARV)
7	7	<b>KATHERINE JENKINS</b> The Ultimate Collection / Decca (ARV)
8	8	<b>ANDRE RIEU</b> Live In Concert / Decca (ARV)
9	RE	<b>THE BENEDICTINE NUNS OF NOTRE-DAME...</b> Voices: Chant From Avignon / Decca (ARV)
10	RE	<b>LPO/PARRY</b> The 50 Greatest Pieces Of Classical / Xs (Xs)

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rockets 10-1 in New Zealand, reaching the summit on its 20th appearance in the chart. It has been even more of a slow burner in Canada, where it enters the Top 10 for the first time this week. On its 47th appearance in the list it climbs 13-5. It rallies 18-12 in the Netherlands on its 53rd chart appearance, and 27-15 in Ireland on its 66th. It also climbs 70-66 in Germany, re-enters at 72 in Austria, and holds at eight (its peak) in the US.

Taio Cruz's Rokstarr is similarly resurgent, thanks primarily to impetus provided by his latest single Higher, featuring Travié McCoy/Kylie Minogue. Making big moves in Canada (78-56),

France (92-59), Switzerland (89-62) and the US (122-75), Rokstarr also re-enters at 57 in Austria and slips 58-59 in Germany.

It's a mixed week for Duffy, whose second album Endlessly advances in Denmark (7-2), Sweden (14-7), Finland (12-10), Wallonia (34-25), the Netherlands (27-26) and New Zealand (40-34), while re-entering in Poland (38) and the US (166). It makes modest declines in Flanders (18-22), Switzerland (23-28), Austria (51-53), Germany (57-63) and Canada (103-112).

While Duffy dashes towards the top of the Danish chart, Take That suffer

an unusually precipitous drop from the top in the same country with latest album Progress slumping 1-17. It is now only in the Top 10 in Ireland (2-2) and Italy (9-10), although it claims lesser chart placings in nine further European territories.

Although Eliza Doolittle's only Australian singles chart entry, Pack Up, peaked there at number 96 last year, her eponymous introductory album fares better, debuting at number 55. It's easier to see why Tinie Tempah's Disc-Overy cracks the New Zealand chart, debuting at number 31 - his Kelly Rowland collaboration Inevitable is a hit there.







