

MusicWeek



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Olympian tussle for lucrative live venue



COMPETITION TO HOST CONCERTS BY THE WORLD'S biggest acts will heat up following next year's Olympic Games, with the event's east London stadium looking to muscle in on the lucrative market.

Plans submitted by rival football clubs Tottenham Hotspur and West Ham United are being backed by live music giants AEG and Live Nation and could provide London with Europe's largest permanent concert arena, catering for crowds of up to 106,000.

That capacity could seriously threaten Wembley Stadium's iconic status as the venue of choice for visiting superstars, while the vastly improved transport network serving the Olympics site might also give the new arena an advantage when it comes to promoters routing tours through London.

Although AEG owns The O2 arena (capacity, 20,000), neither they nor Live Nation operate a stadium in London, but whoever wins the bid for the Olympics site would likely push their big-name acts to use the venue for their outdoor shows. Despite the intense rivalry between AEG and Live Nation, the companies already use each others' venues to promote gigs wherever necessary.

Wembley's aim is to host around six nights of music per year. This year, the stadium's head of music and new events Jim Frayling reported they are ahead of that target thanks to eight Take That shows.

"There is room for another competitor in London, so we welcome the competition the Olympic Stadium will provide," said Frayling. "We already have rivals for concert business - Twickenham and Arsenal's Emirates Stadium - but Wembley is very competitive when it comes to attracting promoters and artists, so we are very confident in our position."

ROGER FAXON BELIEVES KEEPING EMI WHOLE MAKES ECONOMIC SENSE

EMI break-up makes 'no business sense', says CEO

ANALYSIS

BY BEN CARDEW



See Music Week's in-depth story analysis - pages 4-6

BREAKING UP EMI MAKES no business sense - despite the acquisition of the troubled major by its main creditor Citigroup, CEO Roger Faxon has told *Music Week* in an exclusive interview.

Faxon said he was confident EMI "will be EMI going forward", believing the group is stronger than the sum of its parts.

He said the global rights management concept he introduced after his appointment last year - in which publishing and records work together to form a "comprehensive rights management company" - is working, driving greater value, with revenue and cost synergies.

In our comprehensive coverage of the EMI news, *Music Week* spoke to artists, managers and Citi itself,

all of whom expressed solid support for Faxon's position.

But with Citi declaring its lack of interest in owning EMI on a long-term basis - and obliged to get best value for its shareholders - a break-up could still be on the cards.

"I don't want people to think I'm naive," Faxon told *Music Week*. "It is entirely possible that at some point in the future somebody does break the business up but I don't think that is the best answer from a value and economics point of view."

Citigroup, which funded Terra Firma's purchase of EMI in 2007, acquired EMI last Tuesday and immediately announced a recapitalisation of the company, reducing the company's debts from £3.4bn to £1.2bn.

It brought to an end Terra's rocky stewardship of EMI, a period that saw the music major struggle to service the debt the private-equity firm ran up in buying the company.

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Exclusive *Music Week*/ESP research argues that more targeted TV advertising campaigns are needed to get full value out of record labels' TV spend

NEWS

▶ THE PLAYLIST

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

MONA

Teenager Island

Winners of MTV's Brand New For 2011, Mona step it up a gear with their soaring commercial debut. A big, guitar-driven monster of a track. (single, February 28)



CHASE & STATUS

Hitz feat. Tinie Tempah

Two of the biggest names in the UK come together to create this modern pop monster, premiered by Zane Lowe last week. (single, out now)



FLEET FOXES

Helplessness Blues

The title track from Fleet Foxes' eagerly anticipated new album is an affirming, soul-stirring introduction to the new record. (free download, available now)



RIHANNA

S&M

Perez Hilton is walked like a dog and Rihanna gets cling-filmed to a wall in the controversial video clip for her next mega-hit. (single, April 4)



ROGER SANCHEZ & FAR EAST MOVEMENT

2Gether

This is shaping up as another huge hit for FEM and is earning early strong specialist support. (single, March 20)



ELBOW

Neat Little Rows

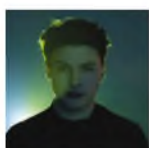
The first single proper from the new album, this sees Guy Garvey's familiar drawl underpinned by a hypnotic, rhythmic backdrop. (single, February 28)



LIAM BAILEY

You Should Leave Me

Bailey's soul-charged debut arrives with a head of steam thanks to the success of the singer's Chase & Status collaboration Blind Faith. (single, March 20)



JAMIE WOON

Lady Luck

The stunning new single from Jamie Woon hits radio ahead of his biggest live dates yet this month. (single, March 28)



AIRBORNE TOXIC EVENT

Numb

A strong start to the second album campaign for the emotion-charged US rockers. This is commercial rock with big ambition. (single, April 18)



THE PIGEON DETECTIVES

Done In Secret

Their new album is their most ambitious yet but this punchy return promises to bridge the gap between past and present. (single, April 4)



SIGN HERE

Polydor has secured the signature of solo talent **Dot JR**, who has been the subject of much A&R interest over recent months

Geffen has signed **Twenty Twenty** and will release the band's new single *Love To Life* on April 3 – with an album to follow

Decca has signed **The Gondoliers** whose debut album *Voices Of Venice* will be released by the label later this year



GIG OF THE WEEK

What: Breakout
When: Wednesday, February 9

Where: Proud Galleries, Camden
Why: Where else can you see Sad Day For Puppets (pictured), Art Vs Science, The Heartbreaks, Vintage Trouble and Young Giant together than at Music Week's talent night?

DON BLACK PAYS TRIBUTE TO HIS COLLABORATOR, WHO DIED

'John Barry's success was phenomenal'

OBITUARY

LYRICIST DON BLACK, ONE OF John Barry's closest friends and his collaborator on countless projects including *Born Free*, *Diamonds Are Forever*, *Out Of Africa* and *Dances With Wolves*, pays a personal tribute to the five-times Oscar winner, who died last week aged 77.

“When John died I'd never had so many calls about something. Laurie his wife phoned me at quarter to six last Monday morning and within an hour and a half I had emails from Buenos Aires, Spain, everywhere. There are fans and then there are diehard fans – and John certainly had a lot of those. I'm not at all surprised because when you look at his contribution, apart from the five Oscars, there were hundreds of seminal movies and the fact that he was the boy from York is always a lovely thing to think about, where he came from and what he achieved.

His success is phenomenal but when you know someone so well it's not that what you think about. It's not the songs and the music I remember, it's the long, long lunches with him intellectualising about life and talking about Nabokov and Churchill. He was a great reader.

I've been having lunch with him for 50 years and he never used to eat anything. I don't think there was a time in 50 years a waiter didn't come up and say: 'Is everything all right. Mr Barry?' He'd eat enough for a ballerina diet.

Work-wise he was very disciplined. He would get up at 5.30 in the morning, write until 12.30 non-

“Someone like John Barry happens once in a lifetime and I'm very lucky he happened in my lifetime”

DON BLACK

stop and then he would lunch and that would be his day. He used to make sure he did his two minutes of scoring every day which takes quite a few hours to do.

His greatest talent was as a musical dramatist. He could look at a film and match the emotion to the music. He had a wonderful melodic gift, which a lot of movie composers don't have. If you listen to *Out Of Africa* or *Dances With Wolves*, there were great melodies in there.

I first met him when I was in Denmark Street in Tin Pan Alley



Winning team John Barry (left) with Don Black

when I had my first hit with Matt Monro called *Walk Away*. He came up to me and said, 'I loved that. Do you fancy having a go at Thunderball?' And that's how we started.

We got on well. The thing about collaborations, it's not just about admiration or they like what you do, you've got to kind of love each other as well and I think you do after such a long period.

I think I got John Barry, I think I understood him. He was very down to earth. He didn't suffer fools gladly. He was very grounded, ordinary in

Essence of Bolan lives on with Spirit Publishing

SPIRIT MUSIC PUBLISHING IS looking to launch a T. Rex-inspired perfume and fashion line as part of its bid to introduce a new generation to the iconic British group.

The New York-based company, which two years ago won the 360 rights to the Marc Bolan estate – including publishing rights to the band's post-1971 catalogue, original recorded masters from 1972-77 and T. Rex trademark – is keen to promote the band away from the traditional music business avenues of sync and reissues in a bid to bring T. Rex into the 21st Century.

As such, the organisation is in talks with top fashion houses and perfume companies over the use of Bolan's imagery.

Spirit president Mark Fried said he was eager to see a resurgence of glam in the fashion world. “I want to do something with Marc that he wouldn't have done himself and using the treasure trove he created. With that in mind I hope to do something large-scale with a fragrance company – either using some of his imagery or even just his inspiration as a performer and artist,” he explained.

“Marc had a great sense of style. I think it would be appropri-

ate and exciting to use his image to launch a new brand.”

The company is also partnering with merchandising group Loud to create a Marc Bolan-branded merchandise range, set for sale in the UK later this year. The line, which is already available in the US, will include T-shirts and accessories sporting imagery from T. Rex albums and artwork.

“We are looking at all of the art in [Bolan's] albums and working with the images he has created to create some wonderful lines,” said Fried. “When Marc was alive he did very little with merchandising, despite spending a lot of time on fashion and on music. It seemed like a natural step to take.”

Fried said tapping into non-musical forms of promotion

BAND MADE UP BY RIMMEL SYNC



New girl band Parade have scored a high-profile sync deal with Rimmel for their track *Louder*, in an advert the cosmetics brand says will be seen by three quarters of all British women throughout the campaign.

The campaign, for Rimmel GlamEyes Eyeshadows, debuts on February 24 and will run on TV for three to four weeks. The song is released by Asylum on March 14.

“We were looking for a step up to launch the group and it came quicker than we thought,” said agent John Giddings, who manages the band. “It is fair to say it is a big chance.”

Chris Evans, marketing director of Rimmel parent company Coty Beauty UK, said, “Their music, style and attitude are very much in tune with our core Rimmel demographic and will no doubt add to the excitement and buzz around this launch.”

As part of the deal, the team behind the band will be able to send out an email about the music on the advert to everybody on the Rimmel mailing list, which Giddings described as “huge”.



ON MUSICWEEK.COM

- Amos Lee tops US charts
- HMV investor mulls break-up

DIED LAST WEEK

'phenomenal'

himself and he knew who he was. There was an arrogance about him, but he once said to me, 'Arrogance in a writer is no bad thing.' [Bond movie co-producer] Harry Saltzman didn't like Diamonds Are Forever and John said, 'What do you know about it?' and slung him out of his apartment.

It always helps to know what your partner likes. He didn't like arty-farty lyrics - he liked simplicity. It was easy to write with him and it wasn't really a collaboration like you see in Mickey Rooney movies. He would come with his melody to me and I would then write the lyrics. We did it separately. He didn't like working in the same room. He didn't think you wrote songs like that.

The last thing we did together was Our Time Is Now for Dame Shirley Bassey's *The Performance* album last year. We started with Shirley and it went full circle.

He was working on a number of things before he died. He was working on another album and had lots of plans for things to do, but he lived a full life. Someone like him happens once in a lifetime and I'm very lucky he happened in my lifetime. I'm very fortunate to have spent my life along side such a great man. ”

ng's T.Rex push



Smells like T's spirit. Marc Bolan

would help to raise awareness of the group to audiences, both in Britain and the US, who may have otherwise been unaware of the band.

"A lot of younger folk don't have a sense of Marc and might only know one song. They have no idea how emotionally powerful he is and by subtle promotion through forms such as merchandising, people will start asking questions and discover him on their own," he said. "We have a responsibility to remind the world of Marc's influence on a generation and we want to do this in as exciting a way as we can."

SINGLE ENTERS AT ONE WITHOUT RADIO MOMENTUM

Jessie J chart success defies on-air/on-sale predictions

AIRPLAY

BY PAUL WILLIAMS

JESSIE J'S NEW SINGLE PRICE Tag yesterday (Sunday) entered the UK singles chart at number one with minimal pre-release exposure, after becoming the first major example of a single offered for sale at the same time it goes to radio.

The Island/Lava release, which features US rapper BoB, found itself in a close battle for the number one position with Elektra/Atlantic act Bruno Mars' Grenade, despite only officially debuting at radio last week, around the same time it was made available to buy as a download.

Its simultaneous radio/retail arrival followed a declaration last month by Universal and Sony that, alongside independent labels, they would no longer deliver releases to radio weeks in advance of commercial release in order to create pent-up demand but would now put them on sale as soon as stations started playing them.

The expected result of the switch was new single releases not already available to unbundle from albums would typically enter the OCC singles chart lower down and then start to build to a peak as their radio story grew, a once-familiar trend that was a regular occurrence until the mid-Nineties.



Punching above her weight. Price Tag sold well despite being ranked 848th in the airplay rundown

Price Tag has defied that forecast by instantly becoming a number one single, although Island Records co-president Ted Cockle was keen to stress that how this single had performed would not be typical of releases with same-time radio/retail releases.

"Everyone needs to expect some strange patterns," he said. "This is anything but typical. People need to get used to looking at cumulative sales. Rather than saying, 'We've done 25,000 in a week and are top three' it may be you sell 50,000 over a number of weeks but hang around at number 17."

Until now the usual pattern for a newly-released single challenging to enter the sales chart at number one is that on its commercial release it will already figure prominently on

Nielsen Music's UK radio airplay chart. Mars' Grenade, for example, was 29th on airplay the day it was commercially released and leapt to five the following week as it entered the OCC chart at one.

In stark contrast, Jessie J's Price Tag ranked way down in 848th place on the Nielsen chart last week with 87 plays across radio and an audience of 1.58m, while its predecessor Do It Like A Dude was still growing at radio, progressing 25-16 on the airplay countdown.

Price Tag yesterday entered the airplay Top 50 at 30, having begun the week on Capital and 1Xtra's B-lists, while it has now been elevated to A-list status at Capital and 1Xtra and added to the C-list at Radio 1.

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THE RISE OF THE 'TRIBUTE' COVER SINGLE



One welcome consequence of closing the on-air/on-sale window is to discourage people from buying soundalike copies of hit singles, which are traditionally released in advance of a song's official release date to cash in on demand.

And for most people in the industry it cannot come too soon. A glance at the indie breakers chart from last week reveals no fewer than three tribute songs currently selling well: Like A G6 - Like A G6 (Cover Guru); #1 Enrique Iglesias & Ludacris Tribute - Tonight (I'm Lovin' You) (JWH) and #1 Taio Cruz feat. Travi McCoy & Kylie Minogue Tribute - Higher (JWH). There is nothing illegal about these copies, of course,

but they can eat into sales of the original.

The logic goes that if these covers exploit demand for songs that are on the radio but yet to be released, then making songs available for sale as soon as they go to radio should kill this craze.

But the situation is not as simple as it seems. For a start, two of these songs - Like A G6, originally by Far East Movement and here covered by an act calling itself Like A G6, and Higher - were released some time ago. Why, then, are these copies still selling and even climbing the charts? Price may be an issue - the Like A G6 cover is only 69p at Amazon.co.uk, while the original is 89p.

The legal situation around these covers is slightly unclear. So long as you do not make substantial changes to the lyrics, key or melody, you are free to cover - and release - any song you want, pro-

vided it has already been released anywhere in the EU.

However, there exists the principle of "first licence refusal". What this means is that a publisher can ask PRS for Music to refuse permission to license a cover for physical release, if the original has not been released within Europe.

But for digital-only releases - and this applies to the vast majority of these covers - the same system does not really work, as whoever is releasing the track does not have to physically manufacture goods and therefore does not have to inform PRS for Music before it is released.

Those releasing covers also have to consider the issue of "passing off" - basically is must be clear to buyers that the cover is a cover and not the original. But then this is fairly easily done: the word "tribute" for example, is long established as a concept in law.



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Your track-by-track guide to the latest instalment of our CD series

ANALYSIS

EDITORIAL PAUL WILLIAMS



Despite the drama, it's business as usual at EMI... but for how long?

EMI EMERGES FROM YET ANOTHER DRAMATIC WEEK IN ITS RECENT HISTORY, under new ownership but with its future as uncertain as ever. The good news is the financially-disastrous Guy Hands era is over. The supposed business genius, who thought he knew better about making a success of the "wasteful" music industry than those with many years experience working in it, is out of the picture, many millions of pounds lighter.

But a new group of owners, while bringing some desperately-needed financial stability, have also introduced a whole new set of issues for EMI.

In the short term at least, the buyout by US bank Citigroup has to be good news. The unwieldy debt that was bringing the company down, despite the day-to-day performance being pretty good, is now finally at a manageable level having been instantly reduced by 65%.

And EMI even has £300m to spend, a sum even certain football clubs, going by their spending rates at the close of the January transfer window last week, would take a little while to eat through.

So CEO Roger Faxon is absolutely right in saying EMI now has one of the most robust balance sheets in the industry. And it is business as usual. But quite possibly only for now.

Citigroup has made no secret of the fact it has no plans to be EMI's owner for a long time and that only means yet more speculation about the future of The Beatles' recording home, how it might be broken up and who might end up owning the various parts.

It seems unbelievable that at the start of the Hands era, just four years ago, the Terra Firma takeover was meant to have at long last brought an end to the uncertainty and chatter surrounding EMI.

It promised to remove the company forever from the financial world's obsession with share price, placing it under private control where it could quietly get on with the already gigantic task of trying to navigate its way through the worst music-industry climate ever known.

How wrong that turned out to be.

The long-suffering staff must attempt to get on with doing their very best for the company they work for and love, knowing that at any moment one or both of the recording and music publishing businesses could be snapped up and the name EMI consigned to history.

The potential buyers have been the subject of discussion for many months but any takeover attempt of some or all of EMI will bring its own big challenges, with no certainty how the regulators may regard, say, another approach by Warner.

Any deal with BMG Rights/KKR would obviously be more straightforward from a regulatory point of view, but on the recording side would not bring anywhere near the same benefits of backroom cost savings as a Warner deal would bring.

And there will be other players sniffing around, ready to take advantage of the situation and try to get their hands on what remains a hugely-successful music publishing business and a record operation that includes a catalogue containing some of the greatest recordings and artists of all time and a frontline roster including Coldplay and Katy Perry.

So prepare yourself for another bumpy few months with EMI and reflect upon the fact that one of the greatest music companies the world has ever seen, the one that has been the flag bearer for decades of the enduring and global success of the UK in this industry, will now be subject to a beauty parade.

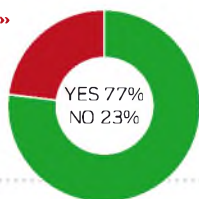
And, unless it is bought as one entity by a buyer prepared to keep EMI as EMI and the name fully in place, it could be playing out its last few days. It deserves so much better.

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

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED >>

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



THIS WEEK WE ASK:

Is Roger Faxon right that EMI will not be broken up following its takeover by Citigroup?

Vote at www.musicweek.com



MUSIC WEEK EXAMINES THE CONSEQUENCES OF CITI

Prospect of EMI/Warner link-up hoves into view

MERGER PLANS

BY ROBERT ASHTON

ALMOST 11 YEARS TO THE day – it was January 24 2000 – since Warner and EMI famously announced plans to merge, regulators in Washington and Brussels have dusted off their files as speculation grows that the two companies could attempt another combination.

Those merger plans in 2000 were blown out of the water by regulators leaving the two majors to flirt for years across the Atlantic, only for their merger plans to be consistently thwarted by either the Federal Communications Commission, the European Commission or both.

Now analysts and executives have dared to suggest the two majors' time has come, with EMI – or a part of it – expected to be sold off by Citigroup.

One senior executive with detailed knowledge of the 2000 merger application said, "This is an opportunity. There is geographical compatibility, with EMI strong in the UK and Europe and Warner strong in the US. Put them together and it is a good combination," he said. "It was a shame [then EC competition commissioner Mario] Monti blocked the deal originally because he was told he would witness the demise of both companies. They needed to combine to compete with Universal and Sony."

But if Warner or either of the other two majors, Universal and Sony, want to do business with Citigroup the regulators will want to run the rule over their plans. An EMI/Warner link-up may value the combined group well short of the £4.2bn Terra Firma paid for the UK major, but European indie group Impala has already put the companies on notice that it will object to the EC authorities.

Similarly, the indie sector would view any attempt by the majors to increase their market power as undesirable. Impala executive chair Helen Smith said she would ask the EC if the market can tolerate more concentration. "There would be a negative impact on competition and con-



sumers," she claimed, adding that the previous assessments of the impacts of the Universal/BMG publishing and Sony/BMG records mergers in 2007 saw the EC issue warnings about the power of the market leaders in both publishing and recording.

Some executives claimed the landscape for mergers has softened in the digital world and with the economic downturn. One analyst said, "The barriers to entry are zero in the digital world. Therefore, regulators' fears that majors will push up prices misread the situation badly. Regulators are supposed to protect consumers. All they will be doing is making life more difficult for record companies."

But Smith believes any attempt by another major to take on parts of EMI would see resistance in the EC. She cited merger test rules that were introduced in 2004 as stiffening up the power of the Commission: it can now take into account the so-called unilateral effects of a merger, such as price increases.

Market dominance would still be a relevant factor and after fighting a succession of music merger battles, involving every major at least once over the last decade, Impala believes it has a comprehensive dossier on market power and collective dominance. "I can see the Commission looking at any bid by another music company," said Smith.

Smith claimed concentration had compounded the overall decline of the music sector, with fewer artists sustaining careers and increased pressure on independents' market share. Other factors that could weigh against a big music merger include the EC's interest in cultural diversity and the importance of the indies in building the online market.

However, one tactic the majors could use to soften up regulators and Impala is a series of remedy packages. This was attempted by Warner when it was having another round of merger talks with EMI in early 2007.

At the time Warner proposed a three-tier approach, including far-reaching behavioural undertakings to ensure competition and level the playing field; divestitures to reduce market share and enhance the competitive scale of the independent music sector; and measures to secure full and fair market access for indies, especially in the online sector.

This was accepted by Impala then, although it caused a split in the indie community. Similar undertakings could soften objectors this time around but Smith insisted they would have to be wide ranging (see box).

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CUTTING A DEAL

Remedies which might help sweeten an EMI deal include:

- measures to increase competitiveness, such as providing indies with the same terms for compilations;
- no discrimination in the online market;
- allowing indies access to stars of major European TV talent shows; and
- broad industry principles of equal treatment for indies

EMI TIMELINE 1996-2011

1996 EMI demerges from Thorn to become EMI Group. Among the new era's first successes are the Spice Girls who record the biggest selling debut album by a female group in history.



1998 Seagram, the former owner of Universal music and film business, makes a 600 pence per share offer for EMI. It is refused by the then executive chairman, Sir Colin Southgate.



Jan 2000 EMI confirms it is in talks with Time Warner about a potential \$20bn (£12.5bn) merger of their music divisions.
Oct 2000 Time Warner and EMI ditch merger plans after last-minute concessions fail to meet watchdogs' concerns.
Nov 2000 The Beatles' 1 released, which becomes best-selling CD of the decade.

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• Standon will deliver

GROUP'S TAKEOVER OF EMI AND GETS THE LOWDOWN FROM CEO ROGER FAXON

Keeping it together: Roger Faxon on why EMI won't be broken up

EMI CEO ROGER FAXON explains exactly why he believes the company will not be broken up, in this candid in-depth interview with *Music Week*.

MW: When did it become clear to you that Citigroup was going to take control of EMI?

RF: Any observer will know there has been something happening in slow motion for a long time. Not less than 18 months ago it was acknowledged that EMI's value had fallen below its debt. So there has been a process ever since then to see if there was some way for Terra Firma to reach an understanding of how to move forward in that condition and obviously that was complicated by the lawsuit. [Terra Firma took Citigroup to court last year, alleging that the bank had tricked it into overpaying for the music major, eventually losing the case].

Over time there was an inevitability there would be a change in ownership to Citi, particularly as the recognition of the value of the company – the differential between the value of the company and the outstanding debt – became more recognisable.

You'll recall that Guy Hands in the lawsuit suggested that the value of EMI was £1.8bn and the quantum of the debt at that time until [Citigroup's takeover] was close to £3.4bn. I think those who were surprised by this shouldn't have been really. I think people were probably more surprised that it was now as opposed to some weeks or months from now.



How is your relationship with Citi?

It has always been good. Over the years and certainly during the period when I was only running [EMI] Publishing, I have had a very good working relationship and I certainly anticipate that I will in the future.

The relationship with Citi is really based upon what the overall team here at EMI is doing. We have kept our heads down and paid attention to business and we have made huge progress. The guys at Citi appreciate that and they see it has been a good job. Again, I think if there was any friction it certainly wasn't between Citi and the company.

Are there going to be changes to management now Citi own EMI?

Their [Citi's] aim is pretty clear. They believe in the management team and they believe and are very supportive of our strategy that we are implementing. And they clearly are desirous of us continuing along that

UNSETTLED EMI STAFF AWAIT FATE

EMI STAFF LEARNED ABOUT THE change of ownership in an email last Tuesday at the same time Citigroup announced the takeover.

EMI Group employees around the world were then invited to participate in a conference call with CEO Roger Faxon last Tuesday evening.

Publically, Faxon said the mood at EMI was "optimistic". However, company insiders tell *Music Week* that staff have been unsettled by

the series of changes at EMI over the years, as well as recent negative press coverage.

"There's a sense of inevitability about the company being broken up," said one Wrights Lane-based executive.

"The company line is we're actually in better shape financially and that should put us on a firmer footing but the reality is that everyone thinks we're living on borrowed time and morale is low."

path. They haven't – and I certainly don't anticipate them having – made any change in the direction of the company. They have been very clear that they think we are on the right track, doing the right things and they want us to continue doing what we are doing.

Is it sad to see an iconic UK company in US hands?

Were you concerned when it became a Guernsey company? The point I make in my internal email [to staff] is that whoever your owner is or the shareholders you have doesn't define your identity. What defines EMI, makes EMI what it is, are the artists and the songwriters it has represented in the past and in the future.

An important part of our heritage and tradition and our values comes out of having the history of the great British music that we represent. That is in our DNA.

Do you have any idea if business will be kept together or sold off?

Citi has said that in due course that they will put the business up for sale but there is nothing imminent about that. They made it equally clear they want the business to settle down and get its feet under new ownership and then in the normal course of events the business will be put up for sale. They aren't forced sellers, they don't have to sell the business. Obviously there is no logic in Citibank owning a music company, right?

EMI in my view will be EMI going forward. It will remain together as a

business with two strong disciplines but under [management] that embodies a strategy that draws on the best of both of those businesses to drive greater value.

That's the global rights management concept we have been talking about for some months and that strategic view is what everybody around here believes is the future of music.

It takes the co-ordination and the co-operation of both businesses working together to achieve that future. There are large revenue synergies that are generated by that way of operating and there certainly are best synergies by virtue of being able to join forces to serve writers and artists.

But it does not mean the full merger of the two businesses. These businesses have distinct capabilities and distinct market dynamics and we absolutely are preserving those.

But this is in my view the future of the business and to break it apart and merge purely for cost synergies is simply to perpetuate the existing business model, which I think most people would say is broken.

I don't want people to think I'm naive. It is entirely possible that at some point in the future somebody does break the business up but I don't think that is the best answer from a value and economics point of view.

And so I believe that the investment group or company that would buy EMI going forward will keep it together. That is what I think is the likely outcome and I think the other outcomes of breaking it apart are vastly less likely.

NEW BUYER IN NO RUSH TO SELL

CITIGROUP HAS MADE IT CLEAR that it does not see itself as a long-term owner of EMI. However, a sale is not expected to be imminent and Citi are in no rush to sell. A source claimed that stories about the US bank already sounding out potential buyers was "nonsense".

Instead, Citi wanted to create as much interest – or "price tension" – around EMI as possible so it could deliver the best return to its investors. This, inevitably, takes time.

Significantly, the bank was pub-

licly standing behind CEO Roger Faxon – for the time being. "We like Roger, we think he's the man," one insider said, which suggested that although Citi will be well represented on the EMI board it was not interested in rushing in new management or interfering with the running of the company.

Faxon told *Music Week* that communication with the bank would be helped by the fact that he was based in New York, where Citi has its global headquarters.

album goes on to sell more than 20m copies worldwide.

Sept 2003 EMI holds acquisition talks with Warner Music as part of a proposed £920m takeover bid. However, the UK major later pulls out of talks with parent company Time Warner after its offer is trumped by Canadian media mogul

Edgar Bronfman Jr.

May 2006 Warner Music rejects a \$4.2bn (£2.2bn) bid by EMI.

Feb 2007 Warner puts forward £2.1bn bid for EMI, which is rejected due to operational and regulatory risks.

Mar 2007 Starbucks signs Sir Paul McCartney as the first act on its Hear

Music label, ending a 45-year relationship between the singer and EMI Music.

Aug 2007 Terra Firma buys EMI.

Sept 2007 EMI CEO Eric Nicoli leaves the company. He is replaced by Reckitt-Benckiser executive Elio Leoni-Sctei.

Jan 2008 EMI announces between 1,500 and 2,000 job cuts worldwide.

NEWS IN BRIEF

■ iTunes plans Beatles Love affair

iTunes is to sell two exclusive Beatles tracks when the band's Love album debuts on the store later this month. The album, which goes on sale tomorrow (Tuesday), will include previously unreleased versions of *The Fool On The Hill* and *Girl* taken from the Love theatrical production. Love comes as an iTunes LP featuring an art gallery that blends images of The Beatles with photos from the stage production. Customers will also be able to buy individual songs from Love.

■ Stones deny Cohl claims

The Rolling Stones have distanced themselves from their former promoter Michael Cohl, after claims in a court case that he still represented the band. Stones frontmen Mick Jagger and Keith Richards are understood to be angry that former Live Nation chairman Cohl is claiming that he still represents the band, whereas they say they are free to sign agreements with any promoter they choose if they tour again.

■ Sharkey gives export evidence

UK Music chief executive Feargal Sharkey will demonstrate the industry's reliance on music exports when he gives evidence to the Business Innovation and Skills select committee next week. Sharkey and Beggars Group international managing director Paul Redding are expected to provide new figures and data on the growth of trade in music overseas to the inquiry at Portcullis House into Rebalancing the Economy: Trade and Investment.

■ PJ Harvey pens EMI deal

EMI Music Publishing has signed a worldwide co-publishing agreement with PJ Harvey, covering all of her back catalogue and new material. Harvey was first represented by EMI Publishing between 1992 and 2001 and said she was pleased her relationship with the major would continue.

■ Liverpool loses Leaf venue

Liverpool venue Leaf at Baltic has been forced to shut down due to what management is calling "irresolvable issues with the tenancy". The tea shop and bar had become a popular live music venue during the past couple of years but the closure will see regular club and live events move over to sister venue Leaf on Bold Street.

■ Shoe retailer taps into music

The Clarks footwear brand is to roll out a new pop-up retail space in London with a key focus on music, part of a new move by the brand to "encourage a sense of community, loyalty and engagement". The temporary retail space will see a whole floor of the Clarks store in London's Piccadilly taken over by the new positioning as the venue plays host to a series of "guerrilla activities", including live music events, over the course of a week in February.

Jan 2001 EMI confirms it is in talks with BMG over possible merger. Although negotiations fall through, EMI's interest triggers Sony's attention and the two companies later merge to form Sony BMG.

Feb 2002 EMI's Blue Note label releases Norah Jones' *Come Away With Me*. The



NEWS

EMI WHO ARE THE RUNNERS AND RIDERS FOR THE CAPTURE OF EMI'S PUBLISHING ARM?

The smart money is on BMG in EMI bid battle

PUBLISHING

BY CHARLOTTE OTTER

BMG RIGHTS MANAGEMENT has emerged as a firm favourite among the pack of potential bidders eyeing up the publishing arm of EMI.

Media analysts have been tipping the company because of its recent aggressive takeover activity – including buying Chrysalis at the end of last year – and its ability to tap into ready sources of funding. It would work closely with private-equity company KKR, which has a 51% stake in BMG, on any bid.

BMG might have some competition with other names believed to be in the running including Warner Music Group (see box), and private-equity group Apax, which owned a share of Stage Three Publishing before it was taken over by BMG last year, and is thought to be interested in buying publishing rights from EMI.

The major publishing houses such as Sony/ATV and Universal may, how-



Hartwig Masuch

ever, may be too big already, creating too many regulatory problems, although their potential interest cannot be ruled out.

"I think if and when EMI goes for sale it will be BMG that will take it," said one KKR insider. "Why? The market is changing, there are a number of exciting opportunities for BMG [with EMI] and it wants to expand and wants to keep its choices open. KKR will support them with that. The real game is how Citi will dispose of EMI."

BMG executives refused to be drawn publicly on their plans. BMG CEO Hartwig Masuch recently told *Music Week* he was more interested in acquiring EMI's recorded catalogue, but sources close to the company said BMG was always in the market for more publishing if the right offer came on the table.

"Although Hartwig said one thing before Christmas, no one anticipated how soon EMI would be coming to the market and I am sure the company will look closely at all

the options and what makes the most business sense for them," said an insider.

Enders Analysis analyst Ben Rumley also put BMG as a favourite. "You can't discount it as a likely contender," he added. He also believed EMI's market share meant regulators would question bids by major publishing houses such as Sony/ATV and Universal. "By being a smaller player BMG could avoid competition problems as the combined market share would be lower if they bought EMI Publishing and recording."

Sanford Bernstein senior research analyst for Europe Claudio Aspesi suggested Warner Music could be in the market for EMI, but pointed to the company's history of regulatory problems (see story on page 4). Aspesi also pointed out that BMG wanted to balance its recording and publishing rights and the purchase of EMI would achieve this. He said, "They seem like a far more reliable option."

But Aspesi also suggested Citi might not want to sell the publishing business separately from record-

ing. "The way royalty collection works now, I don't think it would make financial sense for the two to be separated," he said.

While speculation about future ownership continued to circle the major, EMI UK and European president Guy Moot said it was business as usual for the company. "Morale within the company is great and we haven't missed a heartbeat.



Guy Moot

We continue to do the best we can for our writers and what we are doing day to day," he said. "It sounds like a cliché but I think the speculation and talk outside the company about the future of EMI is a lot more dramatic than what is actually going on."

Apax, Sony/ATV and Universal declined to comment

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WHO IS IN THE MARKET TO BUY EMI PUBLISHING?



BMG Rights Management:

The German publishing company has been busy buying publishers in the past year, taking control of Cherry Lane, Adage VI and Evergreen catalogues in the US and Stage Three Publishing and Chrysalis in the UK.

KKR: The private-equity fund is the main stakeholder in BMG Rights Management and has been named as a strong competitor for EMI.

Warner Music Group: The major put

in bids for EMI in 2000 and 2007 but was thwarted by regulators. This time, however, Warner could sell part of publishing arm Warner/Chappell to sidestep similar problems.

Apax: The private-equity company routinely invests in media companies and used to own a stake in Stage Three Publishing before it was taken over by BMG Rights last year. The business previously looked at EMI when it was up for sale in 2007.

INDUSTRY VIEWPOINT

THE EXECUTIVE



TONY WADSWORTH

This week it feels like EMI is starting to emerge from a

three-year nightmare. This is the company that built up the best catalogue in the world, thanks to a set of values that was shared by creative teams over successive decades of musical innovation.

It was clear more or less from day one that the outgoing owners neither understood those values nor bought into them.

Consequently an acquisition that was made at a difficult time both in the economic cycle, and in the transition of the music market, was further hampered by Terra Firma's lack of empathy with both the company culture and the creative music industry.

Many of the key players still at EMI, certainly in the UK, were in

place before the arrival of Terra Firma, and in spite of their new masters, these remarkable team players succeeded in maintaining their values and standards.

From now, they will no longer have one hand tied behind their back and I believe their achievements will be even more impressive. There remains the uncertainty of "What next?" but for now we should be happy that EMI, under the strong leadership of Roger Faxon, has moved on to the stage they are at this week – a more manageable debt situation, and extracted from a relationship that has proved to be toxic, both internally and externally.

It would be easy to bemoan the fact that the ownership has now moved out of the UK for the first time since the company's birth over 100 years ago. But we live in a global economy, where country of ownership doesn't carry the same weight as it did.

Many of EMI's major shareholders in the past were ex-UK, as were many of the investors in Terra Firma's fund. Universal Music doesn't feel French, and Sony Music doesn't feel Japanese. And EMI

Music to me is as much about Frank Sinatra and the Beach Boys as it is about The Beatles and Coldplay.

If the culture of musical innovation which the company espoused for a hundred years can be rekindled and encouraged (and four Brits nominations for Tinie Tempah is a great starting point), then EMI and whoever owns it in the future – as well as the wider music industry – will be all the richer for it.

Tony Wadsworth is chairman of the BPI and was chairman and CEO of EMI Music UK until January 2008

THE ARTIST



DAVID ROWNTREE, BLUR DRUMMER/EMI ARTIST

For the first time in a long time the recording side of EMI is on top of its game. With artists like Tinie Tempah and Bat for Lashes, a lot of cool people are once again on the label. They really have turned it around.

So it seems ironic that, while A&R and a lot of the company is working well, the business people right at

the top can't get it right.

For an artist it is important that the people working at the label "get it" and that the people doing the marketing are music people, they come to gigs and do not package music like washing powder.

Music marketing is like fashion, when people get up in the morning they have got to feel music in their bones. So for me what happens next is the important thing.

It is accepted that Citigroup are a flash in the pan, they are not going into the music industry. They are just about turning a profit.

Who takes over now is important and whoever owns EMI in the future I would hope are going to be music people

THE MANAGER



TIM CLARK, CO-MANAGER OF ROBBIE WILLIAMS

I think Citi are of course going to sell the company, there are no two ways about it. But we also believe Roger Faxon and his team have a vision for the company

and when he talks about being a global rights company, I totally share that view

I do believe that is the way forward and it is important to be able to manage rights in a far more complementary fashion. I will be more concerned if when Citi sold the company it split it up. I think that would be a ridiculous move.

This is because EMI right now are in a fantastic position. They have shed a lot of debt, have a good working catalogue and are making a profit. The company is also making a lot of changes for the good and do have a strong vision which we agree with. As a result I support what they are trying to achieve at the moment and hope that Citi will continue to support them as well

Robbie Williams (right) is currently out of contract but we are not discounting a new deal with EMI or any other company.



EMI TIMELINE 1996-2011 *cont'd. from page 5*

Jun 2008 EMI releases Coldplay's *Viva La Vida* which sells 9m copies worldwide

Jul 2008 The Rolling Stones leave the record division to join Universal

May 2009 Radiohead quit EMI as the company announces it has tripled its

earnings in the past year.

Dec 2009 Terra Firma sues Citigroup, claiming the bank "misrepresented fundamental facts" over purchase of EMI.

Feb 2010 EMI reports an annual pre-tax loss of £1.75bn to March 31 2009

Mar 2010 Leoni-Sceti announces his departure from the music group. Former ITV boss Charles Allen replaces him.

Apr 2010 Paul McCartney pulls his solo catalogue from EMI

May 2010 Terra Firma promises to invest more money into the company after meeting its debt covenants

Jun 2010 Roger Faxon is appointed as new EMI Group CEO

Aug 2010 EMI reports a reduction in annual losses from £1.75bn to £624m

Oct 2010 Terra Firma goes to court with Citigroup in New York

Nov 2010 Terra Firma loses its court battle with Citigroup

Beatles albums sell on iTunes for the first time (pictured below)

Jan 2011 Pink Floyd end legal battle with EMI over online sales and sign a new contract with the label. Terra Firma challenges October court ruling.

Feb 2011 Citigroup takes over EMI.



citigroup

NEWS

REVIEW SUGGESTS ACT 'REQUIRES MORE POLITICAL WILL'

DEA stuck at site-blocking

POLITICS

■ BY ROBERT ASHTON

CULTURE SECRETARY Jeremy Hunt has surprised the music industry with a request that Ofcom review the sections of the Digital Economy Act relating to blocking websites that allow access to infringing music files and other copyrighted content.

Site blocking was seen by industry executives as an important weapon to wield in its fight against online piracy but is opposed by internet service providers

It would also require the Secretary of State to draw up secondary legislation, opening up accusations of making law on the hoof.

BPI chief executive Geoff Taylor said he was disappointed by Hunt's decision but said he would continue to press the case for site-blocking with Ofcom.

The more encouraging news



Unsure Culture Secretary Jeremy Hunt

for the industry is that the review has not been extended to the long-delayed code of practice needed to deliver the DEA and which will allow notifications to be sent to illegal P2P site users.

While a spokesman for the Department Of Culture, Media and Sport, which has only recently taken on the brief for the DEA, said the decision to involve Ofcom

was only motivated by a desire to test whether site blocking measures work, some in the industry suspect political motives.

"It seems like site blocking was one hurdle too many and because of the secondary legislation it would need, maybe it required more political will," said one industry spokesman. Liberal Democrats in the coalition have been critical of aspects of the DEA.

Another industry executive said the technology to block websites already exists and cites the Cleanfeed content blocking system already used by UK ISPs to target child sexual abuse content.

"ISPs already do this and do so voluntarily, so it obviously works. And if they are doing that it can't be too prohibitive a cost," he said.

T, the music industry has a few nail-biting weeks ahead. As well as waiting for the DEA code, it still has to negotiate the judicial review of the DEA that has been brought by BT and TalkTalk and will be heard on March 22-24.

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NEWS IN BRIEF

■ Adele album a global success

Adele's second album has debuted at number one in more than half a dozen overseas markets. The XL release, which opened with 208,090 sales domestically to top the CCC artist albums chart last Sunday has become an instant number one in Austria, Belgium, Germany, Ireland, the Netherlands, New Zealand and Switzerland, while entering at two in Denmark, Norway and Sweden, three in Australia and four in France.

■ Sony posts a drop in sales

Sony Music experienced a fall in turnover and operating income in the three months to December 31, with the company blaming the result on the contracting physical music market. Sales at the company decreased 14.5% year-on-year to \$1.73bn (£1.08bn) in the quarter. Operating income fell by \$44m (£27.2m) to \$241m (£149m), a decrease which reflects lower sales, although this was partially offset by a year-on-year fall in marketing costs.

■ HMV closes doors for stores

HMV has started the first phase of its store closure programme, closing nine shops last Sunday. The shops consisted largely of smaller secondary outlets in locations where the company has larger stores. Stores in

Birmingham, Brighton, Croydon, Ealing, Glasgow, Liverpool, Nottingham, Oldham and Plymouth all closed.

■ Rackow calls for rights reversion

BASCA has called for copyright owners to return their rights to collection societies to help fuel the growth of new online services. In an exclusive article for Musicweek.com its chief executive Patrick Rackow, who last week met with other UK Music member organisations to help formulate a response to the Hargreaves Review of IP, said he wanted all rights withdrawn from collection societies over the last few years returned. Only then, Rackow argued, could a "straightforward" transparent service be offered for both rights owners and new online services.

■ Boy band to represent UK

Blue are to represent the UK in the 2011 Eurovision Song Contest. The reformed boy band will sing the self-penned song I Can at the final in Düsseldorf on May 14.

■ Stewart launches racecourse gigs

Newbury Racecourse has announced plans to increase its usage by becoming a stand-alone concert venue. Using the moniker Newbury LIVE, the venue has confirmed Rod Stewart as the first act to go on stage at the racecourse, with the singer due to take to the stage on May 29.

Final deadline for MWA 10 entrants fast approaching

ENTRIES ARE FLOODING IN FOR this year's Music Week Awards, with the deadline for the judged categories fast approaching.

The event, which is set to take place on Tuesday, May 24 at the Roundhouse in Camden, will see long-established categories covering marketing, PR, digital, retail, radio, live, sales, distribution, music and brands, sync and the independent sector form the backbone of the ceremony.

The deadline for entries for the judged categories is Friday, February 25, with shortlists and winners to be determined by panels of experts from across the music industry.

Key awards determined by Music Week, including The Strat Award, will also continue at this year's event.

Music Week director of content Michael Gubbins said the standard of submissions so far had been very high. "There will be even tougher competition than in previous years, which promises to make May's event a night to remember," he said.

Musicweek.com readers will once again 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.

Details are available by visiting the website at www.musicweekawards.com where entries can also be submitted.

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

"Competition will be tougher than in previous years, which promises to make the event a night to remember"

MICHAEL GUBBINS,
MUSIC WEEK

NORDIC MUSIC PRIZE

BEST ALBUM 2010

The nominees are:

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

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

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MEDIA



CHARTS KEY ■ HIGHEST NEW ENTRY ■ HIGHEST CLIMBER
■ AUDIENCE INCREASE ■ AUDIENCE INCREASE +50%

TV AIRPLAY CHART TOP 40					nielsen
This Wk	Last	Artist	Title	Label	Plays
1	1	BRUNO MARS	Grenade	/ Elektra/Atlantic	61.2
2	2	JLS FEAT. TINIE TEMPAH	Eyes Wide Shut	/ Epic	56.3
3	5	WRETCH 32 FEAT. I TRAKTOR	Mo\$Levels	/ Recordings	46.8
4	13	KE\$HA	We R Who We R	/ RCA	46.1
5	8	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE	Higher	/ 4th & Broadway	45.2
6	9	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY	Coming Home	/ Bad Boy/Interscope	44.3
7	3	JESSIE J	Do It Like A Dude	/ Island/Lava	43.6
8	4	RIHANNA FEAT. DRAKE	What's My Name?	/ Def Jam	43.1
9	NEW	JESSIE J FEAT. B.O.B	Price Tag	/ Island/Lava	39.9
10	14	TINIE TEMPAH FEAT. ELLIE GOULDING	Wonderman	/ Parlophone	39.5
11	32	ALEXIS JORDAN	Good Girl	/ StarRock/RocNation/Columbia	35.0
12	7	KATY B FEAT. MS DYNAMITE	Lights On	/ Columbia/Rinse	34.6
13	21	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E	Tonight (I'm Lovin' You)	/ Interscope	34.5
14	18	MARTIN SOIVEIG FEAT. DRAGONETTE	Hello	/ 3 Beat/AATW	34.3
15	6	BLACK EYED PEAS	The Time (Dirty Bit)	/ Interscope	34.0
16	NEW	CHRIS BROWN	Yeah X3	/ Jive	33.8
17	34	PINK	F**kin' Perfect	/ LaFace	32.8
18	24	CHASE & STATUS FEAT. LIAM BAILEY	Blind Faith	/ Vertigo	30.8
19	NEW	DAVID GUETTA FEAT. RIHANNA	Who's That Chick?	/ Positiva/Virgin	30.8
20	23	TINCHY STRYDER	Let It Rain	/ Island	28.7
21	16	ADELE	Rolling In The Deep	/ XL	28.5
22	20	BRUNO MARS	Just The Way You Are (Amazing)	/ Elektra/Atlantic	27.2
23	11	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6	/ Interscope/Cherrytree	25.7
24	19	RIHANNA	Only Girl (In The World)	/ Def Jam	25.7
25	10	TINIE TEMPAH FEAT. KELLY ROWLAND	Invincible	/ Parlophone	25.4
26	28	CHIPMUNK FEAT. CHRIS BROWN	Champion	/ Jive	23.9
27	25	FAR EAST MOVEMENT FEAT. RYAN TEDDER	Rocketeer	/ Interscope/Cherrytree	23.7
28	22	PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor)	/ J	23.1
29	17	CEE LO GREEN	It's OK	/ Warner Brothers	21.8
30	NEW	AVRIL LAVIGNE	What The Hell	/ RCA	21.4
31	15	AGGRO SANTOS FEAT. KIMBERLEY WALSH	Like U Like	/ Future	21.4
32	29	KATY PERRY	Firework	/ Virgin	21.1
33	12	JODIE CONNOR FEAT. WILEY	Now Or Never	/ Fascination	19.7
34	26	NERO	Me & You	/ MTA	19.0
35	NEW	MCFly	That's The Truth	/ Island/Super	17.9
36	NEW	MODESTEP	Feel Good	/ UKF	17.7
37	27	MIKE POSNER	Cooler Than Me	/ J	17.6
38	NEW	PARADE	Louder	/ Asylum/Atlantic	17.2
39	31	ALESHA DIXON FEAT. JAY SEAN	Every Little Part Of Me	/ Asylum/Atlantic	16.7
40	39	YASMIN	On My Own	/ Mo\$	15.6

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, Dancemation TV, Flava, Kerrang! TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, Vault, Viva, VH1

LAUNCH HERALDS A RAFT OF MOVES FOR BROADCASTER

MTV returns to basics with dedicated music channel

TELEVISION

■ BY BEN CARDEW

MTV IS LOOKING TO "bring its music heritage to life" with MTV Music, as its main channel moves firmly into the sphere of entertainment.

MTV Music, billed as a dedicated music channel, launched last Tuesday on Sky channel 350. The station is intended to premiere MTV's music content, airing videos, live music, behind-the-scenes specials and artist interviews.

At the same time, the main MTV channel, home to reality programmes such as Jersey Shore, My Super Sweet 16 and Teen Mom as well as some music-driven content, shifted up Sky's Electronic Programme Guide to channel 126, moving it into the entertainment section.

MTV UK director of music commissioning Virginia Monaghan said the new channel marked a return to "the best things MTV has done".

"There has been a desire to have MTV Music for a long time," she explained. "The main MTV channel is a mixture of music and entertainment. It is great for entertainment, moving up the EPG, but from a musical point of view we have missed the premier channel that would be a summary of all we do across the pack."

From an industry perspective, the channel also marks a move back into the musical mainstream for MTV, which operates several genre channels such as MTV Rocks and MTV Base. In this field it is set to compete with the likes of Channel 4

and Box TV's 4 Music channel. Radio 1 and the newly-expanded national Capital Radio network

"It is great," said TV plugger Dylan White, of Dylan White Promotion and Management, of the launch. "MTV is massively important. It can break bands."

"MTV Music is a very contem-



porary, accessible channel which plays the best chart acts," Monaghan said. "It is going to appeal to everyone, but we are looking at our competitors, Radio 1, 4 Music and all the key externals. What we want to provide is the best overall music offering for everyone."

With its contemporary approach and prominent positioning at the top of the Sky EPG, MTV sees the new channel as a "gateway" to the more niche genre channels. For example Gonzo, an MTV Rocks show, will premiere on MTV Music on Friday nights before going out on Rocks, with Music viewers encouraged to discover further programming on Rocks.

"We have got genre channels but this is going to be la crème de la

crème of all genres, with the best of all genres, the shiniest hits and the biggest content," said Monaghan.

The new channel is also intended as a gateway into the Sky music channels generally, according to MTV UK and Ireland EVP and managing director David Lynn.

"MTV Music is a channel dedicated to highlighting the best music cut there across all genres and styles," Lynn said. "It will provide a gateway into Sky's music genre that will drive even more value into the Sky subscription."

The new channel also makes a significant statement for MTV, which has long been criticised for abandoning music video in favour of entertainment.

"Is this a statement? Our biggest statement is MTV Music is first with music, the original, the best," Monaghan said. "It is exciting to have a flagship music channel. It is about bringing our music heritage and ethos to life."

Alongside videos, MTV Music will also air new bespoke programming, including the OCC Official Chart Update on Thursdays running down the midweek charts and artist specials, which are currently being commissioned.

"We were keen to do more on-stage with, more on-tour with, more diaries etc, which is what MTV used to do," said Monaghan.

In terms of audience, Monaghan did not wish to say what viewing figures they expect of the new channel. But she did explain, "Given it is at the top of the Sky pack, that shows the aspirations we have for it."

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CAMPAIGN FOCUS

PATRICK WOLF

Vertigo label Hideout Recordings' founders believe that, five albums into his career, Patrick Wolf has recorded a set that will deliver the commercial success he has long promised.

Wolf was the first signing to Hideout after it was established by former EMI executives Keith Wozencroft and Dan Keeling last year. His forthcoming album, *Lupercalia*, will be the label's first release.

Vertigo label manager Clive Cawley said immediate efforts were on galvanising Wolf's UK and European fanbase before introducing him to mainstream audiences.

This City, the first single from the album, made its video debut on *The Guardian* website last weekend, ahead of its March 14 release.

A national tour will get underway in March, followed by dates across Europe before the album is released in May.



Wozencroft said he believed the album that would elevate Wolf to the next level of commercial success.

"Patrick has always been an exciting and creative artist who has, through four albums, continuously pushed the boundaries on record, visually and in his live performance," he said.

"*Lupercalia* is an album that will appeal to his existing fans as well as opening Patrick up to a wider audience."

NEWS IN BRIEF

Radio 1 veteran to leave station

Jo Whiley is to leave Radio 1 after 17 years to present a new evening show on Radio 2, with Huw Stephens taking over her weekend afternoon programme. Whiley, who joined the BBC station in 1993, currently hosts weekend afternoons (1pm to 4pm) but will leave at the end of March to host a new show on Radio 2 from 8pm to 9.30pm, Monday to Wednesday. The new show is intended to guide listeners through a wide range of popular music, including album tracks and songs rarely heard on the station. Meanwhile, Mark Radcliffe and Stuart Maconie will move from Radio 2 to 6 Music from April 4 to



host the station's weekday 1pm to 4pm show.

MTV names Brand New winner

MTV UK has chosen *Brand New* (pictured) as its Brand New For 2011 act. The band beat Far East Movement, Willow Smith, Wretch 32 and BBC Sound Cf 2011 winner Jessie J to top the annual poll. The broadcaster named its 10-strong shortlist for the award last December, with the public then

voting for the winner via mtv.co.uk/brandnew. MTV said it received more than 200,000 votes in total, with *Brand New* taking 35% and Jessie J 27% of all votes cast.

Bauer Radio set for online revamp

Bauer Radio is redesigning its websites to reflect a stronger focus on local editorial content and new opportunities for commercial partners. The overhaul is also intended to offer consistent design across all the station's sites. In total, Bauer Radio has 42 stations in the UK, with 1.3m listeners tuning in each week. Currently, the company's radio websites have 1.4m users a month, but the redesign is intended to extend these on-air audiences to online. Meanwhile, advertisers will benefit from new features such as full-page takeovers.

CHARTS KEY
 ■ HIGHEST NEW ENTRY
 ■ HIGHEST CLIMBER
 ■ AUDIENCE INCREASE
 ■ AUDIENCE INCREASE +50%

Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50



This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %*or-	Total Aud (m)	Aud %*or-
1	1	6	2	BRUNO MARS Grenade Elektra/Atlantic	3140	11.31	60.35	5.84
2	4	4	8	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher 4th & Broadway	1725	14.24	47.97	0.48
3	7	4	17	JLS FEAT. TINIE TEMPAH Eyes Wide Shut Epic	2121	19.56	45.56	13.72
4	2	6	4	ADELE Rolling In The Deep XL	2596	35.56	44.93	13.78
5	12	4	3	KE\$HA We R Who We R RCA	1540	21.26	41.62	16.05
6	6	16	31	KATY PERRY Firework Virgin	2525	-5.82	36.11	-5.27
7	9	17	44	MIKE POSNER Cooler Than Me J	1938	6.67	37.26	2.75
8	3	9	15	RIHANNA FEAT. DRAKE What's My Name? Def Jam	2337	6.48	35.66	25.03
9	6	11	51	OLLY MURS Thinking Of Me Epic/Syco	2466	-5	35.51	-8.65
10	10	15	36	CEE LO GREEN Forget You Warner Brothers	1961	9.25	34.95	-5.72
11	11	4	18	BRITNEY SPEARS Hold It Against Me Jive	1557	9.11	34.45	-4.55
12	13	22	24	BRUNO MARS Just The Way You Are (Amazing) Elektra/Atlantic	2030	-7.26	32.6	-6.27
13	5	6	7	JESSIE J Do It Like A Dude Island/Lava	1189	4.11	32.21	26.16
14	18	15	46	NELLY Just A Dream Island	1470	-1.41	31.06	1.57
15	16	15	36	PINK Raise Your Glass laface	2066	-4.75	30.85	-8.02
16	15	19	26	RIHANNA Only Girl (In The World) Def Jam	1802	0.9	29.36	13.18
17	NEW	1	11	PINK F***Kin' Perfect laface	1366	0	27.75	0
18	14	16	52	JLS Love You More Epic	2026	-13.9	26.96	-21.66
19	32	2	2	CHIPMUNK FEAT. CHRIS BROWN Champion Jive	545	5.42	26.84	15.77
20	19	13	34	FAR EAST MOVEMENT FEAT. CATARACS & DEV Like A G6 Interscope/Cherrytree	511	-5.5	26.62	12.21
21	17	8	37	MATT CARDLE When We Collide Syco	2283	-11.03	25.53	-20.14
22	26	3	6	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home Bad Boy/Interscope	598	5.84	25.51	3.47
23	20	18	54	TAKE THAT The Flood Polydor	1693	-5.4	25.77	12.26
24	21	3	13	MARTIN SOLVEIG FEAT. DRAGONETTE Hello B&B/AATW	609	4.5	25.5	-5.42
25	42	10	16	DAVID GUETTA FEAT. RIHANNA Who's That Chick? Fustiva/Virgin	935	17.76	24.71	35.32
26	NEW	1	9	THE SCRIPT If You Ever Come Back Phonogenic	762	0	24.57	0
27	23	10	19	KATY B FEAT. MS DYNAMITE Lights On Columbia/Rainie	1153	-10.63	24.45	-5.7
28	28	7	90	ELIZA DOOLITTLE Skinny Genes Featherphone	483	-2.82	22.86	-3.05
29	24	3	12	WRETCH 32 FEAT. I Traktor NoStevens Recordings	518	16.14	22.57	11.52
30	NEW	1	1	JESSIE J FEAT. B.O.B Price Tag Island/Decca	775	0	21.99	0
31	NEW	1	1	SARA BAREILLES King Of Anything Columbia	282	0	21.81	0
32	25	3	10	CHASE & STATUS FEAT. LIAM BAILEY Blind Faith Vertigo	732	34.56	21.43	14.65
33	37	4	1	MATSYAHU One Day 100%	50	2.04	21.33	6.28
34	29	3	3	IMELDA MAY VS BLUE JAY GONZALEZ Inside Out Decca	251	12.05	20.84	-10.75
35	27	26	1	THE WANTED All Time Low Effren	1123	-2.35	20.45	15.53
36	39	5	28	NERO Me & You MIA	194	-7.18	20.3	7.58
37	40	2	2	BRYAN FERRY Alphaville Virgin	35	40	20.2	8.15
38	NEW	1	9	CHRIS BROWN Yeah X3 Jive	652	0	20	0
39	RE	1	9	SUGARLAND Stuck Like Glue Decca	110	0	19.7	0
40	35	18	58	THE SATURDAYS FEAT. FLO-RIDA Higher Fascination	1144	-8.48	19.45	-10.57
41	33	9	40	TINIE TEMPAH FEAT. KELLY ROWLAND Invincible Featherphone	839	-15.25	19.07	14.75
42	24	11	29	ELLIE GOULDING Your Song Polydor	1341	-10.36	18.87	15.08
43	45	10	23	ADELE Make You Feel My Love XL	586	16.96	18.55	15.22
44	30	37	1	KATY PERRY FEAT. SNOOP DOGG California Gurls Virgin	512	9.97	18.52	15.57
45	38	14	57	MCFLY FEAT. TAIO CRUZ Shine A Light Island/Super	1050	-20.15	18.03	6.82
46	NEW	1	68	BEADY EYE The Roller Beady Eye	282	0	17.92	0
47	45	16	1	MICHAEL BUBLE Hollywood Reprise/43	604	-3.02	17.53	1.33
48	44	12	1	JAY SEAN FEAT. NICKI MINAJ 2012 (It Ain't The End) Island	627	-7.03	16.69	-2.65
49	46	6	57	TRAVIE MCCOY FEAT. BRUNO MARS Billionaire Ecaydance/ Fueled by Ramen	642	-1.23	16.69	-1.57
50	RE	1	9	BLACK EYED PEAS I Gotta Feeling Interscope	546	0	16.67	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA 100-102 Real Radio, 103 & 104 Mix FM, 105 & 106 The Beach, 107 & 108 Real Radio, 109 & 110 Sunrise FM, 111-116 The 6 Music, 95.8 Capital FM, 96.9 The Revolution, 96.3 Pure FM, 97.3 Radio X, 98.4 The Wave, 99.9 Virgin FM, 99.5 Radio 2, Absolute Radio, Absolute Xtra, Absolute 80s, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC 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MEDIA RAJARS

SPORTS COVERAGE BOLSTERS RADIO 5 AS ALL NATIONAL BBC STATIONS ADD LISTENERS

Radio 3 is star performer for buoyant Beeb

RADIO

BY GORDON MASSON

FOLLOWING A YEAR OF closure threats and budget cuts, BBC Radio finally has something to celebrate with the news that all 12 of its national radio stations added listeners during 2010.

The latest Rajar figures, covering the fourth quarter of 2010, reveal listening to radio remains as popular as ever, with more than 90% of the adult population tuning in each week. Digital accounts for a quarter of that figure while the share of listening via the internet broke the 3% barrier for the first time.

The numbers highlight last year as a record-breaking year for broadcasters: 46.7m adults, or 90.5% of the UK population aged 15 or over, listened to radio each week during the fourth quarter – a year-on-year increase of more than 750,000 listeners or 1.7%.

BBC BONANZA

The threat of being shut down helped BBC 6 Music doubling its audience share last year, while the BBC Asian Network (which will close this year) recorded its fourth quarterly rise. The Rajar figures show that 1.137m people per week tuned to 6 Music during the fourth quarter of 2010, compared to 695,000 in Q4 2009, while its audience share doubled from 0.4% to 0.8%. 1Xtra, meanwhile, saw its reach rocket 53.7% to 816,000 listeners to end the year with a 0.4 share nationwide.

Solidifying his position as the cornflakes king, Radio 2's Chris Evans attracted an additional 310,000 listeners on the previous quarter (140,000 more than a year ago) to take his weekly audience to 8.72m. Not to be outdone, Radio 1 breakfast rival Chris Moyles added 350,000 in the quarter to take his listenership to 7.45m – up more than 210,000 on the corresponding period in 2009.

Overall, Radio 2 strengthened its position as the nation's favourite station, adding close to 500,000 listeners during 2010 to end Q4 with an average of 13.94m per week. Radio 1, meanwhile, was up by more than 650,000 to 11.42m listeners.

Radio 2 and 6 Music Controller Bob Shennan said, "It was another fantastic quarter for Radio 2 in what has been the network's best ever year. Chris Evans continues to go from strength to strength with 8.72m, and Graham Norton had a very strong first quarter with a 3m-plus audience."

Star pupil among the BBC's achievers, however, was Radio 3, which increased its audience by 18.2% to 2.21m.

Another major winner in the latest Rajars book was talk radio with



Audience boost Radio 3, helped by its Proms coverage, was the BBC's star performer of Q4

events such as the Ashes cricket series in Australia and increased coverage of football propelling Radio 5 Live and its commercial rival TalkSport to record-breaking audiences during Q4 2010.

TalkSport's decision to double the number of Premier League games it covers helped the station to boost its reach by 23.7% for the year to more than 3m listeners for the first time.

Similarly, 5 Live increased its reach by 16.2%, enticing more than 1m new listeners and taking its average weekly fanbase above the 7m threshold – a respectable 5.3% share of the national audience.

BBC Audio & Music director Tim Davie, said, "I'm delighted at Radio 5 Live's success – a tribute to its unparalleled commitment to high-quality

coverage of news and sport – while Radio 3's sustained performance following the BBC Proms is a great achievement."

COMMERCIAL RADIO

With more people listening to radio in 2010 than ever before in Rajar history, the quarterly figures also delivered some encouraging results for Britain's commercial broadcasters who collectively grew 5.4% year-on-year, with more than 33m listeners.

According to RadioCentre CEO Andrew Harrison, the increase was largely driven by national commercial networks, with buoyant growth showing an 18.5% increase against the same period last year.

Local commercial radio reach, while down slightly on Q3 2010, also reported steady growth of 4.6% across the year.

"Across the board, commercial radio continues to show good year-on-year growth, with strong increases for national stations as commercial radio continues to innovate and respond to customer demand with new offerings," said Harrison.

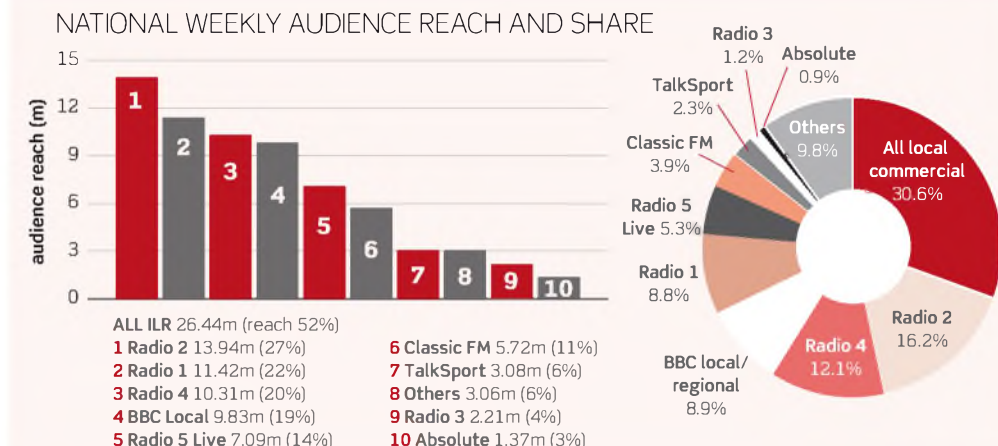
Chief among the commercial winners was Global Radio's Classic FM which, with 5.72m listeners in Q4 2010, extended its reach by an impressive 11.4%, while other networks such as Gold, Kerrang!, Kiss, LBC, Magic and Smooth Radio all recorded double-digit percentage growth in reach.

"Classic FM had a blinder of a year and praise has to be given to everyone at the station who have undertaken a complete change of programme scheduling – that has obviously been embraced by listeners," said Global Radio director of broadcasting Richard Park. "Looking ahead, Classic FM should be a station for over 6m listeners and I'm confident we can achieve that in the near future."

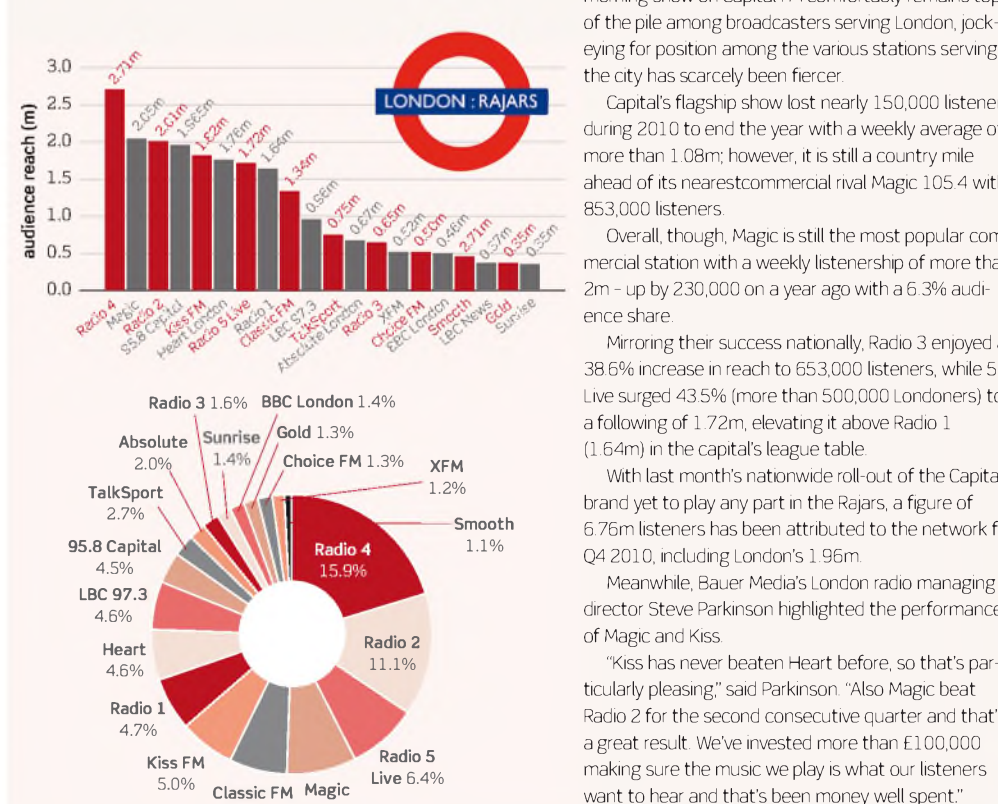
Boosted by last year's launch of its 80s and 90s station, Absolute Radio Network ended 2010 33% up in reach & 27% up in listening hours year on year, despite Absolute Radio experiencing audience losses of 8% year-on-year to 1.375m.

"Looking ahead, we are investing heavily in Q1 with a national 'Faces for Radio' and an Apple iAd marketing campaign," said chief operating officer Clive Dickens.

With all stations hoping to increase their audience reach and share, more attention will have to be paid to digital marketing with the Rajars reporting the numbers tuning in via a digital platform increased by 22.1% year-on-year, equating to 20.9m people and more than one quarter of the total listening share.



THE BATTLE FOR LONDON



WHILE JOHNNY VAUGHAN AND LISA SNOWDON'S morning show on Capital FM comfortably remains top of the pile among broadcasters serving London, jockeying for position among the various stations serving the city has scarcely been fiercer.

Capital's flagship show lost nearly 150,000 listeners during 2010 to end the year with a weekly average of more than 1.08m; however, it is still a country mile ahead of its nearest commercial rival Magic 105.4 with 853,000 listeners.

Overall, though, Magic is still the most popular commercial station with a weekly listenership of more than 2m – up by 230,000 on a year ago with a 6.3% audience share.

Mirroring their success nationally, Radio 3 enjoyed a 38.6% increase in reach to 653,000 listeners, while 5 Live surged 43.5% (more than 500,000 Londoners) to a following of 1.72m, elevating it above Radio 1 (1.64m) in the capital's league table.

With last month's nationwide roll-out of the Capital brand yet to play any part in the Rajars, a figure of 6.76m listeners has been attributed to the network for Q4 2010, including London's 1.96m.

Meanwhile, Bauer Media's London radio managing director Steve Parkinson highlighted the performances of Magic and Kiss.

"Kiss has never beaten Heart before, so that's particularly pleasing," said Parkinson. "Also Magic beat Radio 2 for the second consecutive quarter and that's a great result. We've invested more than £100,000 making sure the music we play is what our listeners want to hear and that's been money well spent."

LIVE

STADIUM RUNNING TRACK A KEY FACTOR IN PROMOTERS' MUSIC EVENT PROPOSALS

Live takes centre stage in Olympic bid

VENUES

BY GORDON MASSON

LIVE MUSIC HAS BECOME A central issue in the bid process for London's £537m Olympic Stadium, with two of the world's biggest promoters outlining a wide range of stage setups and seating plans in their submissions to take over the venue.

Music Week can reveal that whichever promoter takes over the stadium - Live Nation and AEG are pitted against each other - east London will be left with one of the world's largest and leading state-of-the-art concert venues.

Both live giants have submitted detailed plans for the stadium which include proposals for a maximum capacity of 106,000, making it Britain's biggest live music venue: currently Wembley Stadium has the largest capacity with space for 90,000 people.

A verdict on the stadium's future after the 2012 Games is expected this week with West Ham and Tottenham Hotspur backing Live Nation and AEG respectively. But while the business plans of the Irons and Spurs have generated controversy because of their impact on athletics events, the ability to use the stadium for live music is a major factor in both proposals.

The Olympic Park Legacy Company will consider a variety of configurations devised by both consortiums that will provide a competitor to Wembley and Twickenham and could even offer visiting artists the opportunity

to perform to bigger audiences. AEG Europe senior executive director Sarah McGuigan said, "The multi-use venue will offer a range of major concerts from global artists to family- and community-based activities."

Live Nation's backing for the West Ham and London Borough of Newham bid factors in a variety of configurations for music events. These range from a festival set-up for around 25,000 people; half-stage performances for 49,000 people; end-stage concert for 91,000; and a central, in-the-round stage format which could allow up to 106,000 fans to watch a band (see right).

The Live Nation/West Ham bid

"The footprint of the Olympic Park will allow the area to be used more like a festival site with the stadium as its focus"

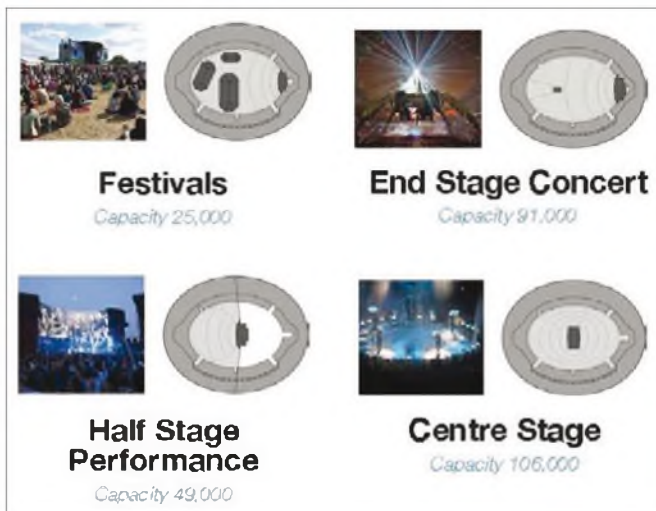
PAUL LATHAM, LIVE NATION

would also keep the athletics track in the stadium whereas the AEG/Tottenham proposal would dismantle the circuit. Live Nation chief operating officer Paul Latham noted that retaining the track fulfilled the Olympic legacy requirements and would also benefit the venue's use for live music events.

Latham said retaining the running track would provide easier access to load productions in and out of the stadium.

Production companies monitoring the rival bids agree access is a key factor, but the inclusion of a running track does not necessarily make that easier for staging concerts.

"Whether there is a running track or not is not really a factor for us but access is an issue, espe-



Legacy West Ham's Live Nation-backed bid focuses on the venue's flexibility for live events



cially when you're dealing with a U2 show where you need access for four 100-tonne cranes," said ES Group director Jeff Burke.

"From a promoter's point of view, having a running track can make a show a lot more expensive, as you'll need lots of trackway to protect that surface from damage. An international-class athletics track is hugely expensive to repair."

Britannia Row managing director Bryan Grant said the problem with all new stadiums is that architects and planners tend not to consult with the production community about access. "That can lead to problems if they have any inten-

tion of using the venue for anything other than sports events," he added.

Burke added if it came down to a promoter choosing between the Olympic Stadium and Wembley Stadium for a gig then Wembley could win because it does not have a track to protect.

Latham also said the use of the Olympics site for music would not just include the stadium. "The footprint of the Olympic Park will allow the area to be used more like a festival site, with the stadium as its focus. I can foresee festival-type catering being set up around the area for major events," said Latham.

McGuigan said in addition to the development of the stadium site itself, AEG also plans to work with Tottenham to explore a series of further mixed-use developments including a major tourist attraction linked to hotels, retail and residential housing.

The Olympic Park Legacy Company has not put a deadline on its decision process, but sources tell Music Week an announcement could be made as early as this week.

Once the Legacy Company's board recommends a preferred bidder, this will be subject to approval by the Government and the Mayor's Office.

✉ gordon@musicweek.com



OLYMPIC STADIUM CHECKLIST

AEG and Live Nation's rival bids are being evaluated against the following criteria:

- To achieve a viable long-term solution for the Olympic Stadium that is deliverable and provides value for money;
- To secure a partner with the capability to deliver and operate a legacy solution for a venue of the stadium's size and complexity;
- To re-open the stadium for operational use as rapidly as possible following the London 2012 Games;
- To ensure the stadium remains a distinctive physical symbol supporting the economic, physical and social regeneration of the surrounding area;
- To allow flexible usage of the stadium, accommodating a vibrant programme of events, allowing year-round access for schools, the local community, the wider public and elite sport.

VIAGOGO Ticket resale price chart

pos	event	ave price (£)
1	ERIC CLAPTON	115
2	RUSH	112
3	DURAN DURAN	106
4	ROGER WATERS	100
5	TAKE THAT	97
6	ADELE	97
7	KYLIE MINOGUE	95
8	ROXY MUSIC	83
9	RIHANNA	82
10	USHER	79
11	ARCADE FIRE	68
12	JLS	68
13	KINGS OF LEON	67
14	JAMES BLUNT	66
15	JUSTIN BIEBER	65
16	BEADY EYE	59
17	BLINK 182	56
18	X FACTOR LIVE	54
19	WESTLIFE	52
20	TWO DOOR CINEMA CLUB	51

HITWISE Primary ticketing chart

pos	prev	event
1	0	RIHANNA
2	NEW	DURAN DURAN
3	7	JLS
4	3	TAKE THAT
5	1	GLEE LIVE
6	6	ANDRE RIEU
7	16	USHER
8	2	SONISPHERE FESTIVAL
9	NEW	ARCADE FIRE
10	8	KINGS OF LEON
11	5	X FACTOR TOUR
12	NEW	TINIE TEMPAAH
13	NEW	THIN LIZZY
14	NEW	10CC
15	17	BON JOVI
16	NEW	BEADY EYE
17	NEW	KATY PERRY
18	15	IRON MAIDEN
19	20	MUMFORD & SONS
20	NEW	ADELE

TIXDAQ Ticket sales quantity chart

pos	prev	event
1	1	USHER
2	7	IRON MAIDEN
3	2	RIHANNA
4	5	KATY PERRY
5	9	BLINK 182
6	8	KINGS OF LEON
7	NEW	ALEXANDRA BURKE
8	NEW	ELBOW
9	14	WESTLIFE
10	11	KYLIE MINOGUE
11	10	MY CHEMICAL ROMANCE
12	4	JUSTIN BIEBER
13	NEW	N-DUBZ
14	NEW	THE WANTED
15	15	NE-YO
16	NEW	ENRIQUE IGLESIAS
17	NEW	BAND OF HORSES
18	6	X FACTOR FINALISTS
19	18	DAVID GUETTA
20	3	BRUNO MARS

viagogo

Experian Hitwise

tixdaq.com
the ticket comparison website

See more live charts at musicweek.com

NEWS IN BRIEF

■ Revenues rise in Spain

Spanish record trade body Promusicae reports that streaming pushed Spain's overall digital market up by 13.7% to revenues of €38.7m (£33.2m). Single-track downloads dropped 24.6% last year but streaming rose 171.2%.

■ Apple products remain bouyant

In Q4 2010, Apple saw sales of 7.33m iPads, 15.24m iPhones (up 86% from the same period 2009) and 19.45m iPods (down 7%). On top of this, iSuppli has projected the company will ship 51.2m iPhones this year.

■ Dutch torrent sites smashed

A dozen torrent sites in the US and 39 in Holland have been taken offline following anti-piracy action by BREIN, the Dutch anti-piracy body, and the MPAA.

■ News Corp takes Myspace hit

News Corp has revealed in the final quarter of 2010 it took a \$275m (£170m) loss for devaluing its Digital Media Group, of which Myspace is a part. It is estimated that \$107m (£66m) went on restructuring costs at Myspace.

■ Thumbplay US tunes in

Thumbplay is adding radio-style functionality to its subscription music service in the US. Users will be able to create artist-centric stations on both the service's site and related smartphone apps.

■ MTV OD launched

MTV has created an on-demand online TV service. MTV OD costs £1 a day or £2 a week for unlimited access to shows and archives.

■ Last.fm and Geomium unite

Last.fm has partnered with Geomium, the app-based geolocation mobile listings service, to promote its events.

■ App stats revealed

Analytics firm Localytics research finds 26% of all apps downloaded are only ever used once.

■ SellaBand Japan launched

Fan-funded service SellaBand has launched in Japan, claiming to be the first "foreign music crowd-funding platform" in the country.

NEW APPS

■ Tap Tap Revenge (Android - 61p)

The hugely successful music-based rhythm game finally moves beyond the iPhone and allows in-app purchasing of featured tracks.

■ Bon Jovi (BlackBerry - free)

Official app, powered by Mobile Roadie, offers news, music clips, videos and photos.

NEW SERVICES

■ **Sonicbids** is offering acts an app for reporting content, including gig dates and videos, into their Facebook profile.

■ **Fanity.com** is a service for fans to create news streams from their favourite acts' social media updates as well as aggregating news.

LOSS-MAKING DIGITAL MUSIC COMPANIES DEEMED TOO RISKY FOR FUNDING

VCs opt for services over content

INVESTMENT

BY EAMONN FORDE

DIGITAL MUSIC COMPANIES offering content are losing out on investment to those based around services and tools, according to one leading venture capitalist, as the torturous process of rights clearance and licensing negotiations is considered too risky. Saul Klein, a partner at VC firm Index Ventures, said his company's experience of investing in Listen.com in the Nineties and Last.fm in 2003 has cemented his belief that companies such as SoundCloud, RJDJ and Songkick, which provide services for musicians, represent more stable investments for VCs than music companies offering content.

Klein blames labels for not keeping up with technology and stunting innovation in digital music.

"The music industry, especially the labels, needs to decide what to do about that," he added.

Recent figures filed by music streaming companies We7, Spotify and Last.fm for 2009 back up his arguments about how difficult this particular market is.

Spotify lost £16.6m in 2009, We7 ran up losses of £3.7m that year and Last.fm experienced losses of £2.8m.

They all stated such losses are to be expected in the early stages of a startup, especially with upfront licensing and infrastructure costs.

Yet even big-name companies



Safe bets services such as SoundCloud, RJDJ and Songkick represent stable investments for VCs

are not prepared to pour money down this investment hole for long. The recent closure of Sky Songs, the exit from 27 markets by Ovi Music Unlimited and huge job losses at Myspace – as well as its potential sale – all illustrate this.

But if services dealing in the sale or streaming of music are finding it tough to get a foothold in the market, other services that help acts and fans navigate the digital complexities can – and do – flourish. It is these, therefore,

that are attracting VC funding.

"The reason we have always been interested in music is because, however much the technology has disrupted the business model of the industry, it hasn't decreased the consumption of music," said Klein.

He suggested investors need to understand the wider context of the sector they are investing in and use that understanding to inform their investment strategy.

Index has identified the importance of data in the digital music

sphere. The company has coined the term "the data exhaust" for all the information and data that users leave in their wake online and which, if assembled and dissected properly, is of great value.

"Our investment thesis became this: in a world of content abundance, what are the things that people value and will actually pay money for?" Klein said.

"There were two things as we

"People value and will pay money for tools and technology that improve and enhance your experience of music"

SAUL KLEIN, INDEX VENTURES

saw it. The first was live, which explains our investments in Songkick and Viagogo. The other was tools and technology that improve or enhance your experience of music – such as Sonos, SoundCloud, DoubleTwist and RJDJ."

Ultimately, he believes it is the services that bring clarity in a time of chaos that will be the ones VCs are most drawn to.

"We look for big markets, like telecoms or music, and we look for technologies that can disrupt those industries and offer consumers an unbelievably valuable service with more choice and better value," Klein said. "In times of change, that is an opportunity for investors."

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DIGITAL MUSIC INVESTMENTS OVER THE PAST SIX MONTHS...

● **January 2011** US streaming and subscription service **Rdio** received \$17.5m (£10.8m) in funding from Mangrove Capital Partners ahead of international expansion.

● **January 2011** **RootMusic**, the US-based service dedicated to helping acts build Facebook profile pages, raises \$2.3m (£1.45m) in financing.

● **January 2011** Online music tuition site **iVideosongs** has its assets acquired by Songmaster Studios Education. It had previously raised \$3.3m (£2.07m) in funding from private investors.

● **January 2011** Index Ventures and Union Square invest an undisclosed sum – said to be \$10m (£6.3m) – in audio platform



SoundCloud. In April 2009, Doughty Hanson Ventures invested £2.5m (£2.14m) in the service.

● **December 2010** Pentech Ventures leads a round of funding in B2B service **Musimetric**, which analyses music fan activity on P2Ps and social networks.

● **December 2010** Viacom offloads **Harmonix Music Systems** – the company behind the Rock Band games – to investment management company Columbus Nova.

● **December 2010** Social media check-in and recommendation

company **GetGlue** raises \$6m (£3.8m) in funding from investors including Time Warner, RRE and Union Square Ventures.

● **November 2010** Public Enemy (left) finally reach their target of \$75,000 (£47,000) on fan-funded platform **SellaBand**. This was a reduction from their original target of \$250,000 (£159,000).

● **October 2010** Online video ana-



lytics company **Tubemogul** raises \$10m (£6.3m) in a new funding round.

● **October 2010** **Power Amp** revealed its investment in



Madness (left) had recouped within two years and it saw a 46% return on net investment.

● **September 2010** Music discovery site **OurStage** raises \$6.2m (£3.9m) in equity investment from 81 different investors.

● **September 2010** **TuneUp**, which cleans up a user's digital music collection metadata, receives \$4.3m (£2.7m) in Series C funding from IDG Ventures and KPG Ventures.

● **August 2010** Public documents reveal that Sean Parker, former Facebook CEO and Napster co-founder, has invested £11.6m (£9.95m) in **Spotify**.

TALENT BREAKOUT

A new dimension for Woon

BREAKOUT

BY STUART CLARKE

POLYDOR IS TO USE 3D technology to help promote Jamie Woon's debut album *Mirrorwriting*, released on April 11.

Polydor Associated Labels head of marketing Hannah Neaves said the intention was to use the technology to bring Woon's music to life visually.

"Jamie is a high-definition artist for us, so nearly everything we do will have more elements than you would typically expect. Videos will have additional layers to enable 3D and we're looking at how we can enhance the live show," she said.

Woon signed to Polydor last year and his career got off to a flying start with the release of the single *Night Air*, which was playlisted at Radio 1 and has sold more than 20,000 copies to date.

The single was released on Woon's own label Candent Songs and helped the artist to make his mark on the BBC's *Sound Of 2011* poll, in which he finished fourth.

Mistajam will next Saturday (February 19) premiere Woon's first single for Polydor, *Lady Luck*,



JAMIE WOON

CAST LIST

Management
Hamish Harris, Twist Management

Marketing
Hannah Neaves, Polydor

National Radio
James Bass, Polydor

Regional Radio
Gavin Hughes, Nicki Ross and Tony Myers, Polydor

TV Promotions
Sarah Haddow

Digital Marketing
Aaron Bogucki

National PR
Ruth Drake/Beth Drake, Toast

Online PR
Adam Royal, Toast

Regional PR
Warren Higgins, Chuff Media

on his *1Xtra* show *Saturday Night Soundclash*.

Mistajam will be counting down to the play throughout the show. The song will then go on sale via digital retailers immediately after going to air, reflecting Universal's commitment to selling

music as soon as it goes to radio.

"Jamie's had a lot of support from *1Xtra* so it was a good place to start with this single," Neaves said.

Brit School graduate Woon, the son of Celtic folk singer Mae McKenna, was signed to Polydor

by former *19 A&R* man Nick Shymanski in 2010 after cutting his teeth on the London live circuit.

His first release came in the shape of the *Wayfaring Stranger* in 2007, which included a remix from *Burial*.

THIS WEEK ON MUSICWEEK.com

■ **Citigroup acquires EMI sparking sell-off rumours**
Phantomweight: "We have lost a national treasure, our flagship music company. Cabblers leave our industry alone."
Global SoulJah: "Now the accountants have truly taken over!"

■ **HMV starts store closures**
Pete Macklin: "Perhaps if they actually stocked a range of music CDs they might do better. Ever been to the one in Ilford? You have to breathe in to squeeze into the CD section."

Ross: "HMV needs to get back to selling music in the stores. They sell too many best-ofs and greatest hits CDs forcing people to shop online for the album they want. The second thing they need to address is the pricing."

Gary Steele: "I was quite shocked at the sudden closure of the Liverpool Bold Street store without any prior notice. Although there is a larger store nearby this was in a prime location for the student customers and, unlike other stores, offered a more varied music selection with a vinyl section which they can't offer elsewhere."

DOOLEY'S DIARY



Dooley's search for Universal's secret lab gets interrupted

WHEN DOOLEY WAS INVITED to an exclusive Universal 'open day' last week, he leapt at the chance to have a good old nose round the hallowed music group's towers. However he hadn't counted on a stern lecture from broadcaster and columnist **Miranda Sawyer**, who told the chosen few that music majors were suffering from an image problem, with executives miscast as super-rich egos with "gold-plated helicopters." Although hindsight suggests that then having chart-topper **Jessie J play to the in the staff canteen** may not have necessarily been the best way to dispel such perceptions, the talented star did take time out to remind assorted guests that it "ain't about the Chaching, cha-ching". Right on sister... The evening's other revelation was an insight into **the emerging music Tweetocracy**. Apparently **Jessie J** heads the pack along with **Ellie Goulding**, while **Elbow's Guy Garvey** has become a master of the 140-character missive. But **bottom of the virtual class is PJ Harvey**, who it turns out is a Twitter dissident. Don't email to congratulate her because she's not keen on that either... 14m album sales is quite something – so why not celebrate it? **Susan Boyle** certainly did. We see her here alongside **Sonny Takhar** from **Syco** and **Ged Doherty** from **Sony** and manager **Andy Stephens** being presented with a quite spec-

acular disc to celebrate the fact. Boyle is currently working on her third album, "making music choices." As his good friend and long-time collaborator

Don Black reflects elsewhere in this magazine, **John Barry did not suffer fools gladly** and when someone was out of order he did not hesitate to say so. Those who incurred his wrath included **Barbra Streisand**, who had Barry writing the music for her 1991 movie *The Prince of Tides*; but kept rejecting his ideas. "I remember him calling me saying, 'She loves it, she absolutely loves it,'" Black recalled Barry saying about Streisand's reaction to his first attempt. But then she suggested he had another go "just for the hell of it". Again she reckoned version number two was "absolutely wonderful" but then, pushing Barry a step too far, asked for a third try. As Black remembered, "He then said in that lovely Yorkshire accent, 'I just want to tell you **Barbra Streisand that this has been a joyless experience**' and hung up." Be careful what you ask for Streisand.... Speaking of legends, last week the BPI hosted a retirement party for industry **anti-piracy king Derek Varnals**, who is also easily the organisation's longest-serv-



ing employee. Derek, who has worked at the BPI for 30 years, started his career at 17 as a record sleeve printer in Covent Garden before moving to

Decca as a recording engineer for 17 years. **He recorded more than 220 albums and 400 singles** at the label working with everyone who is anyone: Tom Jones, Lulu, Eric Clapton, Van Morrison, Fleetwood Mac, David Bowie, Rod Stewart and, er, The Smurfs. Two former heads of the BPI – Peter Jamieson (2002 – 2007) and John Deacon (1979 – 2000) – and current chief Geoff Taylor joined Varnals at the party with Lulu sending a video message. Pictured from

left: Varnals, Jamieson, Deacon and Taylor... **Tom Jones, The Feeling and Eve Selis** are performing an intimate gig as part of Cancer Research UK's **Sound & Vision** event at Abbey Road Studios later this month. **Sound & Vision** takes place on February 24 2011 and will be hosted by Radio 2 DJ 'Whispering' Bob Harris and Nicky Campbell, with Al Murray as MC and auctioneer.... **Our congratulations**



go to Brit producer Paul Epworth, who is currently storming the charts with production and songwriting credits on five albums inside the top 40 last week. Quite a feat I'm sure you'll agree... There were some **very expensive dinners** indeed being had at Mosimann's last Tuesday when The North American Guitar company held its launch in the restaurant. The organisation matches guitar collectors and enthusiasts with some of the world's finest luthiers (that's a guitar maker to me and you), with prices ranging from £5,000 right up to £40,000-plus for bespoke instruments. Small change for Dooley... Last Thursday was the **memorial service for**

Academy of Contemporary Music lecturer Keith Lowde. It proved standing room only, with representatives from ACM, the BPI, MCPS and PRS among others. The ACM is to inaugurate a special scholarship and award in Keith's name, which seems a fitting tribute... Finally, it is **the second Breakout of the year** this Wednesday, so please do come down. Live promoters CAA and ITB have taken stables for the event and it is promising to be a cracker...

MASTERCLASS**INVESTOR IN QUALITY**

With nearly four decades in the music business under his belt including executive spells at Virgin Records and Stage Three Publishing, Steve Lewis is in the perfect position to impart his words of wisdom about

■ BY CHARLOTTE OTTER

FROM HIS TEENAGE YEARS WORKING FOR Richard Branson to becoming chairman of Stage Three Publishing, Steve Lewis's 30-plus years in the music industry have seen him adopt many key roles, including artist manager, record label executive and publisher.

Lewis began his career at the age of 16 when, as a schoolboy, he applied to Virgin Records for a holiday job. He spent the summer working for the company's mail-order record business and Branson's Student Advisory Service before occupying subsequent school holidays and evenings working in Virgin's record shops.

When Virgin's label was established, he became one of the A&R team, then in 1974, three months before his finals, Lewis dropped out of university to become Virgin Management managing director – a position he held for three-and-a-half years, representing acts including Gong and Kevin Coyne.

In 1978 Lewis was appointed Virgin Records' deputy managing director working with artists such as Mike Oldfield, Culture Club, Simple Minds, OMD, Phil Collins and The Human League. Five years later he became Virgin Music Publishing managing director, staying with the company until its acquisition by EMI in 1992.

During his nine years at the helm, Lewis steered the company to become the top independent UK publisher and opened offices in the US and throughout the rest of the world.

In 1993 Lewis joined the board of Chrysalis Group PLC as CEO of the music division, where he established joint venture record company the Echo Label, home to Moloko, Feeder and Babybird.

Under Lewis's stewardship Chrysalis Music grew into the UK's top independent publisher. He stayed with Chrysalis for more than eight years before leaving the company to found Stage Three Music in 2003.

With backing from venture capitalists Ingenious and Apax Partners, Lewis and his Stage Three team built a catalogue of songs that counted such standards as Aerosmith's Walk This Way, Gerry Rafferty's Baker Street and Mike Oldfield's Tubular Bells, as well as a roster of contemporary hit writers including Andrew Frampton, Steve Robson and Bernard Butler. In addition to the London headquarters, Stage Three set up successful US affiliates in Los Angeles and Nashville.

Stage Three was acquired by BMG Rights Management in July 2010 and Lewis left the organisation later in the year. He was recently appointed a non-executive director of Ingenious Live VCT 2.

1 IF YOU DO WELL YOU NEED GOOD LUCK

Everyone needs two or three elements to do well: ability, a prodigious work ethic and some good luck. The first two are interchangeable, but the last is essential. It's not enough to be good at something and to work hard. You will probably not be as successful as someone who is talented and lucky or works hard and is lucky. And if you get some luck, ride it hard. I've certainly had my share of good fortune. Randomly answering an ad placed by the teenage Richard Branson changed the course of my life and I've made a living doing something I love for more than 30 years.



"It's not good enough to sign cool writers or artists without being mindful of financial implications"

STEVE LEWIS

2 INVEST IN QUALITY

Whether it's artists, songwriters or catalogues, quality is my first consideration. A quick fix often has a short life. Saturation media exposure such as that given to X Factor contestants can create massive sales quickly. But it doesn't require a songwriter or performer to learn their craft in studios and onstage, playing to indifferent audiences and overcoming rejection.

How many X Factor artists have real longevity? The real talent are Simon Cowell, the Syco team and the writers and producers of the songs performed by the shallow talents that appear onscreen. Steve Robson will still be writing and producing hits when today's X Factor contestants are forgotten. At Stage Three we only bought catalogues we felt were of the highest quality, such as Aerosmith, ZZ Top, Gerry Rafferty and Mike Oldfield.

Quality copyrights attract valuable usages. Mike Oldfield was sampled by Kanye West and it's no coincidence that the first band to have a dedicated Guitar Hero game was Aerosmith. Compositions such as Walk This Way have proved their appeal and value time and again for more than 30 years.

3 ONLY RECRUIT THE MOST TALENTED EXECUTIVES

They will make you look good. The more capable they are, the better the company will perform. When I appointed Jeremy Lascelles managing director of Chrysalis

Music he was already an accomplished executive and we'd worked together at Virgin. Although he had no experience in music publishing, I knew he was a quick learner and an independent thinker who wouldn't hesitate to tell me if he disagreed with me. We enjoyed great success at Chrysalis and when I left Jeremy succeeded me. It's been very satisfying to see Chrysalis continue to prosper under his leadership – particularly as I'm still a shareholder!

Another example is Lionel Conway. He established Island Records with Chris Blackwell and later became president of PolyGram Music. He was president of US publisher Mosaic Music when it was acquired by Stage Three. Stage Three was sub-published in the US at the time, but the additional turnover we were buying, combined with the opportunity to bring an outstanding executive to the company, caused us to change our strategy. Lionel joined as president of Stage Three Music Inc and was an important part of our success in the States.

4 HELP YOUR TEAM DEVELOP THEIR SKILLS

Give them encouragement, assistance and time to become better executives. Mike McCormack joined Virgin Music as a youthful A&R scout. He flourished in the role because he has great ears, but he also had the latent talent to be an outstanding and well-rounded executive. In time, he became Virgin's highly respected head of



QUALITY

ords, Chrysalis Group
ut getting on in the industry

A&R and went on to further distinguish himself at Universal Music. His successor as Virgin's A&R scout, Blair McDonald, also became head of A&R and went on to be MD of Sony Music and later MD of Columbia Records and Nettwerk Music.

[Stage Three head of A&R] Alan Pell's star will continue to rise at BMG because he uses his initiative and does not recognise job demarcation limits. At Stage Three everyone took responsibilities that were not strictly within their job description, gaining valuable new skills and experience. As a result, they, the company and the writers benefited.

5 TREAT A&R MANAGERS AS ADULTS

I don't make them hand deals to business affairs before the main commercial terms are agreed. I structure offers with them, ensure they understand the implications and take ownership of the deal and career of the writer or artist they want to sign. I encourage them to draft the offer and sign their own name to the offer letter.

Business affairs play a critical role but I never lose sight of the fact that lawyers "take instructions". Finance executives should as well. I heed their advice and involve them in the process, but don't let them make the final decision. After considering everything, I back my own judgment and that of my creative team when valuing and structuring a deal.

6 THE WHOLE TEAM IS IMPORTANT

A company is only as strong as its weakest link. The A&R department is often considered the rainmaker but a well-run company values everyone's contribution. Copyright, administration, royalty, business affairs and finance departments should be listened to and valued.

There is no point in signing great talent if you don't register the songs properly, collect and process the royalties correctly and retain the rights.

As well as protecting A&R budgets, ensure other departments are adequately resourced. Too often backroom and junior staff are treated as second-class citizens although they are vital to the success of a company. Let them and the creative staff know you appreciate them.

In an international business, overseas partners – whether subsidiaries, licensees or sub-publishers – play a critical role. If they buy into the company culture and feel part of the team they will deliver better results.

7 EXPECT THE BEST FROM PEOPLE AND YOU ARE MORE LIKELY TO GET THE BEST

Even the most competent people make the occasional mistake, and when they do they know and don't want to repeat it. Comment constructively. People want to



give their best and will raise their game if that's recognised and they feel supported. Equally, don't tolerate poor performance. If people repeatedly screw up, replace them decisively.

8 DON'T OVERPROMISE - DELIVER

The way to retain credibility with artists, writers, managers, shareholders, investors and banks is to deliver on promises. As their publisher, you create an environment where your writers can do their best work. Identify the tools and opportunities they need and provide them.

I told Mike Oldfield we'd create new opportunities for him – I took an edit from Tubular Bells and asked Don Black to write a lyric. He did a wonderful job resulting in a beautiful three-minute ballad. Mike is delighted with the outcome and is preparing more edits for Don. Alan Pell is looking for the right artist with whom to place a very special song.

Present realistic but aggressive budgets. Shareholders, investors and banks don't want soft budgets and they want unpleasant surprises even less.

Alert them as soon as you know your budget is threatened and explain why. Don't just say nothing and hope things will improve.

The 2007 Hollywood writers' strike virtually stopped film and TV production. Consequently, Stage Three's sync budget, set the previous year, became impossible to meet, but by advising the board immediately we managed their expectations and there were no recriminations when we missed our target. Fortunately, despite missing the sync target we achieved our overall numbers.

9 BE DISCIPLINED

When I first worked in the industry, it was a lifestyle business mostly run by enthusiasts. I learned that if you want to be uncompromising about the music you love, you need financial rigour and creative discipline. Lose control of the finances and you lose control of the agenda. It's not good enough to sign cool writers/artists without being mindful of the financial implications.

10 CHANNEL YOUR PASSION FOR MUSIC PRODUCTIVELY

I am in awe of what songwriters and artists do. To compose a song that transports the listener is truly magical. I try to convey my respect and admiration to writers without being obsequious. If they know you genuinely believe in them, it's easier to have the more difficult conversations which are sometimes necessary. Praise,



PICTURED

Left to right: Personal touch - Lewis with Bryan Ferry, Ian Brodie and Andrew Frampton.

"It is painful to see a writer go to a rival, but as Steven Wright said, 'You can't have everything. Where would you keep it?'"

STEVE LEWIS

when it's given, is better appreciated if it's not your default response.

11 LEAVE SOMETHING ON THE TABLE

If the other guy feels you've exploited your superior bargaining position ruthlessly, he will spend the life of the deal trying to get back what he resents having conceded. If you make a deal and feel you "beat" the other side, you definitely screwed up. There should be no loser. Beat the competition, not the party with whom you're entering a relationship.

Even a one-off deal says something about you to someone and it's equally important to know when to walk away. Deals take on their own momentum. It's easy to convince yourself that a deal must close but there's no such thing as a must-do deal.

At Stage Three I passed on some great catalogues because they did not justify the prices being offered by competitors.

I've no regrets – each of our 13 acquisitions worked for writers by increasing catalogue activity and for shareholders by achieving growth forecasts.

Every deal should have its own internal logic and also serve the company's overall agenda. It is painful to see a writer or catalogue go to a rival, but as the comedian Steven Wright said, "You can't have everything. Where would you keep it?"



PICTURED

Left to right: Lewis charges past and present - ZZ Top, CSS and Moloko.

ANALYSIS

GETTING A BETTER VIEW

In exclusive research, Music Week and ESP Marketing argue that smarter, cheaper and more targeted TV music advertising campaigns are needed to get the most out of the viewing public

MEDIA ADVERTISING

BY CHARLOTTE OTTER

MUSIC INDUSTRY ANALYSTS HAVE CALLED for an overhaul of the way record companies advertise music on television – if the promotional format is to continue into the future.

Their plea comes as research carried out exclusively for *Music Week* by media trend analysts ESP Marketing, reveals the total yearly television advertising spend for all UK record companies fell for the sixth year in a row during 2010, calling into question how much longer music advertising will be on our TV screens.

Last year saw record companies spend 12.2% less on television advertising than the year before, with the figure plummeting even further to 16.5% after inflation is taken into account.

And although the drop is marginally better than spend between 2008–09, when budgets were down by 13.6%, there has been more than a 90% decrease in the amount of money dedicated towards TV advertising since 2004 – painting a bleak future for the current music advertising model.

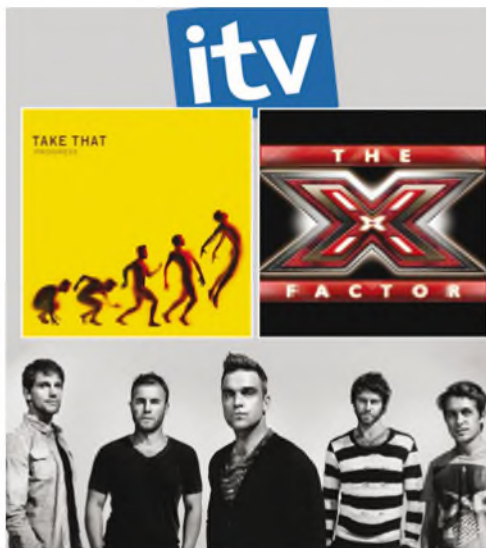
All terrestrial and digital channels have been affected by this decline, with Channel 4 and ITV (formerly GMTV) faring the best. Both experienced a relatively low year-on-year drop of 8.90% in spend, compared to ITV1 at 17.06%, Five at 14.09% and digital channels at 10.26%.

According to ESP marketing director Steve Chapman, advertising costs have continued to rise but the effect on consumer spending has remained the same. “The cost of reaching the same amount of people has increased, eating away at record companies’ profit margins and making the model less workable going forward,” explains Chapman, adding that in terms of

RIGHT
Better spent elsewhere? Did Take That's *Progress* albums really need prime-time TV exposure?

“The amount of albums advertised on television but simply not selling enough to break even are on the rise”

STEVE CHAPMAN,
ESP MARKETING



volume, the last time the industry experienced such a sharp fall in revenue was with the changeover from cassette to CD in the late Eighties and early Nineties.

“What we are seeing is that the amount of albums that are advertised on television but simply not selling enough to break even on the costs of promotion are on the rise. It has now reached the point where there are just a tiny number of successful products which are carrying these failures, and this needs to change if television advertising is to continue to be a sustainable promotional model for record companies.”

Last year's fourth quarter saw an even steeper fall in advertising spend, with television experiencing a 17.45% drop in revenue – far higher than the year's average. Advertising on terrestrial channels performed particularly badly, with Five, Channel 4 and ITV all experiencing a decline in spend of 23% or higher.

Thanks to the airing of hit shows such as *The X Factor* and *I'm A Celebrity Get Me Out Of Here* in the last three months of the year, ITV fared better than its competitors, with a decline of just 15.07% – some 2% better than the channel's yearly average.

“X Factor and *I'm A Celebrity* really ate into Channel 4 and Five's market share,” says Chapman, who contends that the majority of record companies share a belief they should pay above the odds to promote certain records on primetime shows such as *The X Factor*.

He cites Polydor and their promotion for *Take That* as a classic example, with the label funding commercials to promote *Progress*, the first album since Robbie Williams rejoined the band last year, in breaks during the ITV talent contest in December.

“With an album like *Progress*, looking at how well it sold, it is really difficult to see any difference that advertising

on ITV during X Factor would have made to sales,” observes Chapman. “Even if it hadn't been advertised in the breaks, the record

would have still done well – and it could be argued that [this] promotional money could have been spent better elsewhere. There is still a part of the industry which is focused on status spending, but with marketing budgets being cut all the time, this needs to change.”

This, explains Chapman, should happen in three ways. Firstly, he says, there is a need for both record companies and retailers to work closer together to ensure advertising costs are kept low. Secondly, record companies need to start focusing on targeting promotion on cheaper advertising slots and on cheaper channels such as digital stations or ITV.

“One of the upsides of a drop in advertising spend on television is that those who do still spend on the channels will get a bigger share of the voice,” he says. “Spend on ITV dropped significantly in the last quarter of 2010, thanks in part to the negative media coverage of its new show *Daybreak*. As a result, whereas a year ago a record company would have been paying a premium to appear on an advertising slot, now, that has been lowered.”

Chapman says the channel's falling audience numbers is reflected by the labels who have advertised on the channel in 2011 so far, compared to the same time last year. Until January 23, 2011, Warner and Universal were the only two labels to have aired commercials on the breakfast channel – with their usage up 23%. However, the same 23 days last year saw Sony, Infectious and Dramatico all spending on the channel.

“For smaller companies, opportunities like this just play into their hands,” Chapman adds. “There needs to be a move away from the expensive advertising slots, which simply don't pay dividends and focus on the channels which provide value for money.”

Last of all, Chapman points to the top five albums with the highest advertising spend of 2010 for his third solution. By cross-referencing OCC sales data and Broadcasters Audience Research Board viewing figures via its own Bespoke system, ESP's research also found two compilation albums, Universal's *Dreamboats & Petticoats* and Sony's *American Anthems*, were among the biggest spenders of last year.

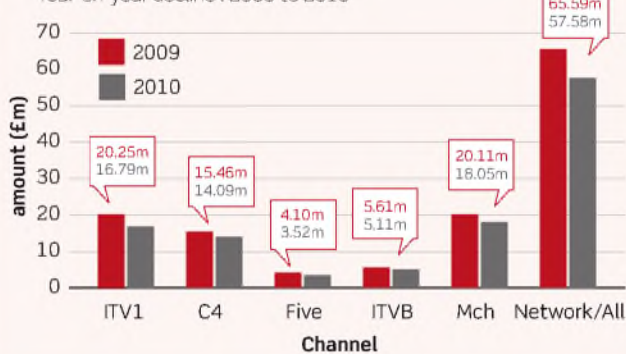
Both of the compilations are joint ventures, the former between UMTV and EMI and the latter between Sony Music and EMI TV, and, according to Chapman, the format is one which relies heavily on television advertising as its form of promotion. He says the rise in joint-venture compilations not only helps labels increase their reach in the market, but is another way in which companies are working together to help combat the rising costs of televised promotions.

“The majority of the top 50 compilations advertised on TV in 2010 were joint ventures,” he says. “As the goalposts move against the advertiser, they are finding ways of combating it. Nothing replaces TV advertising; you can't just stick it on the internet and get the same effect and labels realise this.”

He concludes, “More changes need to happen if music advertising on television is to have a future. There also needs to be a degree of patience from all parties until confidence in the market is regained. Until that happens the market will continue to freefall, and these figures will just get worse.”

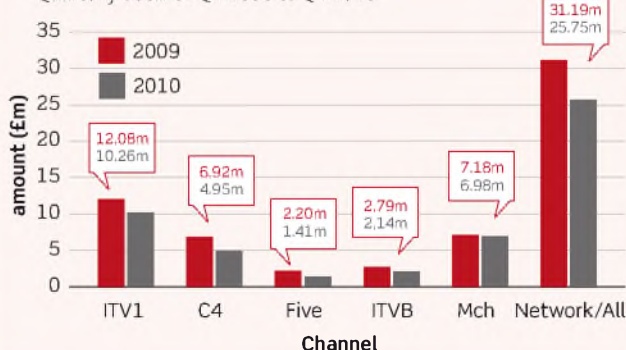
AD SPEND BREAKDOWN BY CHANNEL

Year-on-year decline: 2009 to 2010



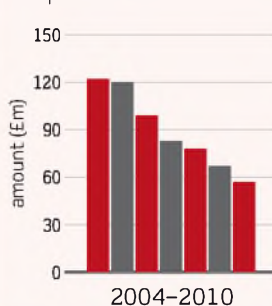
AD SPEND BREAKDOWN BY CHANNEL

Quarterly decline: Q4 2009 to Q4 2010



TV SPEND 2004-10


The decline in annual TV music advertising spend



TOP FIVE ALBUMS BY AD SPEND 2010

Rank	Spend	Artist/album	Label
01	£1.49m	ANDRE RIEU Forever Vienna CD/DVD	Universal
02	£1.30m	MICHAEL BUBLÉ Crazy Love	Warner
03	£1.11m	VARIOUS ARTISTS American Anthems	Sony
04	£0.85m	PLAN B The Defamation Of Strickland Banks	Warner
05	£0.74m	VARIOUS Dreamboats & Petticoats	Universal



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1 JAZZ MORLEY **Stranger In The Darkness**

Contact: Iain Martin • iain@stffpromotions.co.uk



Jazz Morley's rich, warm, emotive voice is capable of the tiniest whisper of love to the full vent of a woman scorned. Featuring on Best Of MySpace and a short-listing to the finals of the Shure Songwriting Award 2010, judged by Paloma Faith, has opened up opportunities with several Top 40-credited artists as well as studio and live performances for BBC Introducing. Further BBC Introducing support comes in February when Morley will take part in the BBC Introducing Musicians' Masterclass held at Maida Vale and Abbey Road Studios. Morley has just begun a 33-date venue and schools tour.

www.jazzmorley.co.uk

2 MUNICH **Into The Rain**

Contact: Adam Nicol • adam@madmusic.com



The Brighton indie five-piece have been around for just over three years and after playing Glastonbury in 2009 have supported the likes of

Graham Coxon, Chapel Club, Bombay Bicycle Club and Mona. They released their well-received debut EP *Where Are You Now?* last November on MaDa Music and have picked up support and plays from BBC Introducing Sussex and XFM (who said, "Munich are great and just what British music needs"). With their debut UK tour kicking off this month, together with a single in June, an accompanying tour, festivals and an album by the end of the year, Munich are the ones to watch in 2011.

www.myspace.com/thisismunich

3 A GENUINE FREAKSHOW **Hopscotch Machine Gun Madness**

Contact: Erik Nielsen • erik@wingnutmusic.com



This firmly bonded septet were brought together in Reading from a desire to blend their love of the experimental with the melody and traditional songwriting prowess of the likes of band favourites Elbow, Mew and The National. They have found their sweet spot, creating a music that is intricate but unafraid of big melodies. With a line-up that adds violin, cello and trumpet to the standard rock four-piece of guitar, bass, drums and vocals, their live shows are a masterclass in how to do epic without slipping into pompous.

www.agenuinefreakshow.com

4 CLOCKWORK RADIO **Please You**

Contact: Dave Whitby • management@clockworkradio.co.uk



Based in Manchester with members originating from north Wales and Egypt, Clockwork Radio have already recorded two EPs, released in 2010 – both made available for free download. They have achieved national airplay on Radio 1, 6 Music, Radio Wales and have also featured in Radio 1's "best of unsigned podcast". Over the last 18 months the band has appeared on the same

bill as acts including the likes of The Prodigy, The Hives, Supergrass, Bombay Bicycle Club, Blood Red Shoes and Pete & The Pirates, and will continue touring the UK and Europe throughout 2011.

4 ALEXANDER JAMES **One Stop Shop**

Contact: Andrew Mitchley • andrew@gresham.co.za



Alexander James is one of South Africa's hottest new solo talents and is set to take the world by storm in 2011 with the release of debut album *Dream On Black Child*. Alexander signed a new recording and long-term publishing deal with

South Africa's biggest independent record company, David Gresham Records, in 2010. *One Stop Shop* is the first single from the album; other standout tracks include *Dangerous*, *Change* and *Until I Get There*.

www.greshamrecords.co.za

6 IDEALS **Significant Other**

Contact: Carl Hitchborn • carl@intruderrecords.co.uk



Ideals formed in London in early 2010 and quickly penned a deal with Intruder Records. By the end of the year they had four singles under their belts: *Don't Tell Anyone*, *Forever Leisure*, *Lungs* and this latest track, *Significant Other*. Ideals are exhilarating: melancholy, with sweet melodies permeating the surface; the whole sound washes over you like an almighty waterfall. This is set to be a busy year: having already played with Pete Doherty and The Automatic, 2011 is all about the road, with more singles to follow.

Significant Other is released on February 21 on Intruder Records

<http://bit.ly/lg7niqp>

7 THOMAS TANTRUM **Cold Gold**

Contact: Kat Kennedy • kat@biglifemanagement.com



Thomas Tantrum are back with their second album, due for release this summer on Stranger Records. This is the follow-up to their

eponymous 2008 album, which was met with critical acclaim and championed by the likes of Lily Allen, Glasvegas and The Futureheads. Last year's free download *The Last Kiss* hinted at a more mature sound, but the band's gloriously quirky songs are still full of clever, witty, off-kilter lyrics and blissful melodies that twist and turn throughout, accompanied by blustery guitars, frenzied rhythms and complex, urgent arrangements and tempo changes, topped with frontwoman Megan Thomas' charming vocals.

www.thomastantrum.co.uk

8 KITES **Take The Reins**

Contact: Matt Errington • matt@medinamusic.com



Formed six months ago Kites have already been compared to indie-electro pioneers such as New Order and Talking Heads. Intensely

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physical and energetic live performances coupled with tightly constructed tracks have won the band an adoring fanbase and a wave of industry attention. Following intense media interest the band have toured extensively and have been hailed as "the hottest unsigned band" in the UK ahead of release of their debut album this year.

www.wearekites.com

9 MISCHIEF MAKERS VS HYPNOTIK **FEAT. D'AMORE Make You Mine**

Contact: Martin Bojtos • info@mischiefmusic.co.uk



Keeping it strictly funky and a little bit old skool, Mischief Makers return with this uplifting, soulful main room hit, bringing the wonderful vocals of D'Amore to life. With strong support across specialist radio, the package also includes a two-step dub

on the back of the 2011 renaissance of the underground garage sound, and a mix from one of UK Funky's most exciting producers, Major Notes. Released worldwide on February 28, Mischief Makers are available for any licensing or PA requests.

www.mischiefmakers.co.uk



10 GOODLUCK JONATHAN **Broken Heart**

Contact: Russ Keffert • russ@somethingnothingrecords.co.uk



"(Goodluck Jonathan) claim that the world 'needs a soundtrack... with fucking big drums' – and we couldn't agree more" was what *NME* wrote of the Brighton five-piece last year. *Broken Heart*, from the first of their three EPs, was immediately picked up by *NME* as a Daily Download, but could just have easily been picked up by the likes of *Kerrang!*. This month sees the release of the third of the trilogy that has introduced a band that has the ability to cross indie-alternative-rock divides, as they swing from adrenaline fast to delicately slow and back again all in one three-minute song.

www.myspace.com/goodluckjonathanofficial



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11 FIRST PLACE Best Of Me

Contact: OD Hunte • od@odhunte.com



First Place is a musical collaboration between front-man Yomi Davies, West End singer Allegra, 19-year-old rapper Frenzee and producer/writer OD Hunte. Hunte's production credentials

include working with Leona Lewis, Unkle Jam, Jay Kay, Natalia Druyts, Leela James, Javine Hylton and many more – not to mention musical placements in films and TV shows including American Pie 6, The Hills, Farce Of The Penguins, The Osbournes and on EA Sports. His "international urban sound" has earned him platinum accreditation and industry respect. Frenzee – tipped as "Britain's next urban music superstar" at the Urban Music Awards – has a heartfelt approach that has won him support slots with Lil Chris, Timie Tempah and Double S. Their debut single is released in the spring. www.firstplacetheband.com

12 THE CELLAR DOOR SOUND Shiver

Contact: Neil Burrow • neil@nhb1969.com

From the Dickensian depths of south London come The Cellar Door Sound. Melancholic melodies intertwine with haunting cellos beneath the emotive vocals of Daniel Cross to create songs of timeless and fragile beauty. Cross and writing partner/producer Malcolm



Doherty have drawn on influences ranging from Echo & The Bunnymen, Syd Barrett and The Cure to the art and literature of the Edwardian Aesthetes Aubrey Beardsley and Austin Spare to create their own evocative world. The recording was realised with an ensemble of talented musicians including Paul Godfrey (bass) Pim Jones (guitar) and Jo Quail (cello) at Bark Studios with recording legend Brian O'Shaunessy (Primal Scream, My Bloody Valentine) using his superb collection of vintage equipment. The resulting album from these *Music Week* playlist favourites could be the soundtrack to a Tim Burton movie yet to be made. The band have just played three shows in New York to great reactions and as a result have been asked back to play CMJ in October. www.thecellardoorssound.com

13 GRAND CENTRAL Baby You Know

Contact: James Martey • info@grandcentrallife.com



Grand Central consists of Mr Drastick and Kinetik, two former solo artists who combined forces to start a new musical movement. Mr Drastick is the embodiment