

# MusicWeek



THE BUSINESS OF MUSIC [www.musicweek.com](http://www.musicweek.com)

05.02.11 £5.15

## NEWS

**03 LAST OF THE PROMS** BBC axes Electric Proms as budget cuts sweep corporation

**ELECTRIC PROMS**

## EVENTS

**02 MW AWARDS** Entries are open for this year's event at Camden's Roundhouse



## NEWS

**05 MIDEM** Round-up from this year's convention



## David Guetta targets fanbase, not pirates

DJ and producer David Guetta says creating and nurturing a loyal fanbase should be more of an obsession for artists than piracy.

In an exclusive interview with *Music Week* at Midem in Cannes, he said: "Sometimes you have to give away content – even if it isn't bringing you money. I'm talking about content here, it doesn't have to be music, it can be videos, images and so on."

He explained the wide availability of free music extended an artist's reach and could help build the paying fans of tomorrow.

"To be honest, I have never been very nervous about all this [online piracy]. For me, it's more a concern for the music business than for the artist."

Guetta said his views have been shaped by his experience starting out as a DJ outside the music establishment. "At the time, there was no possibility of someone making this kind of music to get any real exposure on radio."

And Guetta's instrumental work fell outside the French-speaking quota rules.

He said the potential of the web and social networks in increasing audience reach "came naturally", extending the close bonds built up through clubs and raves.

■ For the full interview, go to [Musicweek.com](http://Musicweek.com)

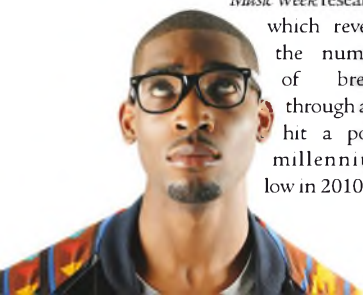
MUSIC WEEK RESEARCH REVEALS THE TALENT DOWNTURN IN 2010

# Breakthrough acts hit post-millennium low

## ANALYSIS

BY PAUL WILLIAMS

THE STRUGGLE TO CREATE new UK album stars has been laid bare by exclusive *Music Week* research, which reveals the number of breakthrough acts hit a post-millennium low in 2010.



Just 10 new domestic signings cracked the OCC's Top 100 artist albums chart of 2010, the joint worst annual return since 2000 and seven fewer than the peak year of 2006, when the Arctic Monkeys led a charge of 17 new UK acts into the year-end chart.

Plan B, Mumford & Sons, Olly Murs, Tinie Tempah (pictured) and The xx were among the select few who last year fulfilled the qualifying criteria by scoring a gold or platinum album for the first time and appearing in the year's Top 100. However, our three-page study inside

reveals 2010 was the fourth year in a row the number of breaking UK acts in the year-end Top 100 fell, having hit 17 in 2006, 16 in 2007, 14 in 2008 and 11 in 2009.

Not only is the number of artists coming through in the albums market dropping, but fewer of those who do make it are achieving significant album sales quickly.

Some debut albums, like The xx's self-titled debut, are taking many months to peak, while for other acts sales only kick in properly after a series of hit singles

rather than after one big hit as was frequently the case.

The study further suggests a drop in the number of acts being signed by labels is affecting the level of album breakthroughs, as is a market shift away from album-friendly genres like rock towards the more singles-based pop and urban genres.

[paul@musicweek.com](mailto:paul@musicweek.com)  
JOIN THE DEBATE  
[comment@musicweek.com](mailto:comment@musicweek.com)

See 'Breaking through is hard to do' feature on pages 13-15



## INSIDE »

### 02 ALISON DONALD UP FOR BMG UK TOP JOB

BMG Rights Management CEO Hartwig Masuch has fuelled speculation that Chrysalis Publishing MD Alison Donald is to take a top role in the organisation's UK office

### 06 ADELE COMES OF AGE

Album number two is off to a flying start becoming the second fastest-selling title of the last 12 months





# News

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

## The Playlist



**CLARE MAGUIRE**  
**Last Dance**

**Polydor**  
Soaked in drama, Last Dance sees Maguire's powerful vocal underpinned by rolling rhythms and soaring strings. (single, February 20)



**FAR EAST MOVEMENT**  
**Rocketeer**

**Polydor**  
A huge commercial tune, the follow-up to Like A G6, Rocketeer was co-written by Bruno Mars and boasts guest vocals by Ryan Tedder. (single, February 14)



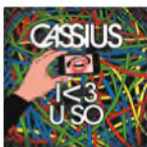
**MAVERICK SABRE**  
**Look What I Done**

**Mercury**  
Sabre's voice stands him apart from the competition and this first single proper is an emotive, mid-tempo song gaining specialist airplay. (single, February 28)



**BIG SLEEP**  
**Ghosts**

**unsigned**  
There is nothing sleepy about these demos – soaring, melodically ambitious guitar-driven pop with a firm commercial edge. (demo)



**CASSIUS**  
**I <3 You So (Skream remix)**

**Ed Banger Records / Because**  
The Cassius original is great but it is the irresistibly ravey Skream remix that takes the honours. An anthem with the likes of Annie Mac. (single, February 28)



**ALEXANDER EBERT**  
**Truth**

**Rough Trade**  
Debut solo effort from the Edward Sharpe frontman, Truth possesses a weirdly primitive quality which is both soulful and addictive. (single, April 11)



**PANIC! AT THE DISCO**  
**The Ballad Of Mona Lisa**

**Atlantic**  
A typically huge chorus elevates this slice of punchy, guitar-driven power pop from the US group's latest album. (single, March 21)



**COCKNBULLKID**  
**Hold On To Your Misery**

**Moshi Moshi/Island**  
Co-written with Gonzalez and produced by ex-Sneaker Pimp Liam Howe, this intelligent pop hit is building heat at radio. (single, March 7)



**GROUPLOVE**  
**Colours**

**Canvasback / Atlantic**  
Commercial rock-pop from the LA-based band has an urgency and attitude-charged undercurrent that gives it a cool edge. (single, February 2)



**BETH DITTO**  
**I Wrote The Book**

**Deconstruction / Columbia**  
A dark electronic backdrop provides a stark, contrast to Ditto's powerful vocal. This is taken from her debut solo EP. (single, out now)



## SIGN HERE

Neon Gold has concluded both publishing and recording deals this week, giving it the infrastructure to sign artists long term. The NY based indie inked a sub-publishing deal with Warner/Chappell and a recording deal with Columbia

Saphron Music has signed Russian solo artist **Emin Agalarov**

BMG CEO HARTWIG MASUCH SINGLES OUT ALISON DONALD

# Chrysalis' Donald leads the list for BMG UK's top job

## PUBLISHING

■ BY CHARLOTTE OTTER

**B**MG RIGHTS MANAGEMENT CEO Hartwig Masuch has fuelled speculation that Chrysalis Publishing MD Alison Donald is to take a top role in the organisation's UK office, as the industry waits to see who will replace Tony Moss as BMG UK managing director.

Moss left the BMG Rights UK office last Christmas, following the company's acquisition of Chrysalis in November. Since then his former role has been left open, with recently appointed BMG UK SVP of legal and corporate development Alexi Cory-Smith manning the helm until the two businesses officially unite in February.

Speaking exclusively to *Music Week* last week alongside Chrysalis chairman and co-founder Chris Wright, Masuch singled out Donald for praise, describing her as a "team player" and "an exceptional woman".

"I have met Alison three or four times and it is clear that she's a great team player who will work well alongside BMG staff," said Masuch of the former Warner/Chappell director of A&R.

He went on to explain that whoever filled the UK MD role was likely to work closely with their eventual second in command.

"I think we will have two people



Alison Donald



Tony Moss



on board who may be very complementary for the roles and it is clear that Chrysalis will have a big footprint on our operation going forward. We know that Chrysalis' creative ability is far beyond that of BMG's and so to use their competitiveness is mandatory," he said.

Although Masuch gave no indication as to who he had in mind to be second in line at BMG UK, it is thought Cory-Smith or current Chrysalis Group CFO Jeremy Lascelles are the frontrunners for the job.

"BMG is about synergy and wherever possible using existing and established talent," Masuch said, adding he did not want a scenario where there was a constant power struggle at the UK office.

Masuch also stressed that when the two companies came together

next month, there would not be a large round of redundancies, with the emphasis instead put on teamwork.

"It is important for us to be using existing structures so our clients know who to ask for on the phone. It is all part of coming together to build a stronger company," he explained.

Both Masuch and Wright are hopeful that Chrysalis and BMG will merge before this Friday, by which time a court process ensuring that all small shareholders sell their shares in Chrysalis will have been completed.

BMG UK staff will then relocate to Chrysalis' Shepherd's Bush headquarters, with Wright joining BMG's supervisor board as non-executive chairman for the new company, which is expected to rename itself as BMG/Chrysalis.

Masuch said the union of the two companies would allow BMG to become the strongest independent publisher in the UK and the choice for both established and new artists.

"With Chrysalis on our side, people are now starting to stand up and take notice of us – and to a certain extent that has already happened with the signing of Yusuf Islam [pictured] earlier this month. It is clear to people now that we aren't just another growth story – we are now a fully operating company and I think the future can be very exciting for us as long as we don't mess things up."

✉ [charlotte@musicweek.com](mailto:charlotte@musicweek.com)

## 4Music maintains MW Awards relationship

4MUSIC WILL BE ONE OF THE key sponsors of the 2011 Music Week Awards, the third year in a row the company has backed the annual event.

The music broadcaster, a joint venture between Box TV and Channel 4, will also host the drinks reception and main after-show party at this year's ceremony, which takes place on Tuesday, May 24 at the Roundhouse in Camden.

*Music Week* director of content Michael Gubbins said he was delighted 4Music was continuing to show their support. "Their involvement makes them part of a big year of change for the awards, with a new venue and the introduction of new categories," he said. "I'm thrilled to have them on board."

Box TV head of marketing Melissa Pine said her company was

## MusicWeek 20 Awards 11

delighted to be back as one of the principle sponsors.

"Whether it is through commissioning new programming or rolling out high-profile trade initia-

## ENTER NOW



To enter one of our awards, for ticket details or for other enquiries visit [www.musicweekawards.com](http://www.musicweekawards.com) or contact Michelle Hacker at [michelle.hacker@ubm.com](mailto:michelle.hacker@ubm.com) or ring her on 020 7921 8364.

tives, we are committed to helping the music industry prosper and are extremely proud to be involved in what is, ultimately, one of the most important calendar dates in the music business," she said.

Long-established categories including awards covering marketing, PR, digital, retail, radio, live, sales, distribution, music and brands, sync and the independent sector will continue to feature as part of the event along with key awards determined by *Music Week*, including The Strat Award.

Musicweek.com readers will once more be able to choose the shortlists and winners for best mobile music app, best music festival and best studio – following last year's successful launch.

Long lists for all three categories will be unveiled in the next few weeks when voting will also go live on the site.



CORPORATION'S BUDGET CUTS SPELL THE END FOR POPULAR MUSIC FESTIVAL

# BBC pulls the plug on Electric Proms

## MEDIA

BY PAUL WILLIAMS

THE BBC'S ELECTRIC PROMS has been axed after being hit by substantial budget cuts taking place across the Corporation.

The festival was launched in 2006 at The Roundhouse in Camden as the popular music equivalent to the BBC's long-running classical Proms and has since played host to performances by the likes of Sir Paul McCartney, James Brown and Robbie Williams. But the 2010 event, which was rebranded as the Radio 2 Electric Proms to align it directly with the music station, and featured Sir Elton John, Robert Plant and Neil Diamond as headliners, has now turned out to be the last outing.

Given the significant costs of staging the annual festival, BBC management decided the Electric Proms would have to be scrapped as part of widespread budget savings, which last week included the announcement of £46m of cuts and 650 job losses at BBC World Service and plans to axe 360 jobs and save £34m from the BBC's online operation over the next two years. Some of the money saved by dropping the Electric Proms will be reinvested in Radio 2's In Concert series.

Radio 2 and 6 Music controller Bob Shennan said, "In the current climate, we are faced with making difficult decisions, including how to best deliver high-quality live music programming throughout the year in light of continuing efficiency savings. I feel that Radio 2 can achieve



He's electric: Sir Elton John performs at October's Electric Proms event

the same impact of the Electric Proms in an alternative, more cost-effective way."

Shennan added he was disappointed the event had come to an end, but was very proud of its "fan-

"I'm confident its legacy will live on within the station's In Concert programme..."

**BOB SHENNAN, RADIO 2**

tastically rewarding run of creating new moments in music".

"I'm confident that its legacy will live on within the station's live music programme Radio 2 In Concert and throughout the network. We have exciting plans up our sleeves for a number of live music moments in the coming months, which we'll announce in due course," he said.

Radio 2 and 6 Music head of music Jeff Smith, who oversaw the Electric Proms for the first and only time last year, said it was sad the festival had been axed but the aim

going forward was to try to create events in the station's schedule in the spirit of Electric Proms.

A first example of this will be the Radio 2 Folk Awards, taking place on Monday, February 7 at The Brewery in London. It will include performances from Bellowhead, Kate Rceby, Laura Marlin and The Levellers and will be aired totally live for the first time.

The station's drivetime presenter Simon Mayo will broadcast his show prior to the awards live from the venue, mirroring the setup of last October's Electric Proms where his programme came live from The Roundhouse over the three nights.

Although specific details about how Radio 2's live offering beyond Electric Proms will be expanded have yet to be unveiled, it will include new live elements being added to some of the station's specialist programmes.

"With some of the brands in our programme schedule that aren't mainstream we may be able to bring them to life," said Smith. "Can we offer unique moments in a live context with programmes that already exist on the network?"

The head of music will also look to expand on relationships forged with colleagues at BBC TV who he worked with during last year's Electric Proms, an event screened by BBC Two and also available on the Red Button.

"It's our ambition to work with BBC Two again very soon as the radio/television/online offering was hugely enjoyed by listeners and viewers," he said.

[paul@musicweek.com](mailto:paul@musicweek.com)  
JOIN THE DEBATE [comment@musicweek.com](mailto:comment@musicweek.com)

## Copyright owners seize court chance to support the DEA

THE MUSIC INDUSTRY WILL BE strongly represented when the judicial review of the Digital Economy Act gets its day in court, after copyright owners were granted permission to support the Government's case.

The BPI and Musicians' Union are among a group of nine organisations invited to submit written evidence and also given permission to provide oral evidence during the High Court (pictured) proceedings over March 22-23.

The judicial review was granted at the end of last year after BT and TalkTalk successfully argued that the DEA had been rushed through the "wash-up" stage of Parliament.

Now both ISPs and the Government have agreed to allow the group – it also brings together the Motion Picture Association, the Producers Alliance for Cinema and Television, the British Video Association, the Film Distributors'



John McVay (left), Andrew Heaney (right)

Association, the Premier League, Equity and BECTU – to give evidence during the proceedings.

Producers Alliance for Cinema and Television (PACT) CEO John McVay said it was critical the creative industries assisted the court and

support the Government in what the newly-formed group considers a "misconceived case."

It is not known what was contained in the BPI's written evidence or the other papers submitted by any of the other organisations that are part of the group.

But it is understood the focus was on the ISPs' allegations that the Act was rushed. At the time the judicial review was granted, TalkTalk executive director of strategy and regulation Andrew Heaney said, "The Act was rushed through Parliament in the wash-up with only 6% of MPs attending the brief debate and has very serious flaws."

The BPI and others are also expected to produce evidence that contradicts the ISPs' view that the Act will have a disproportionate impact on ISPs and consumers.

McVay said, "The Act is the result of many years of consultation and

presents a reasonable and balanced solution. We support the DEA and its underlying objectives and are working with government and interested parties to try to ensure that feasible and effective implementation measures are put into place."

The Department of Business Innovation & Skills recently published the statutory instrument on how the cost of the DEA will be split between copyright owners and the ISPs, agreed as a 75/25 split with the rights holders picking up the biggest tab.

However, the music industry and wider creative sector is still awaiting Ofcom's long overdue code which will underpin how the DEA works.

A source said that because of the new developments with the impending judicial review, the industry was now expecting Ofcom to hold off from publishing its code – it was expected at the end of last year – until the result of the court case was known.

## IN THIS ISSUE



### NEWS

#### MIDEM COVERAGE 5

Round-up from the Cannes music-industry convention

### MEDIA NEWS

#### OUTSIDE HAS EDGE ON MULTI-PLATFORM PR 8

Britney Spears and Usher added to company's new division

### LIVE NEWS

#### CRIMEWAVE FEAR FOR BOUTIQUE FESTIVALS 10

Warnings as thieves could target easier sources of plunder

### PUBLISHING NEWS

#### JANUARY HERALDS A DASH FOR SUN SYNCS 11

Classics and obscurities used to enhance holiday syncs

### BREAKOUT

#### MAVERICK SABRE 12



Mercury artist's slow-burning campaign set to catch fire

### FEATURES

#### BREAKING THROUGH IS HARD TO DO 13



Music Week examines why fewer artists are taking longer to reach their albums sales peak

#### BRAND NEW MENTALITY 16

How music and brand partnerships can leverage fan interest



# News

## Editorial Michael Gubbins



### Finding the challenge and opportunity amid all this digital upheaval

through protectionism and old industry thinking

There's some truth in the argument, of course. The future cannot be just about 'digitising' the existing business. But there are also dangers in a future shaped by the interests of technologists, telcos and other platform providers.

The proliferation of new digital platforms should not be taken as an unquestioned good. Inevitably, many hopefuls today will disappear with power concentrated in a few hands.

There is a great rant by an embittered rock star in Jonathan Franzen's 2010 novel *Freedom*, which suggests music has been devalued to the price and prestige of chewing gum, while the platforms and devices take over the world.

We should be careful what we wish for in this digital upheaval; the lesson of revolutions everywhere is that the idealists start with their heads in the clouds and end with their heads in baskets.

The focus of digital change is not industry or platform but the consumer. Unfortunately, consumers are not a single homogenous mass to be serviced by a single model. What we have today is a highly fragmented audience with very different demands. The last decade or so of rapid change has not been built on a global outbreak of technophilia.

Technology enters the mainstream when it stops feeling techie, when it effortlessly services individual needs and desires. Most consumers are interested in music, not necessarily the delivery mechanism, and certainly not the future of the music industry.

These realities are a headache for business. It is the economics of the oil slick – all the value is out there in vast demand, we just don't know how to pick it up.

But it is vital to keep in mind that we are a business with huge talent at one end and massive demand at the other. We are at least working with real world, business value.

On the train home from Midem, a young commuter's mobile phone rang. It was the opening riff of Wayne County And The Electric Chair's poignant little 1977 love song, coyly listed on iTunes as F\* \*k Off.

He had nine seconds to answer the phone before the lyrics kicked in, with their pointed recommendation of what "baby" might do, if an offer of sexual liaison was not of immediate interest. Our commuter couldn't have been born in 1977 but he picked up knowingly at 8.9 seconds with a glance around for glimmers of recognition from fellow passengers.

And there's the challenge and the opportunity. Music for him isn't a mere product but an expression of identity like no other. How he came by that song, the way he passes it on to friends, how his interest in the band came about... and whether he paid for it are all key questions.

Our future – and the yardstick for judging digital developments – depends on working out how to turn that passion and personalisation into sustainable business.

Do you have any views on this column? Comment by emailing [mike@musicweek.com](mailto:mike@musicweek.com)

## MUSICWEEK.COM READERS' POLL

### LAST TIME WE ASKED:

After the growth of digital music halved in 2010, can we expect the digital market to flatten out this year?

YES 64% NO 36%

### THIS WEEK WE ASK:

Is David Guetta right in saying artists should worry more about building fanbases than piracy?

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

## Impala opens doors to securing finance

IMPALA HAS GIVEN CASH-strapped indies, management companies and other small music outfits real hope of finding new finance to feed their businesses after securing a significant concession from the European Investment Fund.

Insiders have also predicted the Department of Business Innovation and Skills Select Committee, which recently took evidence from UK Music chief executive Feargal Sharkey and MMF chairman Brian Message, could shortly deliver some helpful findings to improve financial support to creative sector SMEs.

Copyright is not treated as an asset on the balance sheet, making it difficult for music companies to show collateral to banks and attract funding for growth. Changing that has been a major priority for the sector over the last few years, although it has found few open doors.

The UK Government's Enterprise Finance Guarantee scheme, for example, has made millions available to small companies and earlier this year earmarked another £2bn for the sector. But the music industry has failed to attract one penny of it.

Impala executive chair Helen Smith and Coutts & Co media banking office senior manager Richard Skinner, who helped broker the meeting between the indie organisation and the EIF, have suggested the industry may now have turned a corner after persuading Europe's biggest lender of finance not to treat all SMEs the same.

Impala has proposed the EIF examines a sector-specific approach when rubber-stamping loans. Smith said bank executives had been responsive to this, although they now needed to go back to the EC to get a green light on this new policy.

"The EIF will guarantee loans made by the national banks thereby reducing the risk. That has helped a lot of SMEs get through the financial crisis," she said. "However, nothing has come through to our sector because the national banks don't understand it."

Skinner added the move was a "step in the right direction" because few companies would lend against IP. He added: "There is no parity between the funding benefits to the film industry and the music industry."

## Sync apps come to the fore

THE SYNC COMMUNITY IS TO change the way it markets its catalogues to clients over the next year as it starts to harness the power of apps, according to leading publishers

Imagem launches a creative services app today (Monday) and, with apps in the offing from Warner companies, EMI and Sony/ATV, companies are increasingly switching onto people's desire for instant access to music on the go.

Imagem's app (pictured) allows clients to receive personalised pitches from the company's creative services team as well as allowing them to create and manage projects and listen to streamed tracks from the Imagem catalogue. It is said to be the first app of its kind to reach the market.

"Short of accosting people in the street with a USB stick – there are not many ways of getting music to clients while they are on the go – and this is one way of doing it without being too intrusive," explained Imagem Group VP sync and creative services Natasha Baldwin.

"We will treat users in the same way as we would had we sent them an FTP file or a disc," she added.

For Warner Music UK senior director of sync and licensing Ali Johnston, handing out a physical

product to clients is no longer a feasible way of doing business.

"From a cost point of view – environmentally and practically – it just doesn't make sense," he said.

"The last few years have seen a firm shift towards pitching music to clients digitally – and we see the next step being clients accessing Warner's music catalogues from a mobile device," he said.

Sony/ATV director of sync and marketing Karina Masters said her company had already developed various apps as part of an extension of sync deals.

Meanwhile, EMI chief technology officer Barak Moffitt predicted the coming year would find a surge in sync departments exploring new ways of cutting out as many steps as possible when it came to introduce clients to their catalogue.

"Increasingly mobile devices are forming part of our marketing and promotional strategy," he added. "We have developed a professional search tool which helps people find music – creatively like the Pandora of the sync world – of which we are looking introducing a version of as an app and I know many companies are doing the same thing, especially with clients in the advertising and film worlds."

## A FALL IN DELEGATES

# Digital a

## MIDEM 2010

BY EAMONN FORDE AND BEN CARDEW

"IT IS THE YEAR OF DATA," declared Midem entertainment division director Anne de Kerckhove as she announced the winner of the MidemNet Lab competition.

It was not, though, or not really. But then one could not blame her for trying. Because, important as data undoubtedly is, this was a Midem in search of a theme, on the hunt for the one development that would define 2011. And it never came.

In fact, there was a rather blank feel to the whole event. Numbers were down some 4.9%. Rows of seats were roped off in the Palais and even the British at Midem night, long the highlight of the Midem live calendar, failed to pull in the punters. That you could get served in the Carlton bar almost immediately told its own story.

Against this, digital proved one bright spot, with a 30% rise in participants from the digital and technical sector.

But there was no Qtrax-style launch to get Cannes buzzing. Coming closest, perhaps, was Sony's Qriocity, with the electronics giant pulling together a heavyweight panel with representatives from all four major labels, to talk up the service.

But Qriocity is not new, having launched in the UK in December, and the announcement it was to launch in France, Germany, Italy and Spain notably failed to grab the headlines.

Midem, of course, is playing all this down. "It is clear from the feedback that we have been receiving that there are still deals being done and that it is an important place where different people in the industry can meet," said Midem director



Taking breakfast: Midem's Bruno





**NEWS ONLINE**  
 • Script and Blunt light up US charts  
 • Napster loses legal fees case

AND LACK OF BIG-NAME LAUNCHES CONTRIBUTE TO A QUIET CONFERENCE

# Oddds shine to a muted Midem



Stark terms: Forrester's Mark Mulligan points out digital music's failings



Praise: Imogen Heap and OK Go's Damian Kulash discuss digital's ability to interact

of music markets Bruno Crolot, predicting the conference would continue for many years to come.

This may be so. But from the disgruntled voices heard along the Croisette, it was clear that 2011 was far from a vintage year for the conference.

## DATA

Data may not be the sexiest part of the music industry. But it is rapidly becoming one of the most important areas, the bedrock of digital music and an important way for record companies to know more about consumers – and consumers to know more about acts.

Embodying the power of data in Cannes was identification technology specialist Gracenote, whose presence at Midem was notable.

The company's CTO Ty Roberts and CEO Craig Palmer were in the audience for the Sony Qriocity press conference, a service their company powers, and used their visit to Cannes to announce that Gracenote technology was now used in more than 1bn devices around the world.

The duo also talked up their new deal with Getty Images to add pictures to musical metadata. "Gracenote is working on expanding and enhancing the music experi-

ence," Roberts told *Music Week*. "We are expanding metadata to incorporate artist images and band images."

Gracenote already has around 100m songs in its database and Roberts said the intention was to add images – and eventually lyrics – to them all, so that someone listening to, say, Black Sabbath could examine pictures of the band, images that fit the mood of the song – "black and white tombstones" Roberts suggested – and the words.

Of course, as Roberts explained, this is a development that fits well with the rise of tablet computers, making music more "experiential" and adding a whole new layer of involvement to the act of listening to music, over and above staring at the small and relatively static screen of an iPod.

## THE CLOUD

There was little surprise that the cloud proved to be a buzzword

around Midem – it is hard to attend any industry gathering without the word coming up these days.

But, despite the opportunities that music in the cloud represents, several panellists warned of the problems that this new stage in digital music could create.

Netwerk CEO Terry McBride, for example, talked ominously of what he called "the black cloud" that will arise out of music's inherent ubiquity.

"There is a fight right now between the technology companies who want to bring in cloud services and the music companies who want to hang on to their control," he said.

For him, the era of the download has five years to go at most and by 2016 "downloads will be over for pretty much every generation".

This move into the cloud, however, comes with both opportunity and risk. "The opportunity there is that piracy will actually go away as all

those files they have downloaded [from illegal sources] are just noise," he said of the plus side. "They are useless and don't work with smartphone apps."

Against this, though, he warned. "If the music business does not get moving and start to understand the shift in behaviour in how music is going to be consumed, some kid in Russia, India or somewhere is going to create an app that works with those cloud-based systems where the artists don't share in the revenues created by them."

For Forrester analyst Mark Mulligan the industry stands at "the most worrying stage in the development of digital music today" because, for him, "music product strategy needs a complete reset".

He laid out in stark terms where the industry had been going wrong. "Digital music has failed in its three key strategic objectives," he said. "Namely to offset the decline in CD sales, to generate a format replacement cycle and to compete effectively with piracy."

Unless the music business started creating services for what he termed the Digital Natives – those aged 12-15 who have grown up immersed in digital – it has no long-term future.

They are not like the Transition Generation (aged 16-24) who are simply "recreating analogue behaviour in a digital context" by buying and storing units of music or ripping CDs.

Ignoring the Digital Natives is not an option for an industry that wants to grow. "Music's first demographic timebomb is going off in our faces right now and the fuse has already been lit on another one," he warned. "Make no mistake – this is another 'Napster moment'."

## ARTISTS

Imogen Heap and OK Go's Damian Kulash talked about the way digital allowed for crowd-sourcing and new types of interaction with an audience.

"I feel connected," explained Heap. "I am inspired by the randomness of it all. It's just me in the studio – there is no producer, engineer or mixer. So I really dine on having that interaction. It often spins me in directions I wouldn't normally go."

Kulash, however, warned that this approach should be used sparingly. "The difficulty with crowd-sourcing of any kind is that you cannot necessarily set the bar for quality," he cautioned. "There is a feeling that people see crowd-sourcing at the moment as a great idea and presume that makes a great project."

## TOO MANY DIGITAL SERVICES?

**THE DIGITAL MUSIC ARENA** is facing an imbalance between having too many services on the one hand and not enough viable revenue sources on the other.

This was the warning coming out of the 12th MidemNet – the digitally focused side of Midem – which took place last week against a backdrop of IFPI figures showing a slowdown in global digital growth.

While countless panels and private discussions at the event saw music startups complain they were being held back by labels' and publishers' reluctance to licence content, there was also the perverse feeling that the business may be suffering from an overabundance of digital services. In the Marketing To Fans: The

New Mix panel, ReverbNation CEO Michael Doernberg declared that 2011 would see a "shakedown" in the digital sector as it was too cluttered with services and only a few will survive. Warner Bros Records SVP of new media Jeremy Welt then added, "There are too many tools and too much emphasis on tools."

The risk, according to PIAS Entertainment Group director of digital and business development Adrian Pope, was that labels can become confused by all the possibilities these services offer.

"We need to step back from that noise and clutter, set our objectives with the artist and pick the tools that best fit those principles," he said. "The right tools for the right fit. Keep it simple."



Crolot, Dominique Leguerne and Anne De Kerckhove

## News in brief

● The Government has stalled on its promises to remove the red tape around live music, after Minister for Tourism and Heritage John Penrose suggested a **small venue exception** could only be pushed through if the DCMS got the support of ministerial colleagues. Penrose, whose brief also includes licensing, has said that if he went down the route of deregulation then he would be required to alert his colleagues in at least two other Government departments.

● **The Pirate Bay** is planning a new music project that could launch in the coming months. Reports claim the fear.themusicbay.org domain name has been registered and could debut to coincide with the IFPI's 78th anniversary in April. A source told *TorrentFreak*, "The music industry can't even imagine what we're planning to roll out in the coming months. For years they've complained about piracy, but if they ever had a reason to be scared it is now."



● **Kylie Minogue** has entered into an endorsement partnership with luxury Japanese automotive brand Lexus,

which will see the singer fronting a major new ad campaign for the Toyota-owned car company. The partnership will see Minogue appearing in adverts, which are set to roll out in February under the tagline "Join the Quiet Revolution".

● **AEG Live** is expanding its venue remit by taking over the running of the University of London Union's 800-capacity venue. Former Hammersmith Apollo general manager Jan Chadwick, who has been working at AEG's Indigo2 for the past six months, will take over the booking of ULU with immediate effect.

● Universal management arm **Twenty First Artists** has recruited 25-year-old artist manager Alex Katter, bringing his roster of Leah Weller, Paul Lewis and My Wayne to the company. The move is part of CEO Colin Lester's plans to nurture young managers within the company, set up with Universal last summer.

● **will.i.am** has entered into a partnership with technology giant Intel to work alongside the company on a number of projects, including the development of laptops, smart phones and tablets.

● Chinese authorities have forced one of the country's biggest filesharing sites to disable access to music and movie downloads. **VeryCD**, described as "quite possibly the leading filesharing site in China", has been operational since 2003 but is now directing users to licensed content.

● Last week's distribution feature incorrectly stated that **Essential Music & Marketing** has only been operational for around two years. In fact, the company was founded in 2003.



# News

## News in brief

● UK Music member organisations met last Thursday to draw up an industry strategy in response to the **Hargreaves Review of IP**. Hargreaves told *Music Week* that he would be examining the concept of fair use, but said it was unlikely the US system would be imported wholesale into the British copyright architecture. "We are looking from the premise that the current system with regard to exceptions is not optimal," Hargreaves said.

● **Google** has started to implement the policies first announced in December to take a tougher stance on pirate music sites. Key to its olive branch to the content industries was the fact that it would remove contentious terms such as 'torrent' and 'P2P' from the autocomplete functionality within its search bar.

● The fourth **International Music Summit** has signed up Mute Records founder Daniel Miller to make a keynote speech at its Ibiza event later this year. The executive will be interviewed by Richie Hawtin, who will also discuss his plans to make dance music greener at the May 25-27 event. Julie's Bicycle founder Alison Tickell will also contribute to this discussion.

● A report from **Universidad Carlos III de Madrid** claims 30% of files on the major torrent trackers are fake,

uploaded by copyright owners and agencies to frustrate and deter users.

● The **Music Industries Association** and **Incorporated Society of Musicians** have warned that local authorities are already cutting music teaching in schools despite the Government's promise last month to continue to provide funding for music education. The organisations have called on councils to stop any further cuts before the results of the forthcoming Henley Review of Music Education is published in a couple of weeks' time.

● **Revenue from mobile apps** is forecast to grow 190% from last year to reach a value of \$1.5bn (£9.47bn) in 2011, according to Gartner.

● Electronic indie label **Black Hole Recordings** - and its sub labels in Trance We Trust, Songbird and Magik Muzik - have signed a deal to be distributed in the UK and Ireland by Essential Music & Marketing.

● **CD sales** at internet retailers fell in the final quarter of 2010 despite the online stores benefitting from the poor weather, according to according to new figures from Kantar Worldpanel. Overall, UK physical sales fell 15% in volume year-on-year in the 12 weeks to December 26, to 38.7m units.

## ADELE'S ALBUM NUMBER TWO GETS OFF TO FLYING START

# Adele comes of age with 21

## ARTISTS

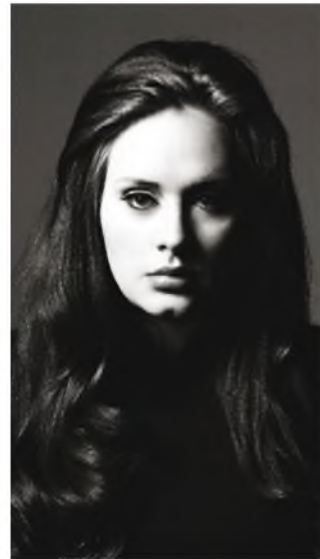
■ BY PAUL WILLIAMS

**A**DELE'S NEW ALBUM yesterday (Sunday) became the second-fastest seller of the last 12 months after shifting 208,090 copies to debut at number one.

The XL-issued 21 was being snapped up at such a rapid rate last week that the only album to better it for first-week sales over the past year was Take That's *Progress*, which opened its account by selling 518,601 units in a week last November on its way to becoming 2010's top album.

Within the independent sector, 21 had the best opening week since Domino act Arctic Monkeys' second album *Favourite Position* debuted at one in May 2007.

"We're massively chuffed about it," said XL managing director Ben Beardsworth. "She's a phenomenon and when you work with artists like that you have to be careful not to



leave anything to chance. She's stepped up her game in every area since the last album and has developed massively since then. This seems to be her moment and she's connecting with people."

As an added bonus for XL, the new album was joined in the OCC top five yesterday by Adele's first album 19 which, having entered at one back in February 2008 with 73,341 sales, has enjoyed a renaissance in recent months largely as a result of several X Factor contestants performing her adaptation of Bob Dylan's *Make You Feel My Love*.

Michael Jackson achieved the rare feat of having more than one simultaneous top-five album in July 2009 in the wake of his death, but the last living act to manage it were The Corrs back in 1999.

Adele's debut has been one of the most successful introductory albums by a UK-signed act in recent years, with domestic sales of around 780,000 units.

However, the disappointing performances of some recent follow-ups to blockbuster first albums served as a reminder that 21's success was far from guaranteed.

Her manager Jonathan Dickins said: "We were very conscious of that

and I do think a second record in this climate is harder than breaking an artist, but the set-up of the record was great."

With Adele's new album XL was not only confident the quality of the music would help it deliver but backed the release with a strategy that would help the artist connect personally with her audience. This has been achieved by a campaign littered with interview appearances.

"Basically, any opportunity she's had to both perform and talk has been brilliant," said Beardsworth. "She did a really great appearance on Zane Lowe when he was doing Chris Moyles' show. She also did a performance and conversation with Alan Carr."

The X Factor connection has also allowed Adele to reach a wider audience, who may not have initially been aware of her music.

"The X Factor was a quirk of good fortune and it's definitely been a help," Beardsworth said. "It's helped with the momentum going into this album and it's speeded up the process in which people have got to know Adele. That's put her in a great position in quite a mainstream area, while she has solidified her position with the broadsheets and music magazines."

The radio profile of the new album's lead single *Rolling In The Deep* and the campaign schedule illustrate how wide her appeal is now. Radio support for the single has included Radio 1, Radio 2, 6 Music and XFM, while promotion took in an appearance on Dermot O'Leary's Radio 2 programme a week ago and a Radio 1 Live Lounge session.

These both figure in an initial four-week UK campaign around the album's release, which in week three will include a Valentine's campaign and the fourth week her performing *Someone Like You* at the February 15 Brits.

The focus for the new album now spreads to the US, where it will be released on February 22 by XL/Columbia.

The album has already been rolled out elsewhere internationally, securing iTunes number ones in 17 territories, including Australia, France, Germany and Italy.

Adele headed off yesterday (Sunday) for a four-week promo trip to the States - interrupted only by a brief UK return for the Brits - which is expected to include high-profile TV appearances.

Her first album sold around 2.5m units globally and secured two Grammy awards, including one for best new artist.

✉ paul@musicweek.com

# 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

WWW.NORDICMUSICPRIZE.COM



"She's stepped up her game in every area... this seems to be her moment and she's connecting with people"

**BEN BEARDSWORTH, XL**

## US SCRIPT REWRITTEN



The Script's second album *Science and Faith* debuted at number three in the US last week, selling 49,309 copies. The result easily beats the number 64 debut and peak of their eponymous debut album, which has sold 336,000 copies in the US to date. *Science and Faith*'s Stateside success is led by the single *For The First Time*, which charted at 45 last week. During the week of release the band performed the single on the Today Show, Letterman, Regis and Kelly, Ellen and Jimmy Kimmel.



# BRIT AWARDS 2011 with MasterCard



IS PROUD TO PRESENT

HOST

*James Corden*

PERFORMERS

*Adele, Arcade Fire,  
Cee Lo Green,  
Mumford & Sons,  
Plan B, Rihanna,  
Take That  
& Tinie Tempah.*

15 FEB, THE O2  
BROADCAST LIVE 8PM, ITV1

THE BRITS RED CARPET 7-8PM, ITV2  
THE BRITS AFTERSHOW 10.30-11.30PM, ITV2



BRIT AWARDS 2011

*[brits.co.uk](http://brits.co.uk)*

**Ticket Sales** Steve Clements - BPI (020 7803 1367 - [steve.clements@bpi.co.uk](mailto:steve.clements@bpi.co.uk))

**International TV Sales** Eagle Rock Entertainment (020 8870 5670 - [enquiries@eagle-rock.com](mailto:enquiries@eagle-rock.com))

**International Radio Sales** Somethin' Else (020 7250 5593 - [rob.poland@somethin-else.com](mailto:rob.poland@somethin-else.com))

**Media Relations** DawBell PR (020 7484 5012 - [stuart.bell@dawbell.com](mailto:stuart.bell@dawbell.com))

**TV & Radio Promotions** Scream (020 7434 3446 - [claire@screampromotions.co.uk](mailto:claire@screampromotions.co.uk))

**BPI**

The British Recorded Music Industry



**THE BRIT TRUST**  
Supporting young people in music and education



# News media



## TV Airplay chart Top 40 nielsen



Mars landing: a scene from the Bruno Mars Grenade promo

This Wk	Last Wk	Artist	Title	Label	Plays
1	4	BRUNO MARS	Grenade	/ Elektra/Atlantic	609
2	3	JLS FEAT. TINIE TEMPAH	Eyes Wide Shut	/ Epic	600
3	2	JESSIE J	Do It Like A Dude	/ Island	567
4	1	RIHANNA FEAT. DRAKE	What's My Name?	/ Def Jam	535
5	7	WRETCH 32 FEAT. L TRAKTOR	MoSLevels	/ Recordings	488
6	5	BLACK EYED PEAS	The Time (Dirty Bit)	/ Interscope	462
7	6	KATY B FEAT. MS DYNAMITE	Lights On	/ Columbia/Rinse	445
8	14	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE	Higher	/ 4th & Broadway	422
9	16	DIDDY DIRTY MONEY FEAT. SKYLAR GREY	Coming Home	/ Bad Boy/Interscope	385
10	8	TINIE TEMPAH FEAT. KELLY ROWLAND	Invincible	/ Parlophone	356
11	9	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6	/ Interscope/Cherrytree	347
12	21	JODIE CONNOR FEAT. WILEY	Now Or Never	/ Fascination	339
13	17	KE\$HA	We R Who We R	/ RCA	325
14	NEW	TINIE TEMPAH FEAT. ELLIE GOULDING	Wonderman	/ Parlophone	324
15	35	AGGRO SANTOS FEAT. KIMBERLEY WALSH	Like U Like I	/ Future	318
16	24	ADELE	Rolling In The Deep	/ XL	303
17	11	CEE LO GREEN	It's Ok	/ Warner Brothers	299
18	13	MARTIN SOLVEIG FEAT. DRAGONETTE	Hello	/ 3 Beat/AATW	296
19	10	RIHANNA	Only Girl (In The World)	/ Def Jam	296
20	25	BRUNO MARS	Just The Way You Are (Amazing)	/ Elektra/Atlantic	276
21	18	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E	Tonight	/ Interscope	267
22	28	PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor)	/ J	251
23	37	TINCHY STRYDER	Let It Rain	/ Island	245
24	40	CHASE & STATUS FEAT. LIAM BAILEY	Blind Faith	/ Vertigo	243
25	34	FAR EAST MOVEMENT	Rocketeer	/ Interscope	243
26	22	NERO	Me & You	/ MTA	223
27	19	MIKE POSNER	Cooler Than Me	/ J	222
28	23	CHIPMUNK FEAT. CHRIS BROWN	Champion	/ Jive	221
29	15	KATY PERRY	Firework	/ Virgin	216
30	12	WILLOW SMITH	Whip My Hair	/ Columbia/Roc Nation	205
31	NEW	ALESHA DIXON FEAT. JAY SEAN	Every Little Part Of Me	/ Asylum/Atlantic	197
32	NEW	ALEXIS JORDAN	Good Girl	/ StarRoc/RocNation/Columbia	194
33	26	MATT CARDLE	When We Collide	/ Syco	192
34	NEW	PINK	F**kin' Perfect	/ LaFace	191
35	20	SKEPTA VS N-DUBZ	So Alive	/ 3 Beat Blue/AATW	185
36	37	JLS	Love You More	/ Epic	181
37	29	ELLIE GOULDING	Your Song	/ Polydor	177
38	27	NICOLE SCHERZINGER	Poison	/ Interscope	175
39	38	YASMIN	On My Own	/ MoS	169
40	39	CHERYL COLE	The Flood	/ Polydor	166

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

Britney and Usher added to company's new division

# Outside has the Edge on multi-platform music PR

**PR**  
BY CHRISTOPHER BARRETT

**THE OUTSIDE ORGANISATION** is launching a division that will provide a comprehensive multi-media PR service, in a move that reflects the immediacy and multi-platform nature of communications in the modern age.

Outside Edge launches today (Monday) and will be headed by former RCA head of press Shoshanna Stone, a 10-year veteran of music PR who brings with her Sony artists including Britney Spears (pictured), Shakira, Usher and John Legend as initial clients.

The aim of the new division, which will see Stone joined by former RCA colleague Matt Ott, is to

provide a combined PR service across press, online, TV and radio.

Outside Organisation founder Alan Edwards said PR companies could no longer put up artificial walls between the areas of print and online.

"All the managers I have spoken to can't stand having to contact numerous departments so it is our aim to provide them with a one-stop shop that provides simple joined-up thinking," he said. "It is so frustrating when you see a campaign where the left hand isn't quite coordinated with the right hand and our ethos is to avoid that."



Going outside: Matt Ott and Shoshanna Stone

"We want to make our clients feel confident that we have a carefully constructed cross-media strategy in place"

**SHOSHANNA STONE, OUTSIDE EDGE**

Edwards explained that Outside already offered multimedia PR to a number of its clients but Outside Edge would help formalise and structure this approach.

Such thinking is becoming increasingly prevalent across the music industry: Mercury, for example, recently promoted head of digital Azi Eftekhari to director of digital and publicity, giving her responsibility for the publicity department, while in the US PRs routinely handle campaigns across every element of the media.

Stone explained that the US approach provided much of the inspiration for Outside Edge. "It's not going to be like that for every artist straight away but that [multimedia] is what Outside Edge can provide and that is what makes us special," she said.

Outside Edge's initial client base will also include former RCA

signings turned independent operators The Hoosiers and Stone said she is interested in working with any act - from newcomer to established international superstar.

"Most importantly, we want to provide a service that makes the clients feel looked after and confident that we have a carefully constructed comprehensive cross-media PR strategy in place," she said

Stone's move means former Polydor PR Chloe Melick is to become acting head of press at RCA.

Meanwhile, fellow Sony label Columbia has appointed former Mercury senior publicity manager Louise Mayne as head of press, replacing James Hopkins, who has left to set up the UK office for Vector Management (home to Kings of Leon, Kesha, Kid Rock and The Fray among others).

Mayne will report to head of promotions Pete Black, who said she would be a "huge asset" for Columbia.

[chris@musicweek.com](mailto:chris@musicweek.com)

## Media news in brief

● **Artrocker** magazine has signed a deal with WH Smith to give away a limited-edition flexi disc by up-and-coming band Hold Kiss Kill with its next issue. The magazine has also designed an exclusive sleeve for the high-street retailer. "People are accessing music for free on the net, so we thought we may as well give them a flexidisc so they can discover something different," *Artrocker* said. "It's exciting, like you just found something. And it's something that you need a two pence piece to play properly." The flexidisc will come with the March 2011 issue of the magazine, released on Thursday.



● Manchester band **Everything Everything** (pictured) won The Times Breakthrough Award at the South Bank Sky Arts Awards last week, while Plan B won the pop category. The Breakthrough award is open to new talent within various fields of the arts, with Everything Everything going up against comedian Greg Davies and

artist Simon Fujiwara for this year's prize. It is the only category at the awards open to public vote.

● **Global Radio** has appointed Paul Cooney as managing director of 105 - 106 Capital FM Scotland, after he worked as a consultant on the station's rebrand. Cooney, who has 30 years of experience as a radio broadcaster and executive including stints as MD at Radio Clyde and Edinburgh's Radio Forth, will lead a team that includes commercial director Pam Richardson. The station, formerly Galaxy Scotland, became Capital Scotland on January 3 as part of a national roll-out of the Capital brand.







# News live

## Crimewave fear for boutique festivals

### INVESTMENT

BY GORDON MASSON

BRITAIN'S BOUTIQUE festival are being warned they could be targeted by gangs of organised criminals this summer, as thieves look for easy targets to plunder.

For the past three years, the UK's bigger festival promoters have been coordinating joint initiatives between the police and security companies, resulting in a big drop in reported crime at major events.

But that success has experts predicting criminal gangs will now look for "the path of least resistance" by concentrating on smaller festivals where security measures might not be as stringent.

"There was a significant drop in crime across the board at UK festivals last year - Download, for instance, reported a 38% decrease - while detection rates also increased and that is mainly down to the efforts of the Crime at Major

Chief Superintendent Andy Battle, who chairs the Association of Chief Police Officers' Music Intelligence Working Group, said crime often centred on specific acts, rather than the perceived wealth of attendees.

"If we have a festival of 100,000 capacity that features acts like Barry Manilow, then we know it won't be a priority for the thieves," explained Battle. "The criminal gangs will look at a line-up specifically with an eye on the acts that will fill a moshpit - it is those volatile, energetic environments where thieves can go in to pickpocket wallets and phones undetected."

Battle also lauded Download, organised by Festival Republic managing director Melvin Benn, as being a big leap forward in tackling music festival crime.

"We've definitely seen crime fall since the conference began; it's a great forum to share best practice and intelligence," he said. "For instance we know that car break-



Visibility: policing at larger festivals has led to a drop in crime

Festival Conference," said Reg Walker, operations director of The Iridium Consultancy, which specialises in gathering and processing intelligence about the criminals who plague the festival scene.

"The conference has been a catalyst for change because police and security now talk to each other on a national basis and that is really paying dividends in the fight to clamp down on crime."

But Walker believed Eastern European and North African criminal gangs may simply look to festivals in the 10,000 to 20,000-capacity range to ply their trade this summer.

"Boutique festivals have a smaller police and security presence but they also tend to attract a slightly older, more affluent audience, so they could definitely be targeted by the gangs this year," warned Walker. "As a result we need to include festivals of all sizes in our intelligence sharing and the organisers of those events should be asking their local operational police officer to liaise with other forces to help identify known criminals."

ins have almost disappeared, but pickpocketing has risen sharply, possibly because when a band comes onstage people hold up their phones to take photos or record video footage and that's like a shop window to the watching opportunistic thieves."

However, as only the county's biggest festivals are represented at the conference, Battle is reluctant to claim nationwide success against the criminals. "There are hundreds of festivals in Britain now, so the fact that the 15 or 20 at the conference report falling crime statistics perhaps doesn't give the true picture."

He added one of the main priorities for 2011 would be to ramp up educational campaigns to help people guard against theft.

"We now use tools like Bluetooth to send crime prevention tips to people on site at festivals, but every year there's a turnover of 20-30% of the audience who are brand new to the festival experience, so those messages have to be continuous and constant."

gordon@musicweek.com

## NSA TARGETS 3,000 LIVE/THEATRE WORK PLACINGS

# You're hired: live sector supports apprentice push

A CAMPAIGN TO GET MORE businesses in the live sector to take on students and school leavers will be stepped up during the National Skills Academy's Apprenticeship Week.

Live Nation chief operating officer Paul Latham, who is also the chairman of the National Skills Academy for Creative and Cultural Skills, has already taken on a number of technical apprentices in Live Nation venues.

He said the NSA had a target of around 3,000 apprentices to become involved in theatre and live music over the next five years. "At the moment we have 450 - which is not bad from a standing start a year ago - and our target is 1,200 in the next 12 months," he explained.

Latham added for organisations too small to take on the burden of administration associated with taking on an apprentice, mechanisms existed for the Apprentice Training Service to take over the administrative elements of a placement.

"The National Skills Academy can show employers how to tap into sponsorship or government funding to allow them to open the doors to apprentices," said Latham.

He has also enrolled produc-



Opening doors: Live Nation's Paul Latham

tion veteran Steve Cheney as music industry liaison officer to act as a conduit between students and the business. With more than 30 years in the live industry, Cheney is stage manager for main stages at festivals including Glastonbury, Leeds and The Big Chill, as well as numerous artist tours.

As part of his remit, Cheney will run production day visits giving prospective apprentices the opportunity to see how a concert or festival is set up.

"There is a need for new blood in the live industry and people recognise that but the main question is, what do employers want to

### MUSIC INDUSTRY EMPLOYERS TO USE APPRENTICES INCLUDE...

- ACADEMY OF MUSIC & SOUND
- MANCHESTER APOLLO
- ADLIB AUDIO
- ROOFTOP AUDIO
- DV8 TRAINING
- CREATIVE PROCESS
- WHITE LABEL MUSIC
- UNIVERSAL MUSIC GROUP
- SONY MUSIC
- INDEPENDIENTE
- FINGER LICKIN' RECORDS
- EMI GROUP PLC
- DOMINO RECORDS
- BEGGARS GROUP LTD

see - a paper qualification or work experience?" he said. "The truth is that these days they want to see both and that's why apprenticeship schemes are so important for the future of the business."

Latham added that while many live music operators have embraced the apprenticeship concept, there had still been very little support from the recorded music and publishing communities.

### VIAGOGO Ticket resale price chart

pos	event	ave price (£)
1	KYLIE MINOGUE	126
2	ERIC CLAPTON	12
3	TAKE THAT	116
4	ROGER WATERS	102
5	ROXY MUSIC	101
6	THE SCRIPT	98
7	RUSH	97
8	FOO FIGHTERS	92
9	RIHANNA	87
10	BARRY MANILOW	169
11	NE-YO	73
12	ADELE	73
13	JUSTIN BIEBER	70
14	BRIGHT EYES	66
15	KATY PERRY	65
16	KINGS OF LEON	64
17	PLAN B	62
18	TINIE TEMPAH	61
19	ELBOW	58
20	BRUNO MARS	55

### HITWISE Primary ticketing chart

pos	prev	event
1	1	GLEE TOUR
2	4	SONISPHERE FESTIVAL
3	3	TAKE THAT
4	NEW	OLLY MURS
5	17	X FACTOR TOUR 2011
6	8	ANDRE RIEU
7	7	JLS
8	6	KINGS OF LEON
9	2	RIHANNA
10	20	PLAN B
11	NEW	LIGHTHOUSE FAMILY
12	11	JUSTIN BIEBER
13	19	SECRET GARDEN PARTY
14	NEW	T4 ON THE BEACH
15	NEW	IRON MAIDEN
16	14	USHER
17	13	BON JOVI
18	12	THE SCRIPT
19	NEW	WHITESNAKE
20	NEW	MUMFORD & SONS

### HITWISE Secondary ticketing chart

pos	prev	event
1	2	TAKE THAT
2	1	RIHANNA
3	NEW	CHER LLOYD
4	8	KINGS OF LEON
5	5	JLS
6	3	ANDRE RIEU
7	11	USHER
8	4	GLEE TOUR
9	18	FOO FIGHTERS
10	13	TINIE TEMPAH
11	NEW	ISLE OF WIGHT FESTIVAL
12	6	BRUNO MARS
13	9	JUSTIN BIEBER
14	12	THE SCRIPT
15	15	WESTLIFE
16	NEW	ADELE
17	NEW	BON JOVI
18	NEW	OLLY MURS
19	10	V FESTIVAL
20	NEW	IRON MAIDEN



See more live charts at musicweek.com



# News publishing

A MIXTURE OF CLASSICS AND OBSCURITIES USED TO ENHANCE HOLIDAY OFFERINGS

## January heralds a dash for sun syncs

### SYNC SURVEY

BY CHAS DE WHALLEY

HOLIDAY COMPANIES have traditionally used the weeks following Christmas to alert TV viewers to the best summer break deals, so it comes as no surprise that nearly a third of the ads featured in *Music Week's* latest sync survey are aimed directly at the vacation market. But the relationship between the various products available and the music titles chosen to promote them is worth examination.

At the budget end of the spectrum, holiday camp operators Butlins and Haven have adopted almost diametrically opposite solutions to the sound-bite issue.

On the one hand, Haven hopes Elvis Presley's posthumous 2005 number one hit *A Little Less Conversation* (as controlled by Carlin Music) will entice families. By comparison, Butlins' agency Mother is not overly concerned over whether the music in its ads is instantly recognisable to parents of



L-R: Elvis Presley, The Temper Trap

the pre-schoolage kids it seeks to target. Instead it has commissioned a playful re-record of a Warner/Chappell copyright - the 1975 US million-seller *Dust In The Wind* by US AOR rock band Kansas - for a campaign which focuses on a cuddlesome green dinosaur named Ludo.

Moving upmarket but staying in the UK, we find Center Parcs' *Memories Start Here* commercial, in which the Dutch-owned resort chain highlights its activity-based offer. Here viewers are treated to a 30-second burst of suitably

energetic Australian rock in the shape of *Sweet Disposition*, the atmospheric 2009 Top 10 hit by Imagem Music/Infectious Records' 2011 Brit nominee *The Temper Trap*.

Meanwhile, ads for travel companies specialising in overseas destinations invariably boast similar production values - with Mediterranean blues and Caribbean golds being much in evidence. Current executions by leading tour operators Thomson Holidays and P&O Cruises also share a certain sonic similarity. The former opts for the Royal Philharmonic Orchestra's arrangement of the Beach Boys' 1966 classic *Good Vibrations* (as

published by Universal), while the latter harnesses Handel's *Zadok The Priest*, originally written for the coronation of George II in 1727, but reinterpreted by the Chester Music-published film composer Alex Heffes.

But it is Virgin Holidays which has trumped its competitors with another offbeat ad to join its recent Hollywood spoofs and wannabe rockstar video diaries. This time though it is a film focusing on burlesque star Kimberley Holladay which has raised eyebrows.

Under the tagline



We've Taken Off Everything We Can, Holladay goes through a Forties-style fan dance routine to the tune of *The Stripper*, a 1958 composition by UK-born Hollywood screenwriter David Rose. This Warner/Chappell



catalogue staple must arguably be one of Britain's best-loved - not to mention most instantly recognisable - instrumentals. The song's worldwide record rights are held by State Records, the UK independent owned by former PRS for Music and current SESAC chairman Wayne Bickerton, but oddly enough this former US number one has never graced the charts over here.

[c.dewhalley@btinternet.com](mailto:c.dewhalley@btinternet.com)

### Sync survey January 2011 by Chas de Whalley

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
Andrex	Little Things	Goldsboro	EMI	Dave Berry	Universal	V	Brandamp
Burger King	Everybody Wants Me	Main, Bowman, Best, Naylor, Wilson	Universal	Pigeon Detectives	Dance to the Radio	Crispen Porter + Bogusky	n/a
Butlins	Dust In The Wind	Livingren	Warner/Chappell	Sanca	Mother	Mother	Mother
Center Parcs	Sweet Disposition	Mandagi, Sillitto	Imagem	The Temper Trap	Infectious	BMB	Platinum Rye
DFS	Just Can't Get Enough	Clarke	Sony/ATV	The Saturdays	Polydor	Uber	Sync Agency
Dreams	River of Dreams	Joel	EMI	Billy Joel	Sony	Dream Beds	Re: Production
Fiat 500	This Is The Life	Macdonald	Warner/Chappell	Amy Macdonald	Mercury	Leo Burnett	n/a
Green Tomato Cars	Never Mess With Sunday	Corrales	Just Isn't Music	Yppah	Ninja Tune	Dentsu	Band & Brand Ass
Haven Holidays	A Little Less Conversation	Davis, Strange	Carlin	Elvis Presley	Sony	Souk 360	Alison Fraser TV
Heart FM	I'm Every Woman	Ashford, Simpson	EMI	Chaka Khan	Warner	Global Radio	Global Radio
Hellmanns	Simply Wonderful	Myers	Kobalt	Tim Myers	Zync	Ogilvy & Mather	Soho Music
LOUD by Tommy Hilfiger	We're Not The Same	De Martino, White	Warner/Chappell, Sony/ATV	The Ting Tings	Columbia	Tommy Hilfiger	Tommy Hilfiger
P&O Cruises	Zadok The Priest	Handel arr Heffes	Music Sales	Alex Heffes	MCBD	MCBD	Leland Music
Paul Simon	A Change Would Do You Good	Crow, Macleod, Trott	Chrysalis, Warner/Chappell, Wixen	Sheryl Crow	A&M	Toast TV	Ricall
Renault Megane	Boum!	Trenet, Breton	Catalyst	Charles Trenet	EMI	Publicis	Joe Bagnall
Special K	Mercy	Booker, Duffy	EMI, Universal	Duffy	A&M	Leo Burnett	Soundlounge
Thomson Holidays	Good Vibrations	Wilson, Love	Universal	The Royal Philharmonic Orch	RPO	BMB	Platinum Rye
Toyota Yaris	Pumping On Your Stereo	Goffey, Coombes, Quinn	EMI	Supergrass	EMI	Saatchi & Saatchi	n/a
Virgin Holidays	The Stripper	Rose	Warner/Chappell	David Rose Orch	State	MCBD	Leland Music
Weightwatchers	Wow	Poole, Kurstin, Minogue	Universal, Chrysalis	Kylie Minogue	EMI	McCann-Erickson	Cutting Edge



# News diary

## ON THE WEB THIS WEEK

### BMG BOSS PREDICTS DEATH OF A&R



#### Music on the Make:

"Completely agree with Hartwig Masuch (pictured). The bands will prove that there is demand for them by building their own fanbase. Time of the industry tastemakers and gatekeepers is over."

**BJ Leiderman:** "I don't remember them as being such 'good old days' at all. If my memory serves, the Seventies were awash with record execs and A&R people breathing down the artists' necks trying to shoe-horn their writing and recording into some concept of what THEY THOUGHT would sell. This concept was usually based on market research or past sales of albums by similar artists."

**Booyaka:** "I have to disagree, in the sense that an A&R role will always be needed no matter how many DIY tools are out there. Though their role will and has changed, A&R can no longer be overpaid gatekeepers that fly around the country on their corporate credit cards."

# Sabre plays the long game

## BREAKOUT

SINCE SIGNING TO MERCURY last year Maverick Sabre has been building support through collaborations and mixtapes, a combination the major hopes will stand him in good stead for his debut album release later this year.

Mercury got the campaign started last autumn with the release of free online mixtape *The Travelling Man*, which spawned two tracks that were successfully targeted to specialist radio.

The track *Inside* launched the release in September, followed by *Run To The Roof*, which Mercury product manager Mike Rivalland said built hype and drove traffic to the release. The song also enjoyed support from Radio 1 DJs Mista-Jam, Zane Lowe, Annie Mac and Huw Stephens.

Rivalland explained outside of this grassroots activity the label had made a concerted effort not to push the button too early on Sabre's career.

"We really wanted to keep the credibility on this and have held off



### Cast list

**Management**  
Darius Malik  
**Marketing**  
Mike Rivalland, Mercury  
**A&R**  
Jamie Nelson & Semtex,  
Mercury  
**National Publicity**  
Lauren Hales, Mercury  
**Online Publicity**  
Ryan Maher, Mercury  
**National Radio**  
Rob Pascoe, Mercury  
**TV**  
Helena McGeough,  
Mercury  
**Digital**  
Charlie Shawcross,  
Mercury  
**Live**  
Obi Asika, William  
Morris Agency

really putting our foot down," he explains. "The exciting thing about Maverick Sabre is that musically he is at home collaborating with Chase & Status or Professor Green, but his long-term his appeal can be as broad as an artist such as Adele."

He has already appeared as a

featured artist on the Professor Green single *Jungle* and also features on Chase & Status track *Fire In Your Eyes*, taken from the drum & bass duo's album *No More Idols*, released today (Monday) on Mercury.

Sabre's first commercial release,

The *Lost Words* EP, will drop next month and includes current single *Look What I've Done*.

"From here it's about broadening him out, and taking him to a bigger audience," said Rivalland. "We're looking at various brand tie-ups at the moment." **STUART CLARKE**

## Dooley's Diary



### Adele (and dog Louis) is the girl about town

#### WE DON'T HAVE AN ARTIST OF THE WEEK

here at MW. But if we did, we would have to say the **last seven days belonged to Adele**. Not only did she manage to sell Take That-esque levels of albums with 21 but she also popped up pretty much everywhere you cared to look. Last Monday saw her play an intimate album launch gig at the Tabernacle in West London to acclaim, although the charming South Londoner had to take a moment when at one point she "couldn't stop thinking of Kevin Costner in *Waterworld*". With Costner hopefully just an unhappy memory, she then dropped into the XL offices, bringing champagne and her dog Louis along for company (pictured here) before literally stopping traffic in Paris a day later, when some of President Sarkozy's own police escort dashed her from TV studio to Eurostar... Given how many copies 21 is selling, you might think **Adele's manager Jonathan Dickins** (pictured front left) would be feeling the joys of spring. But a sudden decision to follow Adele's example and give up smoking turned him into something of a wreck last week. "I do feel like I've got the worst bout of 'flu ever," he said. "I gave up last Saturday and

there was no build-up and I'm still feeling the effects of nicotine craving." Meanwhile, "Showbiz" Dickins was yesterday (Sunday) looking to match the achievements of one of his **uncle Rob's** biggest artist successes, The Corrs, as Adele aimed to mirror their 1999 feat by having **two albums simultaneously in the UK top five**... Of course, last week also meant **Midem**, with the delightful French Riviera weather proving an antidote to the freezing rain back in the UK. It was, as noted elsewhere, a quiet year for the annual shindig but not without its moments. Of particular note was the oh-so 2010 tweet wall installed behind speakers in one of the auditoriums. A great idea, organisers must have thought. Until they realised you can't control what people are saying



on Twitter, leading to some particularly choice comments when **David Guetta** was onstage. Or the rather cruel quip later on in the event courtesy of @AzadM:

"Rumour has it that the next Midem is at the hotel Ibis lobby." Charming... We also liked the contribution of

Twenty First Artists' Colin Lester, who was interviewed about his thoughts on management. "What does talent mean to you?" asked **Musexpo's Sat Bisla**. "It's not easy to answer with my wife in the room," Lester quipped. Or how about this: "Management is like a marriage? If that is true I am a multi-bigamist..." And in a low-key Midem, can we just offer our thanks to **Bug Music**, who celebrated the success of Bruno Mars by having a party in their very swanky Carlton suite overlooking the sea, complete with Champagne and publishing chat. The beer glass full of fizz was highly appreciated... Also celebrating **Bruno**



**Mars' singles and albums chart double** last week was his label Atlantic. International execs including **Lyor Cohen** and **Torsten Luth** were in town for a launch event at Café de Paris last Monday night, where Mars' set list included an ambitious combined version of Smells Like Teen Spirit and Billie Jean. Pictured here we see a raft of Atlantic execs, Mars and no less than three plaques, taken before the gig kicked off... Mars had barely left the building when **Decca** began moving for its own showcase event last Tuesday night. Celebrating the



**re-signing of David Garrett** to the label, the Universal label invited guests from media and retail to the London venue for a short performance from the star who is pictured here with Rick Blaskey, Garrett's manager, and Universal executives David Joseph, Max Hole, David Garrett, Andrew Kronfeld, Dickon Stainer and Hassan Choudhury... **Richard Keys** may have exited **Sky Sports** last week in an air of controversy, but he is still in demand somewhere. Football Extravaganza chief and former **HMV exec Brian McLaughlin** confirmed to Dooley that Keys will continue his annual job as host of the event, in aid of Nordoff-Robbins Music Therapy. "He's great for us and he will get a great reception I'm sure," said McLaughlin. Details of the 2011 event, taking place in March, will be unveiled shortly... **Which PR organisation** has been getting so pushy in its bid to oust the in-house press for a major international star that even management is starting to get its hair up?... And **which major-label president** saw one of his label's leading artists, currently approaching their third album release, perform live for the first time last week?



# Features

# BREAKING THROUGH IS HARD TO DO

As far as breaking new UK talent goes, 2010 was a year to forget – with the joint lowest number of breakthrough UK successes appearing on the annual best sellers list this century. Music Week examines why fewer artists are now taking far longer to reach their albums sales peak

## ANALYSIS BY PAUL WILLIAMS

**A** MUCH-IMPROVED A&R PERFORMANCE by EMI and Warner was not enough to prevent 2010 being another year of struggle for breaking domestic artists.

Between them, the two majors placed Plan B, Time Tempah and Rumer among the 40 biggest-selling artist albums of the year – the first time EMI had registered this highly on the year-end chart with any new UK-signed talent since 2006.

However, the overall picture was far less encouraging with just 10 homegrown breaking artists making the OCC's Top 100 chart of 2010, the joint lowest number of new UK label successes to appear on the annual best sellers list this century.

"Collectively, at every level we have to agree nobody really excelled with their new artists last year," says Island Records co-president Ted Cockle.

His own company saw Mumford & Sons' debut album finish among the year's 10 biggest albums, while Florence + The Machine's *Lungs* – the company's big 2009 breakthrough – picked up the sales pace to finish eighth for 2010.

Cockle adds, "In terms of maybe picking the artists, choosing the right song for the right artist, presenting them in the most exciting way to the public, everybody from A&R to marketing and promotions has to take some responsibility for that."

The past year's low return clearly reflects an albums market in which it is becoming harder and harder to break new artists quickly. But, at the same time, fewer artists are now being signed so labels have a smaller crop of fledgling acts from which to try to achieve significant sales success.

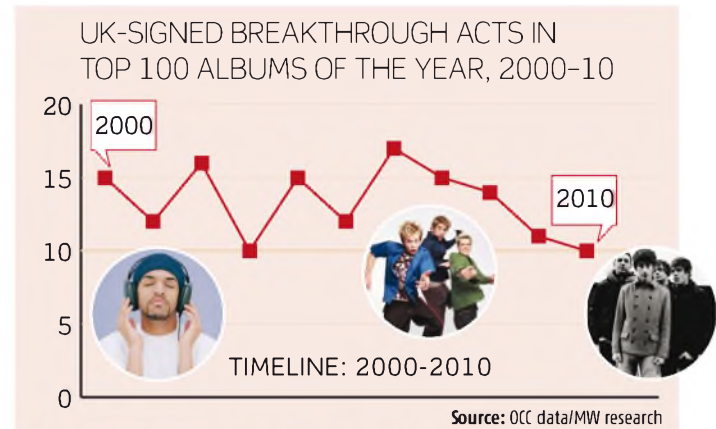
Epic Records managing director Nick Raphael explains that the "old model" during the CD explosion of the late Eighties saw labels sign 20 artists in order to break one.

Raphael, whose company's own 2010 successes included Olly Murs, says, "They worked on an economic model where they could throw out their big advance, big recording costs and then one act breaks and sells 10m copies, which funds the other 19 that didn't work."

However, Raphael says the more successful A&R hubs are now far more selective in their signing processes. "The model doesn't sustain any more multiple signings. As a

result there are fewer launches and people are a little more cautious, but I don't think that stops us having a year when we could have 20 acts break again," he said.

Making up the 10 UK-signed breakthrough acts that did make it into the year's Top 100 albums were three apiece from Universal and Warner, two from EMI and one each from Sony and the independents.



"The model doesn't sustain any more multiple signings. As a result there are fewer launches and people are a little bit more cautious..." **NICK RAPHAEL, EPIC**

But the improving performances by Warner and EMI were cancelled out by fewer new artists coming through from the two leading majors.

Warner act Plan B emerged as the year's biggest new domestic breakthrough, the first time the major has claimed this accolade since James Blunt's debut *Back To Bedlam* finished as 2005's top-selling album.

Although Plan B's *The Defamation Of Strickland Banks* was not the artist's first album, its 2010 success fulfills the *Music Week* definition of a breakthrough artist – that is, all acts who had a studio album out either in the year in question or the previous year and who had not previously achieved gold status or better with the BPI.

Thus the rapper-turned-soul-singer qualifies because his 2006 debut *Who Needs Actions When You Got Words* only attained silver status. However, follow-up album *The Defamation Of Strickland Banks* was the fifth biggest-selling album of last year with 826,379 sales.

The other nine breaking acts in the Top100 all made the cut with debut albums, although in the cases of Universal's Mumford & Sons and Beggars XL's The xx they did so with releases that came out in 2009, but which only hit sales peaks during the following 12 months.

Mumford & Sons' *Sigh No More* rounded off 2009 as a silver album, but it closed its 2010 account with double-platinum status and a further 710,915 sales. The xx's self-titled debut went from being 2009's 356th top artist album to 2010's 37th biggest seller thanks in no small part to winning the Barclaycard Mercury Prize last September.

Mumford & Sons' and The xx's slow-burning successes across many months were not untypical of a market in which it is becoming increasingly rare for debut-album



artists to accumulate first-week unit sales in six figures as countless acts, including Arctic Monkeys and Craig David, managed during the previous decade.

In the cases of Mumford and The xx, neither act's success was driven by significant hit singles, which arguably

**ABOVE**  
Highs and lows: breakthrough acts Coldplay and Arctic Monkeys marked particularly good years for new talent in 2000 and 2006 respectively while Busted and Mumford & Sons were the few successes in leaner years 2003 and 2010

**LEFT**  
Slow burners: Plan B and The xx built momentum over the course of months rather than as a result of overnight hype



# Features

## TOP BREAKTHROUGH ALBUMS OF 2010

01	05	PLAN B	The Defamation Of Strickland Banks	679/Atlantic
02	10	MUMFORD & SONS	Sigh No More	Gentlemen Of The Road/Island
03	12	JUSTIN BIEBER	My World	Def Jam/Mercury
04	20	OLLY MURS	Olly Murs	Epic/Syco
05	22	GLEE CAST	Glee The Music - Season One Vol 1	Epic
06	24	ELLIE GOULDING	Lights	Polydor
07	27	ANDRE RIEU	Forever Vienna	Decca
08	29	TINIE TEMPAH	Disc-Overy	Parlophone
09	36	RUMER	Seasons Of My Soul	Atlantic
10	37	THE XX	xx	Young Turks/XL

Figure in second column is position in overall artist albums chart of 2010. Source: OCC data/MW research

## TOP UK-SIGNED BREAKTHROUGH ALBUMS OF 2010

01	05	PLAN B	The Defamation Of Strickland Banks	679/Atlantic
02	10	MUMFORD & SONS	Sigh No More	Gentlemen Of The Road/Island
03	20	OLLY MURS	Olly Murs	Epic/Syco
04	24	ELLIE GOULDING	Lights	Polydor
05	29	TINIE TEMPAH	Disc-Overy	Parlophone
06	36	RUMER	Seasons Of My Soul	Atlantic
07	37	THE XX	xx	Young Turks/XL
08	41	THE WANTED	The Wanted	Geffen
09	44	ELIZA DOOLITTLE	Eliza Doolittle	Parlophone
10	87	MARINA & THE DIAMONDS	The Family Jewels	679/Atlantic

Figure in second column is position in overall artist albums chart of 2010. Source: OCC data/MW research

**ABOVE RIGHT**  
Company refocused: contrary to many expectations, EMI had a good year, led by Parlophone signing Tinie Tempah

meant those purchasing their albums were buying directly into the concept of the act themselves rather than liking a track or two they had heard on the radio. For others, relying more on hits to build up a following, it can now take a series of singles successes before album sales fully kick in.

"We are in a period of music history where things seem to take 18 months to get to their sales peaks, whereas in the past when I look back at 2006, 2004, 2002, a lot of these artists had big week-ones and did really well early. Even look at the first Adele album, it's still selling well three years after it came out," says Raphael, who believes this is part of the modern age with singles priced at 99p and albums routinely selling for around £5 or less.

Raphael continues, "You cannot convince someone to buy an album for one song unless you are an established brand. Even the Black Eyed Peas or Lady GaGa - if you look at their early sales they were not phenomenal. It took three, four, five months. The consumer seems to be more cautious buying into an album. They'll buy the single and then say, 'I'm not sure the album is for me.'"



## WARNER'S WINNERS

One act who did turn hit singles success into decent album numbers was Plan B, who was joined in the year's Top 100 by fellow UK-signed Warner breakthroughs Rumer and Marina & The Diamonds, providing a notable uplift in A&R fortunes for CEO Christian Tattersfield and his team.

A year earlier Warner's only new homegrown act to make 2009's year-end chart was The Soldiers, a trio of military men serving in the British Army. It also increased its tally in our all-comers chart of the 50 top breakthrough acts of the year, appearing with five UK-signed acts (three in 2009) and six from overseas (three).

Four of the company's five biggest breakthroughs of the year were domestic signings with Plan B, Rumer and Marina joined by Cee Lo Green - who, although from the US, is on the UK company's books - and US-signed Jason Derulo.

"I think for our size and for our market share we definitely punched above our weight," argues Tattersfield, whose 2010 UK A&R successes extended to second Warner albums for Paolo Nutini and Biffy Clyro. "The real truth is at Warner we have a very specific philosophy, which is signing and developing the best artists and that is the key to what we are doing. It's obviously a cliché but at the same time the results in the last 18 months speak for themselves. That is not to say we're anywhere near the end of that process but as a company that doesn't have The X Factor or the resources of a Universal our real laser focus is on the artists that we sign, which is a much smaller number than any of our competitors but shows that our philosophy

is probably a sound building block for the future."

Plan B, Tattersfield notes, was among a number of the year's biggest-selling album acts which also included Mumford, Florence and Lady GaGa, who had not been the subject of an initial big-money signings deal, a factor which can increase the economic pressure on an artist to achieve success quickly.

"I would never preclude the possibility of doing an expensive deal, but by instinct we believe doing uneconomic deals is not clever for our business or for the development of that artist because quite often artists do not happen on their first single, quite often not even on their first album. They need time to develop, to learn the ropes about what you need to do to become a successful artist," Tattersfield continues, pointing to the gap between Plan B's first and second albums.

"The difference in the music was not just luck it happened. It took that amount of time for him to make the kind of record he needed to make to have a proper career in the music industry."

## EMI's RENEWED FOCUS

EMI also raised its A&R game in 2010, although it had a much lower base on which to build having placed just two domestic signings and one international artist in 2009's Top 50 breakthrough artists.

That same year it had also failed to secure any new UK-signed acts among the Top 100 albums, instead concentrating its efforts on getting the best returns from established acts such as Lily Allen and Robbie Williams.

But a renewed focus on developing and breaking new acts delivered strongly in 2010, led by Parlophone signings Tinie Tempah and Eliza Doolittle, who respectively had the 29th and 44th top artist albums of 2010. Two Virgin UK breakthroughs, Professor Green and Laura Marling, just missed out on Top 100 places, with their albums respectively ranking 103rd and 114th, while EMI's only overseas breakthrough of note was US country act Lady Antebellum.

Parlophone president Miles Leonard says that in the period from when Terra Firma was looking to buy EMI to its early days as owner it became difficult for the major to sign new artists because of the uncertainty surrounding the company.

However, by mid-2009 as the major moved through the changes of new ownership and the restructuring that followed, it was able to focus again on bringing through new artists, leading to its successes last year.

"Talking on behalf of the whole company, with Eliza, Tinie, Pro Green, Lady Antebellum from the US, Roll Deep, we had some great artists coming through last year," says Leonard. "EMI is streamlined, refocused, read-

## MUSIC'S GENRE GAP ENDURES - BUT EARLY RELEASE SCHEDULE BENEFITS ALL

**P**OP AND URBAN DOMINATED 2010's homegrown breakthroughs with **Marina & The Diamonds** the only new UK rock act to win a place among the OCC's Top 100 artist albums of the year.

Despite claiming top rock billing, the 679/Atlantic act's debut outing *The Family Jewels* came in at a modest 87th place for the year with the new UK front runners instead largely comprising urban acts such as Plan B and Tinie Tempah and pop artists including Olly Murs, Ellie Goulding and Eliza Doolittle.

Parlophone president Miles Leonard, whose own career track record has included working with rock-based artists such as Blur, Coldplay and Radiohead, suggests this trend away from rock could be a factor in terms of the number of new acts breaking through into the albums market.

"We've gone through this huge pop/rhythmic/urban wave over the last two, nearly three years and a lot of artists within that area sell a huge amount of tracks but don't necessarily



Marina & The Diamonds: the only new UK rock act in 2010's Top 100

sell albums, whereas there are other genres that are more album-led than singles-led and that's possibly been one reason [for fewer acts breaking through].

"But the opportunities for artists to actually be seen and be heard is not as much as it was five years ago. You only have to look at TV and the amount of opportunities on TV for breaking

artists is minimal these days," he says.

However, his company's own signing **Tinie Tempah** contradicted the usual theory that urban acts are singles driven and cannot sell decent quantities of albums when his debut *Disc-Overy* sold 365,999 units last year to finish as 2010's 29th biggest artist album.

Leonard recalls, "Everyone turned around and said, 'Tinie Tempah, you're not going to do any more than 40,000 albums because this genre doesn't do more than 40,000 albums' - and we proved most people wrong and that is down to a real energy in the company at the moment that this is what we do and what we do best."

Although rock was largely absent from the year's most significant UK breakthroughs, in our all-comers chart of the 50 most successful new acts of 2010 the genre occupies 12 places, just three fewer than in 2009.

R&B/hip hop increased its total from eight to 11 acts and pop from 15 to 16 acts, while the list also had three folk artists, led by Mumford & Sons, who arguably could also be classified as

rock, and artists representing classical, dance, blues, MOR/easy listening and country.

The indies provided a handful of some of the emerging rock acts of the year, including Kitsuné Music's *Two Door Cinema Club* and Beggars-owned 4AD's *Stornoway*, while the majors' own new rock offerings such as Geffen's *Everything Everything* and Fiction's "supergroup" *Tired Pony* finished in the lower half of the 50.

Beggars Group chairman Martin Mills suggests the majors have backed away from signing British guitar bands. "That is certainly a bubble driven by the majors and by certain parts of the media, but it doesn't mean it won't come back. I don't think it affects independent signing policies," he says. "We continue to sign what we love whereas the majors have a more commercial task and tend to sign more what will fit the market rather than what they love so when they see Radio 1 backing away from guitar music they're likely to back away from signing guitar bands."



justed and is very much signing artists, contrary to what a lot of people were either thinking or saying or reading about us. I think we proved [them wrong] by bringing artists through I don't think any of which were on any of the ones-to-watch polls of last year. That's down to a realigned, refocused team here at Parlophone and at Virgin and that's what we do best and we knew as a company we had to deliver against what some of the perception was out there."



In contrast to their two smaller rivals, Universal and Sony both achieved far fewer breakthroughs compared to 12 months earlier.

**UNIVERSAL DROP**

Universal had provided 21 of 2009's 50 biggest breakthrough artists, 17 of which were domestic signings. A year later this dropped to 11 UK-signed acts and six international artists. Having achieved breakthroughs with domestic talent Cheryl Cole, Florence + The Machine, La Roux, Pixie Lott, Noisettes, Coldstream Guards Band and White Lies in 2009's Top 100 albums, the equivalent 2010 chart delivered just Mumford & Sons, Ellie Goulding and The Wanted.

That meant one homegrown breakthrough success apiece for Island, Polydor and Geffe. Sister Universal operation Mercury did, however, secure almost 500,000 extra sales for UK signing and 2009 breakthrough Pixie Lott whose Turn It Up had gone gold in 2009 when it finished as the 53rd top seller and it reached twice platinum and 17th for the year in 2010. Mercury also boasted Universal's second biggest new 2010 star overall with Def Jam's US-signed Justin Bieber.

The same major was further responsible for arguably the year's most surprising artist breakthrough, 61-year-old Dutch violinist, conductor and composer André Rieu whose Decca-handled Forever Vienna and Moonlight Serenade (the second billed with the Johann Strauss Orchestra) were the 27th and 30th top albums of the year.

**SONY'S STOCK SLIPS**

Having provided three of the six biggest UK breakthroughs of 2009, Sony saw its stock fall sharply last year with Olly Murs its only new domestic signing to make 2010's Top 100 albums.

However, what was consistent with the year before was a reliance on new talent from TV platforms. Sony's leading three 2009 UK breakthroughs were Britain's Got Talent runner-up Susan Boyle and X Factor 2008 finalists JLS and Alexandra Burke, while its main new homegrown successes last year were Murs, fellow X Factor contestant

Diana Vickers and Joe McElderry, who beat Murs in the 2009 final.

Significantly, Sony's biggest new UK signings not discovered via a TV show were Hurts and their self-titled debut was the year's 166th top artist album.

For a third successive year Epic provided one of Sony's two leading UK breakthroughs, having hit double platinum with Scouting For Girls in 2008, JLS in 2009, then leading with Murs last year.

The label also handled Sony's second overall top breakthrough album of the year with Glee Cast's US import Glee - The Music - Season One - Vol 1. Special mention should also go to UK signing Paloma Faith whose 2009 debut Do You Want The Truth Or Something Beautiful had already turned gold that year - so under our rules does not qualify as a 2010 breakthrough but it added another 276,424 sales over the next 12 months.

"We were really proud of Paloma, obviously a non-TV act and it was a development act and took a long time," says Raphael. "That is really key to us as a label. We have a long-term belief in this artist and we did from the beginning. Olly we think has got massive potential and we're only beginning to feel it. We're absolutely proud as punch of his success so far and he's turned into a good writer and a good artist for us. And the Glee thing has been a wonderful opportunity that we got from Rob [Stringer, Columbia/Epic chairman] and Sony in America."

**INDIES BREAK RANKS**

The loss of big indies such as V2 and Sanctuary to the majors in recent years has meant an even greater concentration of power. The result has been fewer independent releases showing up among the annual Top 100 album sellers each year.

In terms of breakthrough acts the independent sector delivered just one domestic signing in 2010's Top 100 - The xx - with Ministry of Sound act Example a few places below. Further down the year-end chart the sector is far better represented with new artists; it had five UK-signed acts and two from overseas among the 50 top breakthrough acts of the year, a similar return to 2009.

However, Beggars Group chairman Martin Mills, whose company's acts include The xx, questioned whether the word "break" for an artist really worked in an independent context: "Break implies big hits, performing on the Brits and these kinds of things, but the music industry is about an awful lot more than breaking," he suggests. "It's about developing and sustaining as well. An act like The xx has probably broken, not least because they've got very significant worldwide sales, but I'm not sure the terminology is particularly applicable."

**TOP BREAKTHROUGH ALBUMS BY CORPORATE GROUP**

UNIVERSAL		
01	10	MUMFORD & SONS Sigh No More Gentlemen Of The Road/Island
02	12	JUSTIN BIEBER My World Def Jam/Mercury
03	24	ELLIE GOULDING Lights Polydor
04	27	ANDRE RIEU Forever Vienna Decca
05	41	THE WANTED The Wanted Geffen

SONY		
01	20	OLLY MURS Olly Murs Epic/Syco
02	22	GLEE CAST Glee The Music - Season One Vol 1 Epic
03	84	KE\$HA Animal RCA
04	109	DIANA VICKERS Songs From The Tainted Cherry Tree RCA
05	145	JOE McELDERRY Wide Awake Syco

WARNER		
01	05	PLAN B The Defamation Of Strickland Banks 679/Atlantic
02	36	RUMER Seasons Of My Soul Atlantic
03	49	JASON DERULO Jason Derulo Warner Bros
04	87	MARINA & THE DIAMONDS The Family Jewels 679/Atlantic
05	103	CEE LO GREEN The Lady Killer Warner Bros

EMI		
01	29	TINIE TEMPAH Disc-Overy Parlophone
02	44	ELIZA DOOLITTLE Eliza Doolittle Parlophone
03	102	PROFESSOR GREEN Alive Till I'm Dead Virgin
04	114	LAURA MARLING I Speak Because I Can Virgin
05	118	LADY ANTEBELLUM Need You Now Capitol

INDEPENDENTS		
01	37	THE XX xx Young Turks/XL
02	115	EXAMPLE Won't Go Quietly Data/MoS
03	221	THE DRUMS The Drums Island/Moshi Moshi *
04	236	TWO DOOR CINEMA CLUB Tourist History Co-Operative/V2
05	282	STORNOWAY Beachcomber's Windowsill 4AD

Figure in second column is position in overall 2010 artist albums chart. \* This was a joint release which went through Universal. If excluded from the list, the fifth-placed album would be White Lies at Kelf's The Echo, which also went through Universal, followed by Black Country Communion's self-titled debut released by the Mascot label Group. Source: OCC data/MW research

Still given the huge first-week sales his company's second Adele album enjoyed last week, there is clearly a lot the majors could be learning from the indie sector when it comes to long-term career development.

But for too many new artists in 2010 the thought of having a successful follow-up album must have seemed like a very distant dream when sales of their first album were so low.

What the make-up of last year's few breakthrough artists does underline is that it is not always the most obvious new acts that make the deepest impact - a point ably demonstrated by the banjo-led Mumford and veteran classical figure André Rieu.

**ABOVE MIDDLE**  
Talent TV:  
Sony's domestic success Olly Murs arrived courtesy of television

The number of rock singles in the year-end chart reached a **half-century low** last year and, while the albums market has held up a lot better for rock, without new acts breaking through it will increasingly translate into "lost" album sales.

However, guitar acts Mona and The Vaccines both cropped up in the BBC Sound Of 2011 long list, a possible indicator of a return for rock this year. However, the list also includes the likes of Jessie J, Jamie Woon and Clare Maguire, which suggests this coming year's breakthroughs will be heavily biased again towards urban and pop.

Island Records' 2010 signings included Mona and its co-president Ted Cockle notes, "To write off any genre is wrong. You get a flurry of good acts and if any sub-standard ones go in the slipstream that's our collective fault, but there's nothing wrong with the guitar."

Island's 2011 hopefuls also include Brits Critic's Choice and BBC Sound Of 2011 winner Jessie J, whose own debut album Who You Are is due out in March.

In fact, the remainder of the BBC poll's top five acts - James Blake, The Vaccines, Jamie Woon and Clare Maguire - also have their first



Great new hopes: Mona (above) aim to bring guitars back into fashion while Jessie J's pop sensibilities (right) have already earned her plaudits aplenty



albums scheduled for release in or around the first quarter, a contrast to some of 2010's top five when contenders The Drums and Hurts' albums did not appear until June and September respectively.

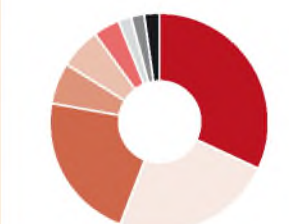
**Early-in-the-year album release dates** for all of this year's leading hopefuls will, therefore, provide far more time for momentum to build up behind them before quarter four kicks in.

"There were acts in the tips last year and some of them I don't think have their records out yet," says Cockle. "Last year was ridiculous, but the Jessie album is there, Mona album is

there and James Blake, Katy B are ready." As the last few years have proven, it gets ever harder to break new artists, but the way

this year's release schedule is panning out seems more favourable to helping to turn some of those hopefuls into genuine new stars.

**TOP 50 BREAKTHROUGH ACTS BY GENRE, 2010**  
(2009 figures in brackets)



Source: OCC data/MW research

**TOP 50 BREAKTHROUGH ACTS BY CORPORATE GROUP, 2010**  
(2009 figures in brackets)



Source: OCC data/MW research



# Features FRUKT on brands

## BRAND NEW MENTALITY

In today's socially connected world it is common practice for acts to align themselves to brands. Here Fruk Communications' Giles Fitzgerald explores how these partnerships can leverage fan interest



### MANY OF 2010'S ISSUES

are following us into the new year. Rampant piracy, falling physical sales of music, unproven sustainability of numerous digital models and a live sector that demands constantly touring acts are all issues that follow the music business like a shadow. It is not all bad, of course; music itself is at a high in terms of demand, if not always in the consistent and profitable sales of the old rack 'em high CD days, at least in the hearts and minds of music fans who are arguably more devoted to their musical passions than ever.

What has changed dramatically, however, is how brands now fit into the music infrastructure compared to even five years ago, let alone a decade. As Lily Allen bluntly put it, "With the downturn in sales of music, people like me earn their money from endorsing brands." Indeed, brands are a lifeline for musicians and labels in a depleting physical market. But it is not all about cash, especially when it comes to tomorrow's undiscovered talent.

I receive a sizeable amount of mail from emerging acts eager to align with brands on a daily basis, not just for financial gain but because of the understanding that piece of branded entertainment is the catalyst that many acts need to push themselves above the industry parapet. Unfortunately, it is not as simple as handing over a hastily written press release and a demo to a brand. They do not have time to wade through the possible merits of each act (which is where reliable agency help, experts in matching brand to band, come in). But what is interesting is that they are now being approached at all. Record executives have been hounded for decades by upcoming acts with a story to tell, all eager to gain their foothold on the industry ladder at any price. However, 10 years ago the idea that any of these bands would have sought out a partnership with a chocolate or fashion company would have been frowned upon. Now it is viewed as an opportunity, and not a small one at that.

The last few years have seen brand and band partnerships rapidly becoming more prolific, and we are not more than a few weeks into 2011 and the brand alignments are already racking up.

Gwen Stefani has struck an endorsement pact with L'Oreal, James Blunt is staging a private concept for JetBlue Airways as part of its Live From T5 series and Kimberly Walsh has become the face and legs of Puma, to name but a few.

What is noticeable is how, even though the year is just beginning, the benchmark for brand/music activity is already being set.

Three newsworthy pairings are indicative of the new role brands can play in music and how partnerships are evolving.

Evian, responsible for one of the most watched YouTube videos of the last couple of years with its music-led roller-



Gwen Stefani was recently named the international face of L'Oreal Paris

skating babies commercial, is embarking on a more immersive music alignment in 2011, building on its success by delivering creative music video content and a series of touring live events. This highlights how commercial and viral success needs to be viewed not as the final act, but as a springboard for a deeper musical relationship with consumers throughout the year.

Heineken this year will build on the model showcased by Faithless and Fiat's partnership last year by creating a collaborative partnership with its latest ad sync partner the Asteroid Galaxy Tour, helping finance the Dutch act's music video and positioning them centre-stage in its latest global commercial.

Finally, Aston Martin has just released a new high-production mini-movie web series which sees rapper and music producer Swizz Beatz creating music content, remixes, starring in the production and aiding the design of the luxury vehicle as the brand utilises its ambassador's creative talents beyond just music.

So how does an emerging act net a piece of this action? The primary advice to an act starting out is naturally to focus on what they do best, making innovative music that people want to listen to and that they want to play. However, the second most crucial element is understanding and utilising their audience.

The best advice to a band attempting to boost awareness with anyone in the branded entertainment chain is to understand how its music fits into the wider picture. Who is their audience? How old they are? What do they do? What do they like? Where do they shop and who do they influence? This is the key to leveraging brand interest – talking the brand language. Passion is the key, but it needs to be conveyed in a way that illustrates the collaborative benefits. Having a great recommendation from a friend of a friend at an obscure, yet oh-so-trendy music title is great, but it does not increase the artist's reach.

Brands talk a very different language from the music industry. Music industry veterans have historically relied on gut feelings and the passions of an elite few. Sometimes it works, sometimes it does not. For brands it is much more

empirical; numbers and audience carry more weight than suggesting your band is the next big thing.

In truth there is no short route to netting a sync in a prime-time TV commercial or placing your act centre-stage in the next big branded digital campaign. However, what is in an act's favour is the fact that brands are looking for more new, creative talent than ever before. Any brand with a big enough chequebook can net a high-profile music ambassador, but statistics increasingly see celebrity endorsement as ineffective (a recent *Ad Age* report suggested celebrity ads fared far worse than non-celebrity ads). What consumers ultimately want is an emotional connection and this is rooted firmly in the heart of a song itself and how it resonates with their own lives.

Will.i.am is a man who has in many ways perfected the brand/band hybrid. The Black Eyed Peas, referred to last year by one writer as "the most corporate band in America", have forged more brand alignments than most emerging acts have played pub gigs. Their success is built upon an understanding of the fact that their band is a brand in its own right and that its wide appeal has benefits they can leverage within the brand community.

The root cause of the new "brand mentality" – as will.i.am recently referred to it – is down to a dramatic change in how we perceive and interact with brands. He stated in a recent interview that the music business is now "less about selling a single than becoming the soundtrack to people's lives". In a socially connected world it has now become OK to "like" products and brands. This is the natural extension of personal endorsement that has grown from years of self-expression through the things we buy. Brands are a natural part of everyday life; we come into contact with hundreds in the first few hours of every day, and so do the fans of every band. Understanding how to leverage that fan interest is key to both brand and band in terms of developing a marketing proposition that is a win/win for both parties.



FRUKT Communications  
The leading music, entertainment and lifestyle marketing agency.  
For more information see  
<http://www.frukcomms.com>

Giles Fitzgerald is trends and insight editor at Fruk Communications. He also edits Fruk Source, a brand resource that offers insight into cultural trends surrounding music, film, fashion and the wider entertainment space

**RIGHT**  
Girls Aloud's Kimberly Walsh: the face and legs of Puma







**MusicWeek**

IN ASSOCIATION WITH

**ALL NIGHT LONG**  
PROMOTIONS

PRESENTS

# BREAKOUT

THE CREAM OF HOT NEW TALENT  
**TALENT + LUCK = SUCCESS**  
**TIMING**

MUSIC INDUSTRY BIBLE MUSIC WEEK IS BACKING THIS NEW MONTHLY NIGHT - EVERY SECOND WEDNESDAY IN THE MONTH AT CAMDEN'S PROUD GALLERIES - WHICH GIVES A PLATFORM TO NEW AND BREAKING ACTS IS ATTRACTING 6-800 PEOPLE SINCE ITS LAUNCH IN OCTOBER.

THE LIVE MUSIC NIGHT - WHICH AIMS TO SHOWCASE THE MOST EXCITING NEW ARTISTS TO BOTH INDUSTRY EXECUTIVES AND THE GIG-GOING PUBLIC UNDER ONE ROOF - SHOWBUZZ OR MOST INTERESTING ACTS LIKELY TO EMERGE IN THE NEXT 12 MONTHS; TOMORROW'S STARS TODAY. IT'S A CLUB NIGHT WHERE YOU ARE GUARANTEED TO RUB SHOULDERS WITH INDUSTRY AND MEDIA, AND CATCH SOMETHING VERY SPECIAL INDEED.

**NEXT EVENT:**  
**WEDS 9TH FEBRUARY: FROM 7.30PM - 2AM**

**TIMETABLE:**

- MORNING PARADE
- THE HEARTBREAKS
- ART VS SCIENCE
- YOUNG THE GIANT
- SAD DAY FOR PUPPETS

ALL NIGHT LONG  
DJS TIL 1.30AM

£4 B4 9.30PM (WITH FLYER) / £5 AFTER

FREE TO INDUSTRY BEFORE 9PM, FOR GUESTLIST  
E: [BREAKOUT@MUSICWEEK.COM](mailto:BREAKOUT@MUSICWEEK.COM)

[WWW.MUSICWEEK.COM/BREAKOUT](http://WWW.MUSICWEEK.COM/BREAKOUT)

PROUD GALLERIES  
STABLES MARKET, CAMDEN, NW1 8AH





# Entries now open for this years Music Week Awards at the ROUNDHOUSE

**MusicWeek 20  
Awards 11**

## JUDGED Industry Panel

(presentation at Music Week HQ required)

Artist Marketing Campaign of the Year  
Independent Artist Marketing Campaign of the Year  
Catalogue Marketing Campaign of the Year  
Music and Brand Partnership of the Year  
Music Sync of the Year  
Business-to-Business Digital Service of the Year  
Julie's Bicycle Green Business Award

## JUDGED (written submission only required)

Sales Team of the Year  
PR Campaign of the Year  
Promotions Team of the Year  
National Radio Station of the Year  
Regional Radio Station of the Year  
Distributor of the Year  
Independent Music Retailer of the Year  
Music Retail Brand of the Year  
Live Music Venue of the Year  
Live Promotion Team of the Year  
Consumer-Facing Digital Music Service of the Year  
Online Music Destination of the Year



Tuesday 24th May 2011

To enter and for more information visit  
[www.musicweekawards.com](http://www.musicweekawards.com) or contact  
Michelle Hacker at [michelle.hacker@ubm.com](mailto:michelle.hacker@ubm.com)  
or 020 7921 8364

Sponsors



Partners



To ensure you reach key industry decision makers within:

- ◆ A & R
- ◆ Publishing
- ◆ Artist Management
- ◆ Live Music Agents & Promoters

Contact Matt

[matt.bradbury@ubm.com](mailto:matt.bradbury@ubm.com)

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



# MW JOBS & SERVICES

musicconcierge.

Do you know your Oscar Peterson from your Chilly Gonzales?

Award-winning music consultancy, Music Concierge, is looking for a

PLAYLIST DESIGNER

To join our small but expanding creative team visit

[www.musicconcierge.co.uk/vacancies](http://www.musicconcierge.co.uk/vacancies)

**mediaDISC**  
WWW.MEDIADISC.CO.UK

ONLINE WATERMARKING DELIVERY SERVICE  
WATERMARKED AUDIO CDRS  
CDR & DVDR DUPLICATION  
SAMEDAY / 24HOUR TURNAROUND  
**0207 385 2299**

**mediadiso masters**  
DDPI / PMCD CREATION & COMPILATION  
DIGITAL TRANSFERS . AUDIO LEVELING  
EQ'ING - ISRC EMBEDDING - EDITS / SNIPPETS

THE **BOOTLEG**  
**BEATLES**

seek new

**JOHN LENNON**

Could you sing like him?

Do you play rhythm guitar

& basic keyboards?

Send an mp3/mp4, photo & CV to:

[auditions@bootlegbeatles.com](mailto:auditions@bootlegbeatles.com)

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

Music Industry Roles



Part of Target Media  
Communications Group

**White Label Productions**, an innovative design and production agency based in Central London with a wide range of clients in the entertainment business, is looking to fill the following roles:

- Product Manager/Label Manager
- Executive Assistant/Sales & PR Coordinator
- Multilingual Proofreader

For more details see

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

Closing date for applications is 3 February 2011

Portman  
MUSIC SERVICES

Royalty Accounting & Copyright Administration Services

Find out how outsourcing your royalty requirements can help your business

Please contact Maria Comiskey tel: 01962 732033

email: [maria@portmanmusicservices.net](mailto:maria@portmanmusicservices.net)

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

Contact: **Ajesh Visram, Music Week**  
**United Business Media,**  
3rd Floor, Ludgate House,  
245 Blackfriars Road, London SE1 9UY  
T: 020 7921 8365  
F: 020 7921 8339  
E: [ajesh@musicweek.com](mailto:ajesh@musicweek.com)

Rates per single column cm  
**Jobs: £40**  
**Business to Business & Courses: £21**  
**Notice Board: £18 (min. 4cm x 1 col)**  
**Spot colour: add 10%**  
**Full colour: add 20%**  
All rates subject to standard VAT

The latest jobs are also available online every Monday at [www.musicweek.com](http://www.musicweek.com)  
Booking deadline: Thursday 12pm for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

## If You Own or Control Exclusive Rights In Sound Recordings and/or Musical Compositions That Were Transmitted By XM Satellite Radio During the Time Period March 30, 2006 - December 6, 2010

Your Rights May Be Affected and You May Be Entitled To A Benefit

Notice of Class Action Settlement and Right to Opt Out

**Purpose:** This is intended to provide notice to members of a class action settlement in the action *In re XM Satellite Radio Copyright Litigation*, Master Docket No. 06-cv-3733 (LAK) (S.D.N.Y.) pending in the U.S. District Court for the Southern District of New York. If you are a member of one of the Settlement Classes, it advises you of your right to either participate in or exclude yourself from this class action.

**How Do I Know if I Am a Class Member?** The Settlement Classes include all persons or entities who own or control (in whole or in part) exclusive rights in at least one sound recording and/or musical composition transmitted by the XM Service at least one time during the time period March 30, 2006 through December 6, 2010.

You may review or obtain the formal Settlement Notice by going to [www.NotavXM.com](http://www.NotavXM.com). If you have not received the formal Settlement Notice by mail then you must register with the Settlement Administrator (The Garden City Group) in order to receive future communications, Notice and a Proof of Claim form. If you are a member of one of both Settlement Classes you must file a Proof of Claim in order to share in the settlement proceeds. The deadline to file a Proof of Claim form is June 20, 2011. You may register online at [www.NotavXM.com](http://www.NotavXM.com) or by downloading and mailing your completed Registration Form to the Settlement Administrator at the address below. You may also contact the Settlement Administrator by telephone at 1-877-398-1139.

**What Is This Lawsuit About?** Plaintiffs allege that XM, from on or about March 30, 2006 forward has, by virtue of its activities in connection with certain XM Recording Devices, infringed and violated Plaintiffs' and members of the Settlement Classes' rights under federal and New York law. XM denies these claims. The Court has not ruled on the merits of Plaintiffs' claims or the defenses asserted by XM. This Notice does not imply that the Court has found that XM violated the law. To resolve the claims against it, XM has agreed to pay a minimum of \$5,377,177 and has agreed to an injunction and other relief as set forth in the Settlement Agreement.

**AS IS SET FORTH IN THE SETTLEMENT NOTICE, IF YOU DO NOT TIMELY SUBMIT A WRITTEN NOTICE TO OPT OUT OF THE**

**SETTLEMENT, YOU WILL BE BOUND BY THE TERMS OF THE SETTLEMENT AGREEMENT. IF YOU CHOOSE TO EXCLUDE YOURSELF FROM THE SETTLEMENT, YOU WILL NOT BE ABLE TO SHARE IN THE SETTLEMENT PROCEEDS AND YOU WILL NOT BE BOUND BY ORDERS OF THE COURT.**

**What Steps Should I Take If I Want to Opt Out?** The Court will exclude you from the Sound Recording Settlement Class and/or the Musical Composition Settlement Class only if you make a written request for exclusion which must be postmarked and mailed to the address below by **no later than February 25, 2011**. You must supply the following information with your opt out notice: (1) your name, address, and phone number; (2) all trade names or business names and addresses that the Settlement Class Member has used, as well as any parents, subsidiaries or affiliates; (3) the name of the action *In re XM Satellite Radio Copyright Litigation*; and (4) a signed statement that "I/we hereby request that I/we be excluded from the Sound Recording/Musical Composition Settlement Class in *In re XM Satellite Radio Copyright Litigation*". Your request for exclusion must be mailed to:

In re XM Satellite Radio Copyright Litigation  
c/o The Garden City Group, Inc.  
P.O. Box 9708  
Dublin, OH 43017-5608

**A Fairness Hearing will be held on March 22, 2011 at 9:30 a.m. before the Honorable Lewis A. Kaplan at the Daniel Patrick Moynihan United States Courthouse, 500 Pearl Street, New York, New York, Courtroom 12D, to consider the fairness, reasonableness, and adequacy of the Settlement Agreement.**

**Do I Need to Hire My Own Lawyer?** You do not have to hire your own lawyer. But you can if you want to, and have that lawyer make an appearance on your behalf, at your own cost.

Again, for more information, go to the website [www.NotavXM.com](http://www.NotavXM.com) or call 1-877-398-1139.

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

1-877-398-1139



# Key releases

For full reviews, updated daily, visit [www.musicweek.com/reviews](http://www.musicweek.com/reviews)

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

## Out this week

### Singles

- **B.O.B** I'll Be In The Sky (Rebel Rock Ent/Atlantic/Grand Hustle)  
Previous single (chart peak): Magic (16)
- **Devin** feat. **Labrinth** Let It Go (4th & Broadway)  
Previous single: Runaway (15)
- **Enrique Iglesias** feat. **Ludacris & DJ Frank E** Tonight (I'm Lovin' You) (Interscope)  
Previous single: Heartbeat (8)
- **Jamiroquai** Lifeline (Mercury)  
Previous single: Blue Skies (did not chart)
- **Elton John & Leon Russell** When Love Is Dying (Mercury)  
Previous single: If It Wasn't for Bad (did not chart)
- **Nelly** feat. **Akon & T Pain** Move That Body (Island)  
Previous single: Just a Dream (8)
- **Port Isaac's Fisherman's Friends** No Hoppers, Jokers & Rogues (Island)  
Previous single: Farmer's Toast (did not chart)
- **Talay Riley** Sergeant Smash (Jive)  
Previous single: Humanoid (did not chart)
- **The Streets** Going Through Hell (679/Atlantic)  
Previous single: Heaven for the Weather (did not chart)
- **Sugarland** Stuck Like Glue (Decca)  
Debut single

### Albums

- **Boy George** Ordinary Alien - The Kinky Roland Files (Decode/MNZS)  
Previous album (first-week sales/total sales): U Can Never Be Straight (1,312/3,672)
- **Eva Cassidy** Simply Eva (Blix Street)  
Previous album: Somewhere (27,093/112,782)
- **Chapel Club** Palace (Polydor)  
Debut album
- **Chase & Status** No More Idols (Vertigo)  
Previous album: More Than A Lot (3,240/78,354)
- **Esben & The Witch** Violet Cries (Matador)  
Debut album



- **The Go! Team** Rolling Blackouts (Memphis Industries)

Previous album: Proof Of Youth (8,975/33,095)

“The Go! Team feelfood juggernaut returns for a third installment of Sesame Street-style melodies, block-party rapping and a wall of sound of brass'n'beats. But while these sonic staples sounded like a breath of fresh air when they first appeared in 2004, they now seem a little over-familiar. Thankfully the band seems wise to this and have made some subtle but effective changes - see Super Triangle's laid-back Moogs or Secretary Song's Saint Etienne-patented perfect pop style. Guests such as Best Coast's Bethany Cosentino and Inspector also add an extra dimension to the band's sound and serve to help the listener pause for breath before the next Ninja-led assault on the senses.”

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

- **Good Charlotte** Greatest Hits (Sony)  
Previous album: Good Morning Revival (17,225/67,271)
- **Aggro Santos** Aggro Santos.Com (Future)  
Debut album

- **Skepta** Doin' It Again (3 Beat/AATWBK)  
Previous album: Microphone Champion (1,663/8,663)

“The amount of British MCs getting signed to major labels these days is heartening. And few deserve it more than Skepta, a veteran responsible for underground classics such as Too Many Man. The good news here is that Skepta is in great form throughout, proving himself to be one of the more thoughtful and humorous UK MCs around. But, as often proves the case, the production is maddeningly inconsistent, with some truly horrible vocoder moments and nasty acoustic guitar thrown in, alongside some brilliant flashes. The shadow of N'Dubz (who feature here) is ever present and, while there's nothing wrong with that, it doesn't entirely fit Skepta. That said, when it all comes together, as on his brilliant remix of Diddy's Hello Good Morning, the result is astonishing - a truly British take on urban pop that is as fresh and innovative as you could want. And for that we should always be grateful.”

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

- **Regina Spektor** Live In London (Sire)  
Previous album: Far (7,148/40,805)

## Out next week

### Singles

- **Kerri Chandler & Christopher McCray** Heaven (Madhouse)
- **Chipmunk** feat. **Chris Brown** Champion (Jive)
- **The Duke Spirit** Kusama EP (Velo)
- **Loick Essien & N-Dubz** Stuttering (RCA)
- **Fenech-Soler** Demons (B-Unique)
- **Bryan Ferry** Alphaville (Virgin)
- **Grouplove** Grouplove (Canvasback/Atlantic)
- **I Blame Coco** Turn Your Back On Love (Island)
- **Jonathan Jeremiah** Happiness (Island)
- **Lethal B** feat. **Wiley, Kano, Ghettis, JME, Chipmunk, P Money & 2 Face** Pow 2011 (360)
- **Neon Trees** Animal (Mercury)
- **Our Mountain** Wooden Hearts (Dancing Daughters)
- **PJ Harvey** Words Maketh Murder (Island)
- **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)
- **Teddy Thompson** Looking For A Girl (Verve Forecast/UMTV)
- **Two Door Cinema Club** What You Know (Kitsune/Cooperative)
- **Visions Of Trees** Sometimes It Kills/No Flag (Moshi Moshi)
- **Wintersleep** Preservation/Trace Decay (One Four Seven)
- **Yuck** Holing Out (Pharmacy/Mercury)

### Albums

- **[Dweeb]** Feels Like Dynamite (Fierce!)&
- **Asian Dub Foundation** A History Of Now (Cooking 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)
- **Glee Cast** Glee - The Music - The Rocky Horror Show (Epic)
- **Brad Mehldau Trio** Live (Nonesuch)
- **Sea Of Bees** Song For The Ravens (Heavenly)
- **Sound Of Rum** Balance (Sunday Best)
- **The Streets** Computers & Blues (679/Atlantic)

- **Sugarland** The Incredible Machine (Decca)
- **Teddy Thompson** Bella (Verve Forecast/UMTV)
- **Versaemerge** Fixed At Zero (Fueled By Ramen/Atlantic)

## February 14

### Singles

- **Asa** Be My Man (Dramatic)
- **Corinne Bailey Rae** The Love EP (Virgin)
- **Sara Bareilles** King Of Anything (Columbia)
- **Christian TV** When She Turns 18 (Mercury)
- **Taio Cruz** feat. **Travie McCoy & Kylie Minogue** Higher (4th & Broadway)
- **Diagram Of The Heart** If I Were You (Deconstruction)
- **Duffy** Keeping My Baby (A&M)
- **Garo Emerald** A Night Like This (Dramatic)
- **Encore** Wind Up (Island)
- **Far East Movement** Rocketeer (Interscope)
- **Frankie & The Heartstrings** Hunger (Popsex/Wichita)
- **JLS** feat. **Tinie Tempah** Eyes Wide Shut (Epic)
- **Lady GaGa** Born This Way (Interscope)
- **Pete Lawrie** Fell Into The River (Island)
- **John Legend & The Roots** Shine (Godd Music/RCA)
- **Lil' Wayne** feat. **Corey Gunz** 6 Foot 7 Foot (Cash Money/Island)
- **Lykke Li** I Follow Rivers (LU/Atlantic)
- **Linkin Park** Burning In The Skies (Warner Brothers)
- **Men** Who Am I To Feel So Free (Columbia)
- **Pitbull** feat. **T-Pain** Hey Baby (Drop It To The Floor) (i)
- **Gruff Rhys** Hotel Shampoo (Turnstile)
- **Royal Republic** Tommy Gun (Roadrunner)
- **Sea Of Bees** Wizbot (Heavenly)
- **You Me At Six** feat. **Chiddy Bang** Rescue Me (Virgin)

### Albums

- **Bright Eyes** The People's Key (Polydor)
- **Gay For Johnny Depp** What Doesn't Kill You, Eventually Kills You (Shinebox)
- **Mike Marlin** Nearly Man (tbc)



- **Men** Talk About Body (Columbia)
- **Mogwai** Hardcore Will Never Die, But You Will (Rock Action)
- **PJ Harvey** Let England Shake (Island)

## February 21

### Singles

- **Lupe Fiasco** The Show Goes On (Atlantic)
- **Brandon Flowers** Jilted Lovers & Broken Hearts (Vertigo)
- **Ben Folds & Nick Hornby** Your Dogs + Claire's Ninth (Nonesuch)
- **Alexis Jordan** Good Girl (Starroc/Roc Nation/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)
- **Nicki Minaj** feat. **Drake** Moment 4 Life (Cash Money/Island)
- **Josh T Pearson** Country Dumb (Mauve)
- **Katy Perry** Peacock (Virgin)
- **Gil Scott-Heron** And **Jamie xx** I'll Take Care Of U (Young Turks)
- **The Script** If You Ever Come Back (Phonogenic)
- **Britney Spears** Hold It Against Me (Jive)
- **Duncan Townsend** Painted Like A Picture (Dramatic)
- **Kanye West** All Of The Lights (Roc-A-Fella/Def Jam)

### Albums

- **Sara Bareilles** Kaleidoscope Heart (Columbia)
  - **D.R.U.G.S.** D.R.U.G.S. (Deconstruction/Sire)
  - **Devildriver** Beast (Roadrunner)
  - **Far East Movement** Free Wired (Polydor)
  - **Frankie & The Heartstrings** Hunger (Popsex/Wichita)
  - **Glee Cast** Glee - The Music - Vol. 4 (Epic)
  - **The Low Anthem** Smart Flesh (Belle Union)
- Smart Flesh has already won warm praise from long-lead press including *Q*, *Mezz* and *Uncut*, while a video for lead single Ghost Woman Blues - filmed at the disused pasta factory where the majority of the album was also recorded - has been raising awareness online. The self-produced album is the follow-up to The Low Anthem's breakthrough set, Oh My God, Charlie Darwin.
- **Neon Trees** Animal (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

- **Brother** Darling Buds Of May (Geffen)
- **Cat's Eyes** Broken Glass EP (Polydor)
- **Cockbullkid** Hold On To Your Misery (Island/Moshi Moshi)
- **Edwyn Collins** feat. **The Drums** In Your Eyes (Heavenly)
- **Alesha Dixon** feat. **Jay Sean** Every Little Part Of Me (Asylum/Atlantic)
- **Elbow** Neat Little Rows (Polydor)
- **Hurts** Sunday (Major Label/RCA)
- **J Cole** Who Dat (RCA)
- **The Japanese Popstars** Song For Lisa (Virgin)
- **Jeremih** feat. **50 Cent** Down On Me (Def Jam)
- **Mona** Teenager (Island)
- **Morning Parade** A&F (Parlophone)
- **Noah & The Whale** L.I.F.E.G.O.E.S.O.N. (Mercury)
- **Katy Perry** E.T. (Virgin)
- **Plan B** Writing's On The Wall (679/Atlantic)

## THE PANEL

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



**ROBIN TURNER (HEAVENLY)**  
**King Croosote & Jon Hopkins: Diamond Mine (Domino)**

One-man musical cottage industry Kenny Anderson and electronics genius Jon Hopkins have teamed up to make a truly beautiful record. Warm as a campfire singalong, Scottish folk lullabies float over sparkling ambience to make the first essential release of 2011.



**CHRIS ROBERTS (UNCUT)**  
**Various: Woolly Jumpers (Wool Recordings)**

This maverick Montpellier label releases rarities from cult names and rising stars. On this first compilation Peter Broderick and Laetitia Sadler snuggle alongside Wolf People and Le Volume Courbe in a diverse set of melancholy and muscle. A winter warmer to turn shivers to beams.



**MISCHA PEARLMAN (KERRANG!)**  
**Gay For Johnny Depp: What Doesn't Kill You, Eventually Kills You (Shinebox Records)**

Boasting some of the best song titles you'll hear this or any year, Gay For Johnny Depp's latest album is as ferocious, confrontational, depraved and lascivious as anyone who's heard them - or seen their name - has come to expect. Brutal but brilliant.



**CHRIS WELLS (ECHOES)**  
**Corinne Bailey Rae: The Love EP (EMI)**

Between albums and a whole mass of tour dates, Leeds' most soulful songbird has been zipping in and out of studios to cut a handful of cover versions. The slowed-down, rebuilt *Is This Love* is gorgeously kitten-ish, but the real wow is a gospel take on Que Sera Sera, with John McCallum on co-lead vocals.



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

- **Lauren Pritchard** Stuck (Spilt Milk/Island)
- **Nathaniel Rateliff** Shroud (Decca/Rounder)
- **Scritti Politti** Day Late And A Dollar Short (Parlophone)
- **Sick Puppies** Maybe (Virgin)
- **Slash feat. Fergie** Beautiful Dangerous (Roadrunner)
- **Take That** Kidz (Polydor)
- **Twissman** Sumo (Zy)

### Albums

- **Marsha Ambrosius** Late Nights & Early Mornings (RCA)
- **Beady Eye** Different Gear, Still Speeding (Beady Eye)
- **Linkin Park** Burning In The Skies (Warner Brothers)
- **Lykke Li** Wounded Rhymes (LUAntiatic)
- **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)
- **Scritti Politti** Absolute – The Best Of (Parlophone)
- **Lucinda Williams** Blessed (Lost Highway)

### March 7

#### Singles

- **Black Eyed Peas** Just Can't Get Enough (Interscope)
- **James Blake** The Wilhelm Scream (Polydor)
- **Cloud Control** There's Nothing In The Water We Can't Fight (Infectious)
- **Emma's Imagination** Brighter Greener (Polydor/Future)
- **Good Charlotte** Last Night (Walt Disney/EMI)
- **Michael Jackson** Hollywood Tonight (Epic)
- **Jessie J feat. B.O.B** Price Tag (Island)
- **Maverick Sabre** Look What I Done (Mercury)
- **McFly** That's The Truth (Island/Super)
- **N-Dubz** Morning Star (A&W/Island)
- **The Naked & Famous** Young Blood (Polydor)
- **Parade** Louder (Asylum/Antiatic)

- **The Pierces** You'll Be Mine (Polydor)
- **REM** Uberlin (Warner Brothers)
- **Rival Schools** Writing It Out (Photo Finish/Antiatic)
- **Tinie Tempah feat. Ellie Goulding** Wonderman (Parlophone)
- **True Tiger feat. Professor Green** In The Air (Virgin)
- **The View** Grace (1965 Columbia)

### Albums



- **Elbow** Build A Rocket Boys (Polydor)
- **Marianne Faithfull** Horses and High Heels (Dramatico)
- **Lupe Fiasco** Lasers (Atlantic)
- **Avril Lavigne** Goodbye Lullaby (Columbia)
- **Noah & The Whale** Last Night On Earth (Mercury)
- **Patrizio** Patrizio (Warner Brothers)
- **REM** Collapse Into Now (Warner Brothers)
- **Nathaniel Rateliff** In Memory Of Loss (Decca/Rounder)
- **Rival Schools** Pedals (Photo Finish/Antiatic)
- **Joss Stone** Super Duper Hits (Virgin)
- **Kurt Vile** Smoke Ring For My Halo (Matador)

### March 14

#### Singles

- **Arcade Fire** City With No Children (Sonovox)
- **Eliza Doolittle** Mr Medicine (Parlophone)
- **Duffy** My Boy (A&M)
- **Grinderman** Palaces Of Montezuma (Mute)
- **Japanese Voyeurs** Get Hole (Polydor)

- **Plain White T's** 1, 2, 3, 4 (Island)
- **Shontelle** Perfect Nightmare (Island)
- **Spark Crave** (679) Warner Brothers)
- **Static Revenger** Like That (Mercury)
- **White Lies** Holy Ghost (Fiction)

### Albums

- **Michael Ball** Heroes (UMTV)
- **Camilla Kerslake** Moments (Future)
- **Naked & Famous** Passive Me, Aggressive You (Polydor)
- **Josh T Pearson** Last Of The Country Gentlemen (Mute)
- **Pet Shop Boys** The Most Incredible Thing (Parlophone)
- **The Pierces** You And I (Polydor)
- **Rise Against** Endgame (Polydor)
- **Thousands** The Sound Of Everything (Bella Union)
- **The View** The Best Lasts Forever (1965 Columbia)

### March 21

#### Singles

- **Chris Brown** Yeah X3 (Ive)
- **Cheryl Cole feat. Dizzee Rascal** Everyone (Polydor)
- **Dionne Bromfield feat. Diggy Simmons** Yeah Right (Island)
- **Alice Gold** Runaway Love (Fiction)
- **Kassidy** I Don't Know (Vertigo)
- **Mohombi feat. Akon** Dirty Situation (Island)
- **Panic! At The Disco** The Ballad Of Mona Lisa (Decadance/Fueled By Ramen)
- **Mike Posner** Please Don't Go (I)
- **The Sound Of Arrows** Nova (Geffen)
- **Taylor Swift** Back To December (Mercury)
- **White Lies** Strangers (Fiction)

### Albums

- **Cage The Elephant** Thank You, Happy Birthday (Relentless/Virgin)
  - **Elysium III** Rock Diva (Island)
  - **Green Day** Awesome As F\*\*k (Reprise)
- Green Day recorded every show on their recent 21st Century Breakdown world tour and this CD/DVD package captures the band's most explosive performances from the run of dates. The tracklisting

includes one performance from the Wembley, Manchester and Glasgow shows apiece, as well as songs captured at venues in Dublin, Japan and beyond. The DVD element boasts 16 tracks filmed in Tokyo, while a deluxe DMD album will also be available with two additional tracks, Letterbomb and Christie Road.

- **Jonathan Jeremiah** A Solitary Man (Island)
- **Kassidy** Hope Street (Vertigo)
- **Ronan Keating** tbc (Polydor)
- **Bob Marley** Live Forever (Island)
- **Joshua Radin** The Rock & The Tide (14th Floor)
- **Nicole Scherzinger** tbc (Interscope)
- **Shaheen** When I Come Of Age (Island)
- **Rod Stewart** The Best Of...The Great American Songbook (Spectrum)
- **The Vaccines** What Did You Expect From The Vaccines? (Columbia)

### March 28

#### Albums



- **Katy B** On A Mission (Rinse/Columbia)
- Katy B's debut album comes armed with hits including last year's Bengel-produced smash *Katy On A Mission*, which occupied the UK Top 10 for six weeks and has racked up more than 10m YouTube plays since its release. Also included is current Top 10 hit *Lights On*, featuring Ms Dynamite. Katy supports Tinie Tempah on his UK tour throughout February before heading out on her own headline tour in April/May.

- **Jennifer Hudson** I Remember Me (RCA)
- **Human League** (redo) (Wall Of Sound)

“A new album from The Human League seems to have been so long in the offing

that the band have drifted in and out of fashion several times while we awaited its release. Not that there is ever really a bad time for a new album from The Human League, it's just a shame to see an act once described by David Bowie as the future of pop music sound slightly out of date. The problem, of course, lies not entirely with the League: everybody is doing electronic pop these days, from Rihanna to David Lynch and the competition has upped the ante considerably. Compared to the best Chris Aloud records or, say, Fianna's thrilling *Only Girls (In The World)*, (redo) doesn't quite cut the mustard. The result is much like a latter-period Fcg Shop Boys album: it feels great to have the band still around and sounding recognisably themselves but you probably won't return to it too often.”

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

- **The Japanese Popstars** Control Your Allegiance (Virgin)
- **Jessie J** Who You Are (Island)
- **Sara Kempe** Let Me Fly (Virgin)
- **The Maine** Black & White (Warner Music)
- **Panic! At The Disco** Vices & Virtues (Decadance/Fueled By Ramen)
- **Sum 41** Screaming Bloody Murder (Mercury)

### April 4 and beyond

#### Albums

- **Bibio** Mind Bokeh (Warp) (4/4)
  - **Cat's Eyes** Cat's Eyes (Polydor) (2/4)
- Cat's Eyes is a new project formed by Canadian classical multi-instrumentalist Rachel Zeffira and Fani Badwan from The Horrors and brings together the two artists' musical world together in a strangely cohesive melting pot. Polydor begins the campaign with a free download and the Broken Glass EP, released on February 28 as two seven-inch singles including photography from Chris Cunningham.
- **Glasvegas** Euphoric/Heartbreak (Columbia) (4/4)
  - **Gorillaz** The Fall (Parlophone) (1/4)
  - **The Hoosiers** Bumpy Ride (Absolute) (18/4)
  - **Emily Osment** Fight Or Flight (Virgin) (4/4)
  - **Sick Puppies** Tripolar (Virgin) (4/4)
  - **The Wombats** Proudly Present... This Modern Glitch (14th Floor) (1/4)
  - **Jamie Woon** Mirrorwriting (Candent Songs) (4/4)

## SINGLE OF THE WEEK

**B.O.B** I'll Be In The Sky (Rebel Rock Ent/Antiatic/Grand Hustle)



It has been a highly successful 12 months for US star B.O.B. Fuelled largely by the success of his debut single and international smash *Nothin' On You* – featuring Bruno Mars – subsequent releases have rapidly elevated his profile. He begins the new year with *I'll Be In The Sky*, another big commercial prospect. Bright, summery pop boasting a huge hook, Bobby Simmons Jr's self-written and produced fourth UK single possesses a funky swagger reminiscent of Outkast at their pomp. It already has strong radio support behind it – it is B-listed at Radio 1, and is picking up specialist play at iXtra with more airplay attention certain to follow.

## ALBUM OF THE WEEK

**Chase & Status** No More Idols (Mercury)



Chase & Status's major-label debut is the sound of a duo confirming their elevation from underground favourites to big-selling commercial mainstays. A-list guest spots from acts such as Plan B, Cee-Lo Green, Dizzee Rascal, White Lies and labelmate Maverick Sabre underpin the exciting sonic backdrops upon which the pair made their names. The mid-tempo Clare Maguire collaboration apart, this is a high-energy brew with international ambition. The duo played an exclusive show for MTV at London's Koko last week and they embark on a nine-date UK tour in March. *No More Idols* is available as a digital download, standard CD, deluxe CD/DVD and vinyl.



# Key releases

## Beady Eye: different band, still selling



**WHILE PJ HARVEY'S** *Let England Shake* and Matt Cardle's upcoming debut hold steady atop the pre-release charts at Amazon and HMV, Play's punters prefer Beady Eye's introductory album *Different Gear*, *Still Speeding*.

On the face of it, Beady Eye's popularity – the album is also number two at HMV and number three at Amazon, making it the most popular pre-release title at our panel

of retailers – is surprising. The band's debut single *Bring The Light* peaked at number 61 last autumn, after being released on seven-inch vinyl and as a download, while follow-up *Four Letter Word* reached number 114 in January on vinyl sales alone. Third single *The Roller* is on schedule for a Top 40 debut at the time of writing.

Not far behind Beady Eye in the ratings, Elbow's fifth album *Build A*

*Rocket, Boys!* is number two at Amazon and Play and number three at HMV. It is the follow-up to *The Seldom Seen Kid*, their most successful album yet, which reached number five and has sold more than 800,000 copies to date.

Chipmunk's last single *Flying High* never made it into Shazam's list of Top 20 pre-release songs tagged for identification but new single *Champion* is a return to form with

bad boy Chris Brown providing the vocal sweetening, and the track climbs 2-1 on the Shazam chart this week.

The sad premature death of Trish Keenan resulted in a mass influx of tracks by her band *Broadcast* into Last.fm's Hype chart. They occupy 14 of the Top 20 places, though Britney Spears tops the list with *Hold It Against Me*.

Alan Jones

### Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	EMINEM	1905	27
2	SOULJA BOY TELL 'EM	1562	122
3	LADY GAGA	1284	103
4	RIHANNA	976	-50
5	DEMI LOVATO	904	46
6	GORILLAZ	882	464
7	TOKIO HOTEL	789	175
8	DRAKE	740	-12
9	KE\$HA	723	95
10	JASMINE V	639	4
11	LIL WAYNE	615	50
12	BLACK EYED PEAS	489	19
13	TAYLOR SWIFT	419	-10
14	TREY SONGZ	416	31
15	MICHAEL JACKSON	405	50
16	MIRANDA COSGROVE	358	-10.8
17	ALICIA KEYS	331	188
18	50 CENT	315	87
19	T.I.	310	42
20	THE LONEY ISLAND	305	-131

musicmetric

### Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	BEADY EYE	<i>Different Gear...</i>	Beady Eye
2	ELBOW	<i>Build A Rocket Boys!</i>	Fiction
3	JULIE FOWLIS	<i>Cuilidh Spìt &amp; Polish</i>	
4	CLARE MAGUIRE	<i>Light After Dark</i>	Polydor
5	GLEE CAST	<i>Glee - The Music - Vol. 4</i>	Epic
6	AVRIL LAVIGNE	<i>Goodbye Lullaby</i>	Columbia
7	THE STREETS	<i>Computers &amp; Blues</i>	679/Atlantic
8	LADY GAGA	<i>Born This Way</i>	Interscope
9	JAMES BLAKE	<i>James Blake</i>	Atlas/A&M
10	DEVILDRIVER	<i>Beast (special)</i>	Roadrunner
11	PJ HARVEY	<i>Let England Shake</i>	Island
12	VACONES	<i>What Did You Expect...</i>	Columbia
13	TIFFANY PAGE	<i>Walk Away Slow</i>	Mercury
14	NOAH & THE WHALE	<i>Last Night...</i>	Mercury
15	VARIOUS	<i>Music To Watch Girls By</i>	Sony
16	R.E.M.	<i>Collapse Into Now</i>	Warner Brothers
17	OTEP	<i>The Ascension</i>	Eone
18	MOGWAI	<i>Hardcore Will Never...</i>	Rock Action
19	DR. DRE	<i>Detox</i>	Interscope
20	ROB ZOMBIE	<i>154</i>	Roadrunner

PLAY.COM

### Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	PJ HARVEY	<i>Let England Shake</i>	Island
2	ELBOW	<i>Build A Rocket Boys!</i>	Fiction
3	BEADY EYE	<i>Different Gear...</i>	Beady Eye
4	JAMES BLAKE	<i>James Blake</i>	Atlas/A&M
5	GLEE CAST	<i>Glee - The Music - Vol. 4</i>	Epic
6	THE SECRET SISTERS	<i>The Secret Sisters</i>	Decca
7	MOGWAI	<i>Hardcore Will Never...</i>	Rock Action
8	VARIOUS	<i>The Art Of The 12"</i>	Salvo
9	CLAUDIA BRUCKEN	<i>Combined</i>	Salvo
10	R.E.M.	<i>Collapse Into Now</i>	Warner Brothers
11	FGTH	<i>Liverpool</i>	Salvo
12	JESSIE J	<i>Who You Are</i>	Island
13	TEDDY THOMPSON	<i>Bela</i>	Verve Forecast/UMV
14	AVRIL LAVIGNE	<i>Goodbye Lullaby</i>	Columbia
15	THE STREETS	<i>Computers &amp; Blues</i>	679/Atlantic
16	DRIVE-BY TRUCKERS	<i>Go-Go Boots</i>	PIAS
17	VIA	<i>Golden Age Of US Rock 'N' Roll</i>	Ace
18	LADY GAGA	<i>Born This Way</i>	Interscope
19	GREGG ALLMAN	<i>Low Country Blues</i>	Decca
20	MURRAY GOLD	<i>Dr Who Xmas Carol</i>	Siva Screen

amazon.co.uk

### Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	MATT CARDLE	<i>tbc</i>	Syco
2	BEADY EYE	<i>Different Gear...</i>	Beady Eye
3	ELBOW	<i>Build A Rocket Boys!</i>	Fiction
4	JAMES BLAKE	<i>James Blake</i>	Atlas/A&M
5	LADY GAGA	<i>Born This Way</i>	Interscope
6	JESSIE J	<i>Who You Are</i>	Island
7	BRITNEY SPEARS	<i>tbc</i>	J
8	THE BOXER REBELLION	<i>Cold Still</i>	Absentee
9	RISE AGAINST	<i>Endgame</i>	Ceffen
10	THE WOMBATS	<i>His Modern Glitch</i>	4th Floor
11	AVRIL LAVIGNE	<i>Goodbye Lullaby</i>	Columbia
12	PJ HARVEY	<i>Let England Shake</i>	Island
13	THE STREETS	<i>Computers &amp; Blues</i>	679/Atlantic
14	R.E.M.	<i>Collapse Into Now</i>	Warner Brothers
15	VACONES	<i>What Did You Expect ...</i>	Columbia
16	GLASVEGAS	<i>Euphoric/Heartbreak</i>	Columbia
17	THIRTEEN SENSES	<i>Crystal Sounds</i>	PIAS
18	HUMAN LEAGUE	<i>Credo</i>	Wall Of Sound
19	DEVILDRIVER	<i>Beast</i>	Roadrunner
20	THE STROKES	<i>Angles</i>	Rough Trade

hmv.com

### Top 20 Last.fm Hype chart

Pos	ARTIST	TITLE	Label
1	BRITNEY SPEARS	<i>Hold It Against Me</i>	Jive
2	TINIE TEMPAH	<i>Written In...</i>	Parlophone
3	PINK	<i>Please Don't Leave Me</i>	LaFace
4	BROADCAST	<i>Where Youth And...</i>	Warp
5	BROADCAST	<i>Small Song IV</i>	Warp
6	ROXETTE	<i>She's Got Nothing On...</i>	EMI
7	BROADCAST	<i>One Hour Empire</i>	Warp
8	BROADCAST	<i>Still Feels Like Tears</i>	Warp
9	BROADCAST	<i>Hawk</i>	Warp
10	FLO-RIDA	<i>Elevator</i>	Atlantic
11	DEVILDRIVER	<i>Dead To Rights</i>	Roadrunner
12	BROADCAST	<i>Winter Now</i>	Warp
13	BROADCAST	<i>Unchanging Window</i>	Warp
14	BROADCAST	<i>Chord Simple</i>	Warp
15	BROADCAST	<i>Illumination</i>	Warp
16	BROADCAST	<i>Oh How I Miss You</i>	Warp
17	BROADCAST	<i>The Little Bell</i>	Warp
18	BROADCAST	<i>Dead The Long Year</i>	Warp
19	BROADCAST	<i>Poem Of Dead Song</i>	Warp
20	BROADCAST	<i>Long Was The Year</i>	Warp

last.fm

## CATALOGUE REVIEWS

### FRANKIE GOES TO HOLLYWOOD

Liverpool (ZTT/Salvo SAIV0MDC19)

Following up their huge debut *liverpool* Welcome To The Pleasuredome must have been a

daunting prospect for Frankie Goes To Hollywood and producer Trevor Horn. And when *liverpool* arrived two years later, it was critically panned, modestly successful and marked the end of the road for the band. Now expanded from its original 45-minute incarnation to a deluxe 2CD edition with a playing time more than three times that, it seems, on reflection, to have been harshly treated. The album's original eight songs are direct and concise, with the singles *Rage Hard* and *Warriors (Of The Wasteland)* in particular being tremendously evocative of their time and packing a mighty punch.

### VARIOUS

1960 British Hit Parade: Britain's Greatest Hits Volume 9 Part One: January-July (Fantastic Voyage FVSD 090)/Part Two: July-December (FVSD 091)



Fantastic Voyage has put together a definitive package of 1960s hits – just as it did for 1952-1959. And it really is definitive – each and every one of the 355 songs to debut on the *Record Retailer (Music Week)*, *NME*, *Record Mirror* and *Melody Maker* charts that year has been included. Issued in two 6CD parts, the hits are packaged in slim cardboard sleeves housed in longboxes, each of which also include 76-page annotations from DJ and record producer Stuart Colman. Priced to sell at around £15 they are necessarily as eclectic as the charts, with novelty acts such as Charlie Drake rubbing shoulders with legends including Sam Cooke.

### KIKI DEE

I'm Kiki Dee: The Fontana Years 1963-1968 (RPM RETRO 886)



Why Kiki Dee did not have a hit in the UK until she signed for Elton John's Rocket label in 1973 is something of a mystery. She signed to Motown in 1970 but prior to that she spent several years at Fontana, collaborating with the likes of Les Reed, Mike Vickers and Arthur Greenslade to produce a wealth of worthwhile material. Long since deleted, those recordings are available on CD for the first time, along with some BBC sessions making their commercial debut. With quantity (32 songs on a single CD) and quality both much in evidence, this is a thoroughly worthy release that should leave no-one in any doubt that Kiki Dee was one of the best 'Brit girl' singers of the Sixties.

### VARIOUS

Disco Discharge: Mondo Disco (Harmless HURTCO 105)/Disco Discharge: Disco Fever USA (HURTCO 106)/Disco Discharge: Euro Beats (HURTCO 107)/Disco Discharge: Cruising The Beats (HURTCO 108)



Disco Discharge's winning formula has not changed here: dynamic 2CD sets stuffed with full-length disco mixes, each with a slightly different twist. *Mondo Disco* is inclusive and global; *Disco Fever USA* mines American disco; *Cruising The Beats* corrals Italo Disco and other continental variants. Each of these albums throws up some obscure gems such as *Body To Body* by Gepy & Gepy and Noel's *Dancing Is Dangerous*, written and produced by Sparks' Mael brothers, all of which serve to enhance the reputation of this series. Alan Jones

## CATALOGUE ALBUMS TOP 20



This	Last	Artist	Title / Label / Distributor
1	1	ADELE	<i>19</i> / XL (PIAS)
2	2	LADY GAGA	<i>The Fame</i> / Interscope (ARV)
3	3	KINGS OF LEON	<i>Only By The Night</i> / Hand Me Down (ARV)
4	4	RIHANNA	<i>Good Girl Gone Bad</i> / Def Jam (ARV)
5	5	THE SCRIPT	<i>The Script</i> / Phonogenic (ARV)
6	6	KATY PERRY	<i>One Of The Boys</i> / Virgin (E)
7	12	AMY MACDONALD	<i>This Is The Life</i> / Vertigo (ARV)
8	10	PINK FLOYD	<i>The Dark Side Of The Moon</i> / EMI (E)
9	RE	BRUCE SPRINGSTEEN	<i>The Promise</i> / Columbia (ARV)
10	7	BEYONCÉ	<i>I Am... Sasha Fierce</i> / Columbia (ARV)
11	9	PINK	<i>Funhouse</i> / LaFace (ARV)
12	11	DUFFY	<i>Rockferry</i> / A&M (ARV)
13	8	MICHAEL BUBLE	<i>Call Me Irresponsible</i> / Reprise/13 (CIN)
14	RE	ELBOW	<i>The Seldom Seen Kid</i> / Fiction (ARV)
15	NEW	WHITE LIES	<i>To Lose My Life</i> / Fiction (ARV)
16	16	MUSE	<i>Black Holes &amp; Revelations</i> / Helium 3/Warner Bros (CIN)
17	15	ROBERT PLANT & ALISON KRAUSS	<i>Raising Sand</i> / Decca/Rounder (ARV)
18	17	PARAMORE	<i>Riot</i> / Fueled By Ramen/Atlantic (CIN)
19	RE	LINKIN PARK	<i>Hybrid Theory</i> / Warner Brothers (CIN)
20	14	THE KILLERS	<i>Hot Fuss</i> / Vertigo (ARV)

Official Charts Company 2011



# Charts clubs

## Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	1	4	BOB SINCLAR FEAT. SEAN PAUL	Tik Tok	AATW
2	5	4	ARMIN VAN BUUREN VS SOPHIE ELLIS-BEXTOR	Not Giving Up On Love	AATW
3	1	4	ROGER SANCHEZ & FAR EAST MOVEMENT FEAT. KANOBBOY	2gether	MoS
4	8	4	COCKBULLKID	Hold On To Your Misery	Island/Moshi Moshi
5	12	4	KATY PERRY	E.T.	Virgin
6	20	3	RUBY GOE FEAT. POET NAME LIFE	Beat Breaking Boy	Goe
7	16	2	KE\$HA	We R Who We R	RCA
8	6	4	ALEXIS JORDAN	Good Girl	StarRoc/RocNation/Columbia
9	14	4	KLAAS & BODYBANGERS	Freak / Scream And Shout	
10	13	3	HER MAJESTY & THE WOLVES	Stars In Your Eyes	Chime
11	23	2	TIESTO V DIPLO FEAT. BUSTA RHYMES	C'mon	Wall Of Sound
12	22	3	VARIOUS	Matt Waterhouse Represents - 2011 Sampler EP	White Label
13	24	4	S6 BOY FEAT. KAZZ KUMAR	The Love Song	Angrygirl Happyboy4 Pley
14	15	3	LOICK ESSIEN & N-DUBZ	Stuttering	RCA
15	17	4	LEXVAZ	Green (EP): Versus/Up & Down/Forests	White Label
16	9	8	ERIC PRYDZ	Niton (The Reason)	Datz/MoS
17	11	6	YASMIN	On My Own	MoS
18	10	5	LAIDBACK LUKE FEAT. JONATHAN MENDELSON	Timebomb	New State
19	3	6	WYNTER GORDON	Dirty Talk	Atlantic
20	39	2	PATRICK HAGENAAR FEAT. JON JUNIOR	We Feel The Same	Houseworks
21	4	5	TOM NOVY & LIMA	Now Or Never 2011	Kosmo
22	2	4	SKEPTA VS N-DUBZ	So Alive	3 Beat Blue/AATW
23	NEW		INNA	10 Minutes	3 Beat
24	31	2	DAMIEN S FEAT. LEE THOMAS	Long Lost Summer Love	Loverush Digital
25	34	2	OBSESSIV FEAT. SOPHIA MAY	I Will Never Give You Up	Digit Love
26	NEW		CHROMEO FEAT. ELIY JACKSON	Hot Mess	Run
27	NEW		SLASH FEAT. FERGIE	Beautiful Dangerous	Roadrunner
28	18	7	DAVID GUETTA FEAT. RIHANNA	Who's That Chick?	Positive/Virgin
29	30	2	ORANGE HILL PRODS FEAT. CHIND & RITCHIE DAN	Dan Man	ElectrochrylM
30	19	4	VARIOUS	Loverush Digital Winter Sampler 2011	Loverush Digital
31	27	3	SCOTT & LEON	You Used To Hold Me 2011	S&L Recordings
32	28	2	JES	Awaken	Magik Muzik
33	NEW		BIG BASS	Everybody Noze	G3
34	NEW		FIO	Like An Angel	Loverush/Hero
35	25	6	CHASE & STATUS FEAT. LIAM BAILEY	Blind Faith	Vertigo
36	29	12	MARTIN SOIVEIG FEAT. DRAGONETTE	Hello	3 Beat/AATW
37	33	3	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE	Higher	4th & Broadway
38	26	7	USHER	More	LaFace
39	38	9	WRETCH 32 FEAT. L	Traktor	MoS/Levels Recordings
40	37	2	MILK & SUGAR	Hey (Nah Nah Nah)	MoS

## Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	3	3	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE	Higher	4th & Broadway
2	9	2	KATY PERRY	E.T.	Virgin
3	8	3	BOB SINCLAR FEAT. SEAN PAUL	Tik Tok	AATW
4	7	3	YASMIN	On My Own	MoS
5	17	3	TINCHY STRYDER FEAT. MELANIE FIONA	Let It Rain	4th & Broadway
6	20	2	JLS FEAT. TINIE TEMPAH	Eyes Wide Shut	Epic
7	21	2	BRITNEY SPEARS	Hold It Against Me	Jive
8	NEW		KE\$HA	We R Who We R	RCA
9	16	3	LOICK ESSIEN & N-DUBZ	Stuttering	RCA
10	12	2	HER MAJESTY & THE WOLVES	Stars In Your Eyes	Chime
11	1	3	ROGER SANCHEZ & FAR EAST MOVEMENT FEAT. KANOBBOY	2gether	MoS
12	22	2	RUBY GOE FEAT. POET NAME LIFE	Beat Breaking Boy	Goe
13	24	3	CLK	No Matter What	AATW
14	2	5	WYNTER GORDON	Dirty Talk	Atlantic
15	5	4	RIHANNA FEAT. DRAKE	What's My Name?	Def Jam
16	NEW		TIESTO V DIPLO FEAT. BUSTA RHYMES	C'mon	Wall Of Sound
17	NEW		KYLIAN MASH FEAT. AKON	Club Certified	AATW
18	26	3	S6 BOY FEAT. KAZZ KUMAR	The Love Song	Angrygirl Happyboy4 Pley
19	30	2	HURTS	Sunday	Major label/RCA
20	11	4	ALEXIS JORDAN	Good Girl	StarRoc/RocNation/Columbia
21	28	4	STACEY JACKSON	I Am A Woman	3Big
22	15	6	DAVID GUETTA FEAT. RIHANNA	Who's That Chick?	Positive/Virgin
23	23	4	ARMIN VAN BUUREN VS SOPHIE ELLIS-BEXTOR	Not Giving Up On Love	AATW
24	NEW		DIDDY & DIRTY MONEY FEAT. SKYLAR GREY	Coming Home	Be'd Boy/Interscope
25	NEW		TWISSMAN FEAT. GINNY B	Sumo	Zy
26	NEW		PIXIE LOTT	Can't Make This Over	Mercury
27	4	4	SKEPTA VS N-DUBZ	So Alive	3 Beat Blue/AATW
28	NEW		KATE ALEXA	Infatuation	White Label
29	18	6	USHER	More	LaFace
30	29	7	JODIE AYSHA	I Am A Pözzaz (Zer Zer Zer)	IJA

# Club classic keeps Sinclar and sidekick ticking over



As easily identifiable as it is annoying, the riff from 2 Unlimited's 1993 chart-topper No Limits has been pressed into service and rendered less bothersome as the sample that prods Tik Tok by French veteran **Bob Sinclar**. Further submerged beneath a rap from Sean Paul, the track is available in a host of mixes and takes top billing on the new Upfront chart - familiar territory for Sinclar, who first led the list in 2000 with I Feel For You. Tik Tok is something of a comeback for him, however - he has not been on the chart even as a mixer since June 2009, when single La La Song peaked at three, and last topped the chart in 2008, with What A Wonderful World.

**Katy Perry's** pursuit of a fourth straight number one on the

Commercial Pop chart has, at least temporarily, been stymied - her latest, E.T., is bested by **Taio Cruz and Kylie Minogue**, whose Higher takes over at the chart apex. Its 3-1 leap brings Minogue her fourth number one on the chart since last June. Mixes of Higher were provided by 7th Heaven and Club Junkies. Both mix teams were responsible for two other Top 10 climbers: Let It Rain by Tinchy Stryder feat. Melanie Fiona (17-5) and Eyes Wide Shut by JLS feat. Tinie Tempah (20-6).

Under increasing pressure from **Loick Essien**, whose Stuttering rises 4-2 while increasing its support for the seventh week in a row, What's My Name is number one for the fourth straight week for Rihanna feat. Drake on the Urban chart.



Appropriately named: Higher climbs two to lead the Commercial Pop chart



Temporary stutter: Loick Essien falls just short of dislodging Rihanna from the top of the Urban chart

## Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	6	RIHANNA FEAT. DRAKE	What's My Name?	Def Jam
2	4	4	LOICK ESSIEN & N-DUBZ	Stuttering	RCA
3	3	7	USHER	More	LaFace
4	2	10	WILLOW SMITH	Whip My Hair	Columbia/Roc Nation
5	7	9	WRETCH 32 FEAT. L	Traktor	MoS/Levels Recordings
6	8	8	KATY B FEAT. MS DYNAMITE	Lights On	Columbia/Roc Nation
7	14	4	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY	Coming Home	Be'd Boy/Interscope
8	6	6	TINIE TEMPAH FEAT. KELLY ROWLAND	Invincible	Pericophone
9	5	3	RETROSPEXX FEAT. J2K, SKIBADEE & LEE JOHN	R.A.V.E.R. / White Label	
10	9	12	BLACK EYED PEAS	The Time (Dirty Bit)	Interscope
11	13	10	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6	Interscope/Cherrytree
12	24	2	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE	Higher	4th & Broadway
13	15	7	FLO-RIDA	Turn Around (5,4,3,2,1)	Atlantic
14	11	16	GYPTIAN	Hold You	MoS/Levels Recordings
15	12	7	TALAY RILEY	Sargeant Smash	Jive
16	18	3	TOM GLIDE & THE LUV ALL STARS	Luv Is Coming Up	Exp: nation
17	10	3	SKEPTA VS N-DUBZ	So Alive	3 Beat Blue/AATW
18	NEW		YETUNDE	Mr GQ	Greengarden
19	27	2	NATHAN WATSON	Reach Out (You've Got A Friend)	Streetberry Mccn
20	16	7	FE-NIX	Red Light	Genetic
21	19	5	EDEI	Loved	Almz
22	NEW		PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor)	J
23	17	4	DAVID GUETTA FEAT. RIHANNA	Who's That Chick?	Positive/Virgin
24	NEW		JLS FEAT. TINIE TEMPAH	Eyes Wide Shut	Epic
25	NEW		TINCHY STRYDER FEAT. MELANIE FIONA	Let It Rain	4th & Broadway
26	22	11	JAY SEAN FEAT. NICKI MINAJ	2012 (It Ain't The End)	Island
27	21	16	WILL.I.AM FEAT. NICKI MINAJ	Check It Out	Interscope
28	23	14	RIHANNA	Only Girl (In The World)	Def Jam
29	20	7	N-DUBZ	Girls	AATW/Island
30	NEW		ENCORE	Wind Up	Island

## Cool Cuts Top 20

Pos	ARTIST	Title
1	TIESTO V DIPLO FEAT. BUSTA RHYMES	C'mon
2	MODESTEP	Feel Good
3	CHROMEO & ELIY JACKSON	Hot Mess
4	MAGNETIC MAN	Getting Nowhere
5	INNA	10 Minutes
6	NADIA ALI VS. AVICII	Rapture 2011
7	MOOGMONKEY	Just Can't Stop
8	DANNY BYRD	Tonight
9	ALEX METRIC/STEVE ANGELLO	Open Your Eyes
10	PROFESSOR GREEN. FEAT. MAVERICK SABRE	Jungle
11	BLAME/JOCELYN BROWN	Set Me Free
12	X-PRESS 2	Get On You
13	SHARAM/ANOUSHEH KHALILI	Fun
14	THERESE	Drop It Like It's Hot
15	ERICK MORILLO & EDDIE THONEICK	Live Your Life
16	JAPANESE POPSTARS	Song For Lisa
17	SHARAM JAY FEAT. TOMMIE SUNSHINE	The Things
18	CICADA	Fast Cars
19	FREAKS & 012	Conscious...
20	MISK	Who Is Misk EP



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



## No majors allowed to Adele's 21 party

A WEEK AGO, BRUNO MARS was keeping female solo artists with mononyms off the top of the singles (Adele) and albums (Rihanna) charts but this week the tables are turned and he is dethroned by Ke\$ha on the singles list and Adele on the albums list.

Although introductory single, Rolling In The Deep, failed to unseat Mars from the singles summit last week, Adele's second album 21 easily displaces his Doo-Wops & Hooligans set at the album apex. 21 sold 208,090 copies last week; her first album 19 sold 73,341 copies when it debuted at number one three years ago next week.

Rolling In The Deep racked up the second highest January sale of the 21st century, trailing only the 363,735 copies that the Arctic Monkeys' debut album Whatever People Say I Am That's What I'm Not sold when it debuted at number one exactly five years ago. It also surpassed first-week sales of any 2010 album, apart from Take That's Progress.

21 is the first album not issued by one of the four majors (Universal, Sony, Warner Music and EMI) to reach number one since the Arctic Monkeys' third album Humbug in September 2009. Amazon sold 21 digitally last week for £3.99, helping it to shift 76,447 downloads, the second highest such sale of any album in any week, trailing only the 79,807 copies that Take That's Progress sold digitally

11 weeks ago. At 36.74%, it is the third highest percentage digital sale for a number one album, behind Glee - The Music: Season One - Volume 1 (23,759 digital out of 62,451 sales [38.04%], week 7, 2010) and The Script's eponymous debut (12,371 digital out of 32,978 [37.51%], week 3, 2009)

While 21 tops this week's list, 19 is also resurgent. Climbing 8-4 to achieve its highest chart placing for 154 weeks, it sold 25,419 copies last week to lift its career tally to 803,112.

Thanks to a combination of discounting, anticipation of 21, and the continuing popularity of single Make You Feel My Love, 19 has been in the Top 10 for the last three weeks, having previously spent only seven weeks there.

After sliding 7-19 last week, Make You Feel My Love climbs again this week - possibly because it was performed on American Idol, which draws good audiences for ITV2. At her launch party for 21 last week, Adele sang Make You Feel My Love, and observed that "when this was released in 2008, no-one fucking cared." They do now, and its latest surge - to number 15 - was accompanied by sales of 16,574 copies, lifting overall sales to 501,618. It is the 11th time it has switched direction since it re-entered the chart 18 weeks ago.

Meanwhile, Rolling In The Deep racks up second-week sales of 63,581, slipping 2-3, while Someone Like You - a second song

### SALES STATISTICS WEEK 04

vs last week	Singles	Artist albums
Sales	3,257,616	1,668,185
prev week	3,145,937	1,551,882
% change	+3.5%	+7.5%

vs last week	Compilations	Total albums
Sales	278,894	1,947,079
prev week	271,301	1,823,183
% change	+2.8%	+6.8%

Year to date	Singles	Artist albums
Sales	12,905,649	6,771,937
vs prev year	11,206,455	6,482,028
% change	+15.2%	+4.5%

Year to date	Compilations	Total albums
Sales	1,238,775	8,010,712
vs prev year	1,298,499	7,780,527
% change	-4.6%	+3.0%

Compiled from sales data by Music Week

from 21 - debuts at number 36 (9,168 sales) to become Adele's seventh Top 40 hit.

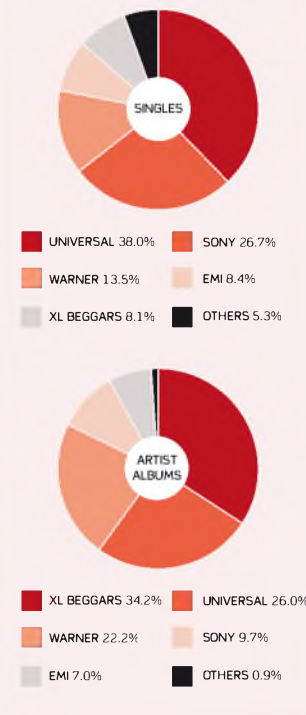
Back on the albums chart, Doo-Wops & Hooligans' 1-2 slip is accompanied by sales of 64,981, while Rihanna's Loud is also bumped, falling 2-3 (29,809 sales).

While last week's number three album - Ritual by White Lies collapses 3-14 (9,340 sales), two albums enter the Top 10 for the first time, after several weeks on release.

Classical tenor Alfie Boe's breakthrough album Bring Him Home darts 20-9 (12,717 sales), beating the number 15 peak it scaled three weeks ago, while Irish rockabilly revivalist Imelda May's Mayhem reached a new peak for the second straight week, climbing 15-7 (13,257 sales). Mayhem debuted and initially peaked at number 19 last October, and is being helped by exposure of current single Inside Out, which climbs 48-29 on the radio airplay chart. The album has thus far sold 70,663 copies, and is poised to overtake May's debut album Love Tattoo, which never charted higher than number 58 but has sold 71,078 copies to date.

While Adele's 21 is the only new album to have sufficient firepower to land inside the Top 20, there is an unseasonably large intake further down the chart with debuts for Diddy Dirty Money's Last Train To Paris (number 24, 6,540 sales), The Joy Formidable's The Big Roar (number 31, 5,022 sales), Iron & Wine's Kiss Each Other Clean (number 32, 5,013 sales), Funeral Party's The Golden Age Of Knowhere (number 37, 3,850 sales), T.I.'s No Mercy (number 39, 3,779 sales), Joan As Police Woman's The Deep Field (number 40, 3,583 sales), Marti Pellow's Love To Love (number 51, 3,058 sales), Architects' The Here And Now (number 57, 2,672 sales) and

### MARKET SHARES • WEEK 04



Alexandre Desplat's soundtrack set, The King's Speech (number 75, 2,237 sales).

Now That's What I Call Music! 77 spends its 11th week atop the compilation chart, with sales of 13,013 copies, raising its career tally to 1,269,569. That means it has now superseded Now! 68 to become the biggest-selling compilation since Now! 56 in 2003.

After declining for five weeks in a row since Christmas, overall album sales make a modest recovery, increasing by 6.80% to 1,947,079. That is 1.73% above same-week 2010 sales of 1,913,898.

Previously a number one debut in the US (only the 17th in chart history) and Australia, Ke\$ha's We R Who We R debuts atop the singles chart here, on sales of 90,139 copies.

It is the 23-year-old Californian's first solo number one here, though she was credited for a fairly minor contribution to Florida's Right Round. That record did not sell as well as her own debut

smash Tik Tok, which never climbed higher than number four but has thus far sold 594,164 copies, out of a global sale of 12.5m. We R Who We R is the introductory single from Animal + Cannibal, the expanded edition of her debut album Animal, which is out here today (Monday).

Despite being displaced by Ke\$ha, Bruno Mars' Grenade continues to sell well, shifting 84,764 copies in its third frame, as it dips to number two.

Chase & Status score their highest charting single yet, with Blind Faith (feat. Liam Bailey) debuting at number five (52,853 sales). It is the third single from the drum & bass duo's second album No More Idols, which is out today (31st) and also features their two previous biggest hits End Credits (number nine, feat. Plan B) and Let You Go (number 11, feat. Mali).

There are also Top 40 debuts for Chris Brown's Yeah 3x (number 10, 22,118 sales), Pink's F\*\*kin' Perfect (number 21, 13,515 sales), Beady Eye's The Roller (number 31, 10,785 sales), The Vaccines' Post Break-Up Sex (number 32, 10,526 sales), The Wombats' Jump Into The Fog (number 35, 9,681 sales), L.I.F.E.G.O.E.S.O.N by Noah & The Whale (number 37, 8,732 sales) and Wonderman by Timie Tempah feat. Ellie Goulding (number 40, 8,296 sales).

Tinchy Stryder's last two singles (Second Chance and Game Over) have both peaked at number 22 but Let it Rain (feat. Melanie Fiona) has moved 38-25-14 in the last fortnight and delivers Stryder's sixth Top 20 hit.

Taio Cruz, who featured on Stryder's Second Chance also improves for the second week, with Higher, his collaboration with Kylie Minogue and Travie McCoy. The song has climbed 60-37-17.

Overall singles sales are up 3.5% week-on-week to 3,257,616 - 11.89% above same-week 2010 sales of 2,911,391.

## International charts coverage Alan

### Ritual crosses cultural divides for White Lies

The first significant new British arrival on the world's charts in 2011 is Ritual, the second album by London rock trio White Lies. A week after arriving at number three here, the album debuts in 12 overseas territories, matching its UK debut in the Netherlands, while also debuting in Ireland (number seven), Switzerland (number 15), Norway (number 19), Flanders (number 19), Finland (number 20), Canada (number 31), Poland (number

46), Greece (number 54), Wallonia (number 89), Spain (number 94) and the US (number 95). The last of these is attended by the highest sale - 5,000 - and instantly eclipses the number 146 peak of their 2009 debut To Lose My Life. In fact, Ritual has beaten its predecessor's peak everywhere except in the UK itself (where To Lose My Life reached number one) and Italy, where To Lose My Life reached number 37, while Ritual has yet to chart.

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE 21	£7.97	£8.99	£12.49	£7.97
2 BRUNO MARS Doo Wops...	£6.99	£6.99	£9.99	£7.97
3 RIHANNA Loud	£7.00	£8.99	£9.99	£7.00
4 ADELE 19	£3.99	£5.99	£8.49	£3.99
5 OEE LO GREEN The Ladykiller	£3.99	£5.99	£8.59	£10.47



# Charts sales

Key  
■ Highest new entry ■ Highest climber

## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>ADELE</b> Rolling In The Deep / XL (PIAS)
2	2	<b>WRETCH 32 FEAT. L Traktor</b> / MosiLevels Recordings (ARV)
3	3	<b>ADELE</b> Make You Feel My Love / XL (PIAS)
4	4	<b>NERO</b> Me & You / MTA (SRD)
5	NEW	<b>BEADY EYE</b> The Roller / Beady Eye (E)
6	NEW	<b>ADELE</b> Someone Like You / XL (PIAS)
7	5	<b>GYPTIAN</b> Hold You / MosiLevels Recordings (ARV)
8	12	<b>DJ FRESH</b> Gold Dust / Data/MoS (ARV)
9	7	<b>AFROJACK FEAT. EVA SIMONS</b> Take Over Control / Mos (ARV)
10	10	<b>THE TEMPER TRAP</b> Sweet Disposition / Infectious (PIAS)
11	NEW	<b>ADELE</b> Set Fire To The Rain / XL (PIAS)
12	17	<b>ADELE</b> Chasing Pavements / XL (PIAS)
13	3	<b>TIM BERG</b> Seek Bromance (The Love You Seek) / Data/MoS (ARV)
14	18	<b>ADELE</b> Hometown Glory / XL (PIAS)
15	14	<b>LIKE A G6</b> Like A G6 / Cover Guru (Cover Guru)
16	11	<b>EXAMPLE</b> Kickstarts / Data/MoS (ARV)
17	3	<b>ALEXA GODDARD</b> Turn My Swag On / (Meridian) (Dine)
18	NEW	<b>ADELE</b> Turning Tables / XL (PIAS)
19	RE	<b>BEADY EYE</b> Bring The Light / Beady Eye (E)
20	16	<b>JAMIE WOON</b> Night Air / Candent Songs (ARV)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>ADELE</b> 21 / XL (PIAS)
2	1	<b>ADELE</b> 19 / XL (PIAS)
3	NEW	<b>IRON &amp; WINE</b> Kiss Each Other Clean / uAD (PIAS)
4	NEW	<b>JOAN AS POLICE WOMAN</b> The Deep Field / PIAS (PIAS)
5	2	<b>THE DECEMBERISTS</b> The King Is Dead / Rough Trade (PIAS)
6	NEW	<b>MARTI PELLOW</b> Love To Love / Marti Pellow (Absolute)
7	4	<b>THE XX</b> XX / Young Turks (PIAS)
8	3	<b>ANNA CALVI</b> Anna Calvi / Domino (PIAS)
9	7	<b>VAMPIRE WEEKEND</b> Contra / XL (PIAS)
10	5	<b>BRITISH SEA POWER</b> Valhalla Dancehall / Rough Trade (PIAS)
11	NEW	<b>MR BIG</b> What If / Frontiers (E)
12	3	<b>EXAMPLE</b> Won't Go Quietly / Data/MoS (ARV)
13	18	<b>THE PHOENIX FOUNDATION</b> Buffalo / Memphis Industries (PIAS)
14	NEW	<b>THE MUMMERS</b> Mink Hollow Road / Big Bass Drum (ROM ARV)
15	NEW	<b>GANG OF FOUR</b> Content / Gronland (PIAS)
16	10	<b>BELLOWHEAD</b> Hedonism / Navigator (PROP)
17	RE	<b>EVA CASSIDY</b> Songbird / Blix Street (ADA CIN)
18	NEW	<b>GLAMOUR OF THE KILL</b> The Kill The Summing / (Meridian) (ADA CIN)
19	17	<b>THE TEMPER TRAP</b> Conditions / Infectious (PIAS)
20	16	<b>THE NATIONAL</b> High Violet / uAD (PIAS)

## Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	3	<b>LIKE A G6</b> Like A G6 / Cover Guru (Cover Guru)
2	5	<b>JAMIE WOON</b> Night Air / Candent Songs (ARV)
3	10	<b>DANNY BYRD FEAT. NETSKY</b> Tonight / Hospital (Southern)
4	NEW	<b>MAXIMUM ROVERDRIVE</b> Goodnight Irene / Maximum Repertoire (Maximum Repertoire)
5	6	<b>#1 ENRIQUE IGLESIAS &amp; LUDACRIS TRIBUTE</b> Tonight (I'm Lovin' You) / IWH (IWH)
6	8	<b>CINEMATIC ORCHESTRA</b> To Build A Home / Ninja Tune (PIAS)
7	15	<b>#1 TAO CRUZ FEAT. TRAVIE MCCOY &amp; KYLIE MINOGUE TRIBUTE</b> Higher / IWH (IWH)
8	NEW	<b>MATSYAHU</b> One Day / 100% (100%)
9	RE	<b>TENSSNAKE</b> Coma Cat / Defected (ADA CIN)
10	13	<b>TEMPTA T</b> Next Hype / No Hats No Hoods (Southern)

## 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	NEW	<b>VARIOUS</b> R&B Lovesongs 2011 / Rhino/Sony/UMTV (ARV)
4	3	<b>VARIOUS</b> The Sound Of Dubstep - Vol 2 / Ministry (ARV)
5	NEW	<b>VARIOUS</b> Cream Chilled Electronic / Rhino (CIN)
6	4	<b>VARIOUS</b> Running Trax 2 / Ministry (ARV)
7	5	<b>VARIOUS</b> R&B Collection - 2011 / Sony Music/UMTV (ARV)
8	7	<b>VARIOUS</b> Anthems - Electronic 80s 2 / EMI TV/MoS (ARV)
9	3	<b>VARIOUS</b> Pop Party 8 / UMTV (ARV)
10	16	<b>VARIOUS</b> Clubland X-Treme Hardcore 7 / AATW/UMTV (ARV)
11	8	<b>VARIOUS</b> Clubland 18 / AATW/UMTV (ARV)
12	10	<b>VARIOUS</b> BBC Radio 1's Live Lounge - Vol 5 / Sony Music/UMTV (ARV)
13	NEW	<b>OST</b> Grease / Polydor (ARV)
14	11	<b>VARIOUS</b> American Anthems / EMI TV/Sony (ARV)
15	14	<b>VARIOUS</b> Floorfillers 2011 / AATW/UMTV (ARV)
16	12	<b>VARIOUS</b> Anthems Disco / Mos/Rhino (ARV)
17	13	<b>VARIOUS</b> The Annual 2011 / Mos (ARV)
18	15	<b>VARIOUS</b> Until One - Swedish House Mafia / Virgin (E)
19	19	<b>VARIOUS</b> Dreamboats And Petticoats Four / EMI TV/UMTV (ARV)
20	NEW	<b>VARIOUS</b> Greatest Ever Love / Greatest Ever USM (SRD)

## Classical albums Top 10

This	Last	Artist Title / Label
1	3	<b>ANDRE RIEU &amp; JOHANN STRAUSS ORCHESTRA</b> Moonlight Serenade / Decca (ARV)
2	2	<b>ANDRE RIEU</b> Forever Vienna / Decca (ARV)
3	3	<b>ANDRE RIEU</b> The Collection / Philips (ARV)
4	4	<b>RUSSELL WATSON</b> La Voce / Epic (ARV)
5	8	<b>ANDRE RIEU</b> The Magic Of / Motif (Delta/Sony/DADC)
6	6	<b>ANDRE RIEU</b> Dreaming / Decca (ARV)
7	5	<b>ANDREAS SCHOLL</b> O Solitude / Decca (ARV)
8	10	<b>KATHERINE JENKINS</b> Premiere / UCI (E)
9	9	<b>KATHERINE JENKINS</b> The Ultimate Collection / Decca (ARV)
10	RE	<b>LPO/PARRY</b> The 50 Greatest Pieces Of Classical / Xs

## Jazz & blues Top 10

This	Last	Artist Title / Label (Distributor)
1	1	<b>RUMER</b> Seasons Of My Soul / Atlantic (CIN)
2	2	<b>IMELDA MAY</b> Love Tattoo / Blue Thumb (ARV)
3	3	<b>MICHAEL BUBLE</b> Call Me Irresponsible / Reprise/UK (CIN)
4	5	<b>ELTON JOHN &amp; LEON RUSSELL</b> The Union / Mercury (ARV)
5	7	<b>MICHAEL BUBLE</b> It's Time / Reprise/UK (CIN)
6	4	<b>SEASICK STEVE</b> Man From Another Time / Atlantic (CIN)
7	NEW	<b>WANDA JACKSON</b> The Party Ain't Over / Nonesuch (CIN)
8	9	<b>MICHAEL BUBLE</b> Sings Totally Blond / Metro (SRD)
9	RE	<b>MELODY GARDOT</b> My One And Only Thrill / Werve (ARV)
10	8	<b>CARO EMERALD</b> Deleted Scenes From The Cutting Room Floor / Dramatico (ADA CIN)

### Go online for more chart data

Musicweek.com offers over 60 more music business charts, beyond those printed each week in Music Week magazine. See online for more charts supplied by The Official Charts Company, Nielsen Music Control, PRS for Music, Tixdaq and Hitwise, and our own unique charts and data. Musicweek.com accesses 24 more singles and album charts, four more live charts, nine more radio playlists, plus additional predictive and club charts.



## Music Week

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

United Business Media,  
 Third Floor, Ludgate House,  
 245 Blackfriars Road,  
 London SE1 9UY  
 Tel: (020) 7921 5000  
 for extension see below  
 Fax: (020) 7921 8327

UBM  
 recycle  
 What you see, think and do  
 can help protect our planet.

**DIRECTOR OF CONTENT** Michael Gubbins (8447/mike)  
**HEAD OF BUSINESS ANALYSIS** Paul Williams (8303/paul)  
**ASSOCIATE EDITOR** Robert Ashton (8362/robert)  
**FEATURES EDITOR** Christopher Barrett (8349/chris)  
**NEWS EDITOR** Ben Cardew (8304/ben)  
**REPORTER** Charlotte Otter (8331/charlotte)  
**TALENT EDITOR** Stuart Clarke (8331/stuart)  
**CONTRIBUTING EDITOR - LIVE**  
 Gordon Masson (020 7560 4419/gordon)  
**CONTRIBUTING EDITOR - DIGITAL**  
 Eamonn Forde (eamonn.forde@me.com)  
**CHART CONSULTANT** Alan Jones  
**CHIEF SUB-EDITOR & DESIGN** Ed Miller (8324/ed)  
**SUB-EDITOR & DESIGN** Simon Ward (8330/simon)  
**CHARTS & CREDITS CONTROLLER**  
 Isabelle Nesmon (8367/isabelle)

**GROUP SALES MANAGER**  
 Ajesh Visram (8365/ajesh)  
**DEPUTY ADVERTISING MANAGER**  
 Archie Carmichael (8323/archie)  
**BUSINESS DEVELOPMENT MANAGER**  
 Scott Green (8315/scott)  
**ADVERTISING PRODUCTION MANAGER**  
 Alistair Taylor (4207/alistair.taylor@ubm.com)  
**CLASSIFIED & RECRUITMENT**  
 classified@musicweek.com (8315/classified)

For direct lines, dial (020) 7921 plus extension listed. For emails, type in name as shown, followed by @musicweek.com, unless stated.

**DIGITAL CONTENT MANAGER**  
 Tim Frost (tim.frost@ubm.com)  
**GROUP CIRCULATION & MARKETING MANAGER**  
 David Pagendam (8320/david.pagendam@ubm.com)  
**SUBSCRIPTIONS MARKETING MANAGER**  
 Lina Tabares (8416/lina.tabares@ubm.com)  
**SUBSCRIPTIONS SALES MANAGER**  
 Gareth Ospina (8301/gareth@musicweek.com)  
**BUSINESS SUPPORT MANAGER**  
 Lianne Davey (8401/lianne.davey@ubm.com)  
**PUBLISHING DIRECTOR**  
 Joe Hosken (8336/joe.hosken@ubm.com)

© United Business Media 2011  
 VAT registration 238 6233 56  
 Company number 370721  
 All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper. Origination/printing by Headley Brothers, Invicta Press, Queens Road, Ashford, Kent TN24 8HH

ABC  
 Average weekly circulation: July 09-June 10: 5,218

PPA  
 Member of Periodical Publishers' Association  
 ISSN - 0265 1548

**Subscription hotline: 01858 438816**  
**Newstrade hotline: 020 7638 4666**

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

UK £235; Europe £275;  
 Rest Of World Airmail 1 £350;  
 Rest Of World Airmail 2 £390.  
 Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

To read all the news as it happens each day, log on to [www.musicweek.com](http://www.musicweek.com)

## Jones



With Susan Boyle's The Gift continuing its rapid decline everywhere except New Zealand, where it improves 8-7, and Wallonia (60-58), **James Blunt's** Some Kind Of Trouble, which took over as the most widely charted album by a UK act last week, surges further ahead. Issued in most territories 11 weeks ago, Some Kind Of Trouble finally hit US stores last week, and debuts at number 11. His two previous albums both made the Top 10. Some Kind Of Trouble also remains charted in Wallonia (14-13), New Zealand (14-15), Australia (12-16), Switzerland (11-17), France (15-18), the Netherlands (17-20), Germany (20-

24), Canada (26-33), Italy (39-37), Flanders (38-38), Austria (27-42), Spain (78-75) and Ireland (78-84). Another UK album that will drop late in the US is **Adele's** 21, where it will not be released until February 22. It is already out over much of the globe, and should make a big debut in many other countries a week hence but its first chart placing comes from Japan, where it debuts at number 51. Adele's first album 19 fared a little better there, reaching number 36. With Make You Feel My Love beloved of TV talent contests overseas as well as in the UK, and with 21 due soon, 19 is resurgent elsewhere, moving 18-6 in

Ireland, 118-107 in the US, re-entering the chart in Germany (number 42) and Switzerland (number 90) and holding atop the Dutch catalogue chart. Japan was also the first country in which the newly remastered first two volumes of **Queen's** Greatest Hits charted, following their acquisition by Universal. Greatest Hits slips 27-31 there this week, while Greatest Hits II falls 34-43 - but both albums now debut in Poland (at number 16 and number 22, respectively) and Greece, where they share the number 31 slot (joint chart positions are common in Greece but are rarely shared by two albums by the same act).



# Charts sales

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

## The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	New		<b>KESHA</b>	We R Who We R	RCA USRC1000838 (ARV)	HIGHEST NEW ENTRY
2	1	3	<b>BRUNO MARS</b>	Grenade	Elektra/Atlantic 0075679972750 (CIN)	
3	2	2	<b>ADELE</b>	Rolling In The Deep	XL GBBK51000335 (PIAS)	
4	4	2	<b>DIDDY &amp; DIRTY MONEY FEAT. SKYLAR GREY</b>	Coming Home	Bad Boy/Interscope USUM7029675 (ARV)	SALES INCREASE
5	New		<b>CHASE &amp; STATUS FEAT. LIAM BAILEY</b>	Blind Faith	Vertigo GBUM71027458 (ARV)	
6	3	10	<b>JESSIE J</b>	Do It Like A Dude	Island USUW71002683 (ARV)	
7	5	2	<b>WRETCR 32 FEAT. L TRAKTOR</b>	Mos Def Levels	Recordings GBCE1000119 (ARV)	
8	6	2	<b>BRITNEY SPEARS</b>	Hold It Against Me	Jive USZM21000007 (ARV)	
9	7	11	<b>RIHANNA FEAT. DRAKE</b>	What's My Name?	Def Jam USUM71025031 (ARV)	
10	New		<b>CHRIS BROWN</b>	Yeah X3	Jive USJ110000220 (ARV)	
11	9	6	<b>KATY B FEAT. MS DYNAMITE</b>	Lights On	Columbia/Rinse 0884577832662 (ARV)	
12	10	3	<b>JLS FEAT. TINIE TEMPAH</b>	Eyes Wide Shut	Epic GBAR1009666 (ARV)	
13	16	5	<b>MARTIN SOLIVEIG FEAT. DRAGONETTE</b>	Hello	3 Beat/AATW GBXS1000018 (Absolute Arvato)	SALES INCREASE
14	25	3	<b>TINCHY STRYDER FEAT. MELANIE FIONA</b>	Let It Rain	4th & Broadway 0602527633336 (ARV)	SALES INCREASE
15	19	25	<b>ADELE</b>	Make You Feel My Love	XL GBBK50700586 (PIAS)	SALES INCREASE
16	11	9	<b>DAVID GUETTA FEAT. RIHANNA</b>	Who's That Chick?	Positiva/Virgin 5099907022555 (E)	
17	37	3	<b>TAIO CRUZ FEAT. TRAVIE MCCOY &amp; KYLIE MINOGUE</b>	Higher	4th & Broadway GBUW71003722 (ARV)	HIGHEST CLIMBER
18	13	12	<b>ELLIE GOULDING</b>	Your Song	Polydor 0602527567006 (ARV)	
19	18	19	<b>BRUNO MARS</b>	Just The Way You Are (Amazing)	Elektra/Atlantic USAT21001269 (CINR)	
20	15	12	<b>BLACK EYED PEAS</b>	The Time (Dirty Bit)	Interscope USUM71026682 (ARV)	
21	Re-entry		<b>PINK F**K**IN*</b>	Perfect	Laface 0884977883038 (ARV)	
22	8	2	<b>AGGRO SANTOS FEAT. KIMBERLEY WALSH</b>	Like U Like	Future GBUW71006574 (ARV)	
23	12	9	<b>TINIE TEMPAH FEAT. KELLY ROWLAND</b>	Invincible	Parlophone GB710900121 (E)	
24	21	14	<b>RIHANNA</b>	Only Girl (In The World)	Def Jam USUM71025326 (ARV) ★	
25	20	7	<b>MATT CARDLE</b>	When We Collide	Syco GBHM10000265 (ARV)	
26	22	4	<b>NERO</b>	Me & You	MTA 5051142002358 (SRD)	
27	23	15	<b>KATY PERRY</b>	Firework	Virgin USCA21001262 (E)	
28	17	11	<b>FAR EAST MOVEMENT FEAT. CATARACS &amp; DEV</b>	Like A G6	Interscope/Cherrytree USUM71008138 (ARV)	
29	24	17	<b>CEE LO GREEN</b>	Forget You	Warner Brothers USAT21001805 (CIN) ★	
30	14	2	<b>JODIE CONNOR FEAT. WILEY</b>	Now Or Never	Fascination GBUM71027420 (ARV)	
31	New		<b>BEADY EYE</b>	The Roller	Beady Eye GBP31000008 (E)	
32	New		<b>THE VACCINES</b>	Post Break Up Sex	Columbia GBAR1001558 (ARV)	
33	27	13	<b>ALEXIS JORDAN</b>	Happiness	StarRock/RockNation/Columbia 0884977634075 (ARV)	
34	26	12	<b>PINK</b>	Raise Your Glass	Laface USLF21000090 (ARV)	
35	New		<b>THE WOMBATS</b>	Jump Into The Fog	14th Floor 0825646750153 (CIN)	
36	New		<b>ADELE</b>	Someone Like You	XL GBBK51000335 (PIAS)	
37	New		<b>NOAH &amp; THE WHALE</b>	L.I.F.E.G.O.E.S.O.N.	Mercury GBUM71031174 (ARV)	
38	32	17	<b>MIKE POSNER</b>	Cooler Than Me	J 0884977833366 (ARV)	

39	36	3	<b>PITBULL FEAT. T-PAIN</b>	Hey Baby (Drop It To The Floor)	J 0884577765287 (ARV)	SALES INCREASE
40	Re-entry		<b>TINIE TEMPAH FEAT. ELLIE GOULDING</b>	Wonderman	Parlophone GB710900087 (E)	
41	28	6	<b>WILLOW SMITH</b>	Whip My Hair	Columbia/Roc Nation US5M21000602 (ARV)	
42	34	10	<b>OLLY MURS</b>	Thinking Of Me	Epic/Syco GBAR1009666 (ARV)	
43	30	9	<b>CHERYL COLE</b>	The Flood	Polydor GBUM71030845 (ARV)	
44	47	26	<b>ELIZA DOOLITTLE</b>	Pack Up	Parlophone GBAY0500446 (E)	SALES INCREASE
45	29	2	<b>AVRIL LAVIGNE</b>	What The Hell	RCA 0884577845462 (ARV)	
46	36	12	<b>TAKE THAT</b>	The Flood	Polydor GBUM71027719 (ARV)	
47	33	7	<b>CEE LO GREEN</b>	It's Ok	Warner Brothers USAT21002318 (CIN)	
48	New		<b>NEON TREES</b>	Animal	Mercury USUW71000106 (ARV)	
49	35	12	<b>MCFY FEAT. TAIO CRUZ</b>	Shine A Light	Island/Super GBUW71029064 (ARV)	
50	42	15	<b>NELLY</b>	Just A Dream	Island USUM71020948 (ARV)	
51	46	6	<b>RIHANNA S&amp;M</b>	Def Jam USUM71026551 (ARV)		
52	31	11	<b>USHER</b>	More	Laface 0884577832051 (ARV)	
53	43	32	<b>EMINEM FEAT. RIHANNA</b>	Love The Way You Lie	Interscope USUM71025559 (ARV)	
54	67	3	<b>MUSE</b>	Feeling Good	A&E 0825646548382 (CIN)	SALES INCREASE
55	41	9	<b>THE WANTED</b>	Lose My Mind	Geffen 0602527550594 (ARV)	
56	49	18	<b>TINIE TEMPAH FEAT. ERIC TURNER</b>	Written In The Stars	Parlophone 5055550507591 (E)	
57	39	7	<b>PROFESSOR GREEN. FEAT. MAVERICK SABRE</b>	Jungle	Virgin 5095905444658 (E)	
58	55	23	<b>TAIO CRUZ</b>	Dynamite	4th & Broadway GBUW71005877 (ARV)	
59	70	3	<b>DEVLIN FEAT. LABRINTH</b>	Let It Go	4th & Broadway GBUW71003051 (ARV)	SALES INCREASE
60	Re-entry		<b>RIHANNA</b>	Unfaithful	Def Jam USUM70205528 (ARV)	
61	44	12	<b>GYPTIAN</b>	Hold You	Me8/Levels Recordings USVF0920101 (ARV)	
62	Re-entry		<b>EMINEM</b>	Lose Yourself	Interscope USIR10211559 (ARV)	
63	52	6	<b>PARAMORE</b>	The Only Exception	Fueled By Ramen/Atlantic 0075679977519 (CIN)	
64	56	47	<b>TINIE TEMPAH</b>	Pass Out	Parlophone GB710900008 (E)	
65	64	9	<b>ELIZA DOOLITTLE</b>	Skinny Genes	Parlophone 5099660917058 (E)	
66	51	13	<b>WILL.I.AM FEAT. NICKI MINAJ</b>	Check It Out	Interscope USCM51000724 (ARV)	
67	New		<b>JEREMIH FEAT. 50 CENT</b>	Down On Me	Def Jam USUM71023045 (ARV)	
68	Re-entry		<b>ENRIQUE IGLESIAS FEAT. PITBULL</b>	I Like It	Interscope GBUM71003052 (ARV)	
69	50	9	<b>NICOLE SCHERZINGER</b>	Poison	Interscope USUM71027045 (ARV)	
70	60	19	<b>AMY MACDONALD</b>	This Is The Life	Vertigo CBUM70607240 (ARV)	
71	New		<b>NICKI MINAJ</b>	Right Thru Me	Cash Money/Island USCM51000676 (ARV)	
72	57	11	<b>JIS</b>	Love You More	Epic GBAR1001241 (ARV)	
73	56	26	<b>TRAVIE MCCOY FEAT. BRUNO MARS</b>	Billionaire	Decaydance/Fueled By Ramen GBAC1000250 (CIN)	
74	New		<b>GLEE CAST</b>	Want To Hold Your Hand	Epic 0010002024502 (ARV)	
75	69	2	<b>B.O.B</b>	I'll Be In The Sky	Rebel Rock/Atlantic/Grand Hustle 0075679587656 (CIN)	

Official (charts company) 2011.

Animal 48	Forget You 29	Invincible 23	Lose My Mind 55
Billionaire 73	Grenade 2	It's Ok 47	Lose Yourself 62
Blind Faith 5	Happiness 33	Jump Into The Fog 35	Love The Way You Lie 53
Check It Out 66	Hello 13	Just A Dream 50	Love You More 72
Coming Home 4	Hey Baby (Drop It To The Floor) 39	Just The Way You Are (Amazing) 19	Rolling In The Deep 3
Cooler Than Me 38	Hold It Against Me 8	L.I.F.E.G.O.E.S.O.N. 37	S&M 51
Do It Like A Dude 6	Hold You 61	Let It Go 59	Shine A Light 49
Down On Me 67	I Like It 68	Let It Rain 14	Skippy Genes 65
Dynamite 58	I Want To Hold Your Hand 74	Lights On 11	Someone Like You 36
Eyes Wide Shut 12	I'll Be In The Sky 75	Like A G6 28	The Flood 43
F**K** Perfect 21		Like U Like 22	The Flood 46
Feeling Good 54			The Only Exception 63
Firework 27			The Roller 31

The Time (Dirty Bit) 20	Yeah X3 10	Key	As used by Record
Thinking Of Me 42	Your Song 18	★ Platinum (600,000)	
This Is The Life 70		● Gold (400,000)	
Traktor 7		● Silver (200,000)	
Unfaithful 60			
We R Who We R 1			
What The Hell 45			
What's My Name? 9			
When We Collide 25			
Whip My Hair 41			
Who's That Chick? 16			
Wonderman 40			
Written In The Stars 56			









THE  
MUSIC  
PRODUCERS  
GUILD  
AWARDS **2011**

# ▶ tickets now on sale

Cafe de Paris, London

9th February 2011

The MPG Awards ceremony will see the UK music industry coming together in one room to celebrate with the shortlisted candidates artists and sponsor companies. Starting with a welcome reception, the awards ceremony will be hosted by BBC 6 Music's Nemone Metaxes. After the awards presentation will be the after party till 1am. The MPG is supporting the RNID's Don't Lose the Music campaign.

**We have moved the Awards back to our original venue of Cafe de Paris.**

There will be a limited amount of tables on the night for sale and individual seats on these will be sold on a first come first served basis. Awards Only tickets will be available this year offering you the chance to see the awards ceremony and join in the after party.

To book your ticket visit [www.mpgawards.co.uk/tickets.html](http://www.mpgawards.co.uk/tickets.html) or contact [carol@bubblesqueak.co.uk](mailto:carol@bubblesqueak.co.uk)

Sponsorship and advertising opportunities are also available.

Information on the MPG Awards can be found at [www.mpgawards.co.uk](http://www.mpgawards.co.uk)



headline sponsors



media partners

Pro Sound News

MusicWeek

sponsored charity



media supporters

audioPRO

resolution

CMU

SOUND ON SOUND

AUDIO MEDIA

TAPE OP  
The Creative Music Recording Magazine

sponsors

MPG  
MUSIC PRODUCERS GUILD (UK)

BRIT AWARDS 2011

SHURE  
LEGENDARY PERFORMANCE

desp

JOE MEER

PMC  
ULTIMATE MICROPHONE

Solid State Logic  
SOUND | VISION