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	Label / Catalogue number (Distributor)	
1	1	9	RIHANNA	Loud	Def Jam 2752365 (ARV) ★	
2	2	40	PLAN B	The Defamation Of Strickland Banks	679/Atlantic 5186584712 (CIN) 3★	
3	4	10	CEE LO GREEN	The Lady Killer	Warner 3741635 7567889289 (CIN) ●	
4	6	11	RUMER	Seasons Of My Soul	Atlantic 5249825752 (CIN) ★	
5	5	67	MUMFORD & SONS	Sigh No More	Gentlemen Of The Road/Island 2716932 (ARV) 3★	
6	20	69	ADELE	19 XL CD33 (PIAS) 2★		SALES INCREASE ↑
7	8	37	ELLIE GOULDING	Lights	Polydor 2732799 (ARV) ★	
8	7	15	TINIE TEMPAH	Disc-Overy	Parlophone 9065132 (3) ★	
9	11	27	ELIZA DOOLITTLE	Eliza Doolittle	Parlophone 6099540 (3) ★	
10	3	9	TAKE THAT	Progress	Polydor 2748474 (ARV) 6★	
11	9	20	KATY PERRY	Teenage Dream	Virgin CDV3084 (E) ★	
12	12	12	THE WANTED	The Wanted	Geffen 2741637 (ARV) ★	
13	13	105	LADY GAGA	The Fame	Interscope 1791397 (ARV) 4★ ★	
14	New		EMMA'S IMAGINATION	Stand Still	Polydor/Future 2756863 (ARV)	HIGHEST NEW ENTRY ↑
15	10	13	KINGS OF LEON	Come Around Sundown	Hand Me Down 8869772411 (ARV) 2★	
16	15	3	ALFIE BOE	Bring Him Home	Decca 2759215 (ARV)	
17	14	65	MICHAEL BUBLE	crazy love	Reprise/UK 9362496277 (CIN) 7★	
18	17	9	PINK	Greatest Hits – So Far!!!	LaFace 88697807232 (ARV) ★	
19	16	18	THE SCRIPT	Science & Faith	Phonogenic 8869775452 (ARV) ★	
20	51	5	IMEIDA MAY	Mayhem	Decca 2749140 (ARV)	HIGHEST CLIMBER ▲
21	23	8	JLS	Outta This World	Epic 88697742852 (ARV) ★	
22	New		BRITISH SEA POWER	Valhalla Dancehall	Rough Trade RTADC0349 (PIAS)	
23	19	7	OLIVY MURS	Olivy Murs	Epic/Syco 88697765022 (ARV) ★	
24	18	14	ROBBIE WILLIAMS	In And Out Of Consciousness – The Greatest Hits 1990-2010	Virgin CDV3082 (E) ★	
25	47	10	THE OVERTONES	Good Ol' Fashioned Love	WME 5249825442 (CIN) ●	SALES INCREASE ↑
26	24	75	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV) 4★	
27	21	9	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA	Moonlight Serenade	Decca 5331178 (ARV) ★	
28	New		ISRAEL KAMAKAWIWO'OLE	Somewhere Over The Rainbow	Decca 2750061 (ARV)	
29	31	11	CHERYL COLE	Messy Little Raindrops	Polydor 2753287 (ARV) ★	
30	22	62	BIFFY CLYRO	Only Revolutions	14th Floor 518658452 (CIN) ★	
31	28	10	JAMES BLUNT	Some Kind Of Trouble	Atlantic/Island 7567889301 (CIN) ●	
32	32	85	PAOLO NUTINI	Sunny Side Up	Atlantic 2564690137 (CIN) 5★	
33	29	70	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV) 2★	
34	27	7	BLACK EYED PEAS	The Beginning	Interscope 2754899 (ARV)	
35	35	121	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV) 5★	
36	37	19	PROFESSOR GREEN	Alive Till I'm Dead	Virgin CDV3080 (3) ●	
37	30	7	N-DUBZ	Love Live Life	A&M/Island 2758314 (ARV) ●	
38	43	5	MICHAEL JACKSON	Michael	Sony 88697828572 (ARV) ★	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	39	30	EMINEM	Recovery	Interscope 2739452 (ARV) 2★	
40	34	11	BON JOVI	Greatest Hits	Mercury 2752339 (ARV) ★	
41	36	19	ARCADE FIRE	The Suburbs	Sonovox 2742629 (ARV) ●	
42	33	138	TAKE THAT	Never Forget – The Ultimate Collection	RCA 82876748522 (ARV) 3★	
43	42	40	THE XX	XX	Young Turks YTC9CD (PIAS) ★	
44	25	55	JLS	JLS	Epic 88697564572 (ARV) 4★ ★	
45	52	57	RIHANNA	Rated R	Def Jam 2752990 (ARV) 2★	
46	New		ED SHEERAN	No 5 Collaborations Project	Sheeran Lock 085970519755 (Tunecore)	
47	41	57	PALOMA FAITH	Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV) ★	
48	44	28	LED ZEPPELIN	Motherhip – Best Of	Atlantic 8122799513 (CIN) ★ ★	
49	69	105	RIHANNA	Good Girl Gone Bad	Def Jam 1735109 (ARV) 5★ 3★	
50	46	12	LINKIN PARK	A Thousand Suns	Warner Brothers 9362496311 (CIN) ●	
51	59	20	THE SATURDAYS	Headlines	Geffen 2741635 (ARV)	
52	45	5	DAFT PUNK	Tron Legacy (OST)	Walt Disney 90484702 (E)	
53	56	22	OASIS	Time Flies: 1994 – 2009	Big Brother 8869772662 (PIAS) ★	
54	60	7	MY CHEMICAL ROMANCE	Danger Days: The True Lives Of The Fabulous Killjoys	Reprise/UK 9362495995 (CIN) ●	
55	49	74	THE SCRIPT	The Script	Phonogenic 88697361942 (ARV) 3★ ★	
56	50	27	KYLIE MINOGUE	Aphrodite	Parlophone 6429032 (E) ●	
57	55	8	NICKI MINAJ	Pink Friday	Cash Money/Island 2754184 (ARV)	
58	53	7	DUFFY	Endlessly	A&M 2753146 (ARV)	
59	38	10	SUSAN BOYLE	The Gift	Syco 88697720772 (ARV) ★	
60	57	45	FOO FIGHTERS	Greatest Hits	RCA 88697369211 (ARV) ●	
61	54	32	30 SECONDS TO MARS	This Is War	Virgin CDVJ5295 (E) ●	
62	26	95	MICHAEL JACKSON	Number Ones	Epic 2022509 (ARV) 6★	
63	52	11	ROD STEWART	Fly Me To The Moon – Vol 1	88697766052 (ARV) ●	
64	72	6	KANYE WEST	My Beautiful Dark Twisted Fantasy	Roc-a-fella/Def Jam 2752373 (ARV) ●	
65	71	50	GUNS N' ROSES	Greatest Hits	Geffen 0861369 (ARV) ● 3★	
66	58	32	VAMPIRE WEEKEND	Contrast	XL XCD429 (PIAS) ●	
67	61	47	KATY PERRY	One Of The Boys	Virgin CDV3051 (E) ★	
68	65	50	JUSTIN BIEBER	My World	Def Jam 2736487 (ARV) 2★	
69	64	12	BARBRA STREISAND	The Ultimate Collection	Legacy 88697790432 (ARV)	
70	62	24	PENDULUM	Immersion	Warner Brothers 5186594882 (CIN) ●	
71	Re-entry		GLEE CAST	Glee – The Music – Best Of Season One	Epic 88697744622 (ARV) 2★	
72	67	14	BRANDON FLOWERS	Flamingo	Vertigo 2746005 (ARV) ●	
73	Re-entry		ALICIA KEYS	The Element Of Freedom	J 88697465712 (ARV) 3★	
74	68	84	ABBA	Gold – Greatest Hits	Polar 2752259 (ARV) 13★	
75	70	80	FLEETWOOD MAC	The Very Best Of	WSM 8122736352 (CIN) 4★	

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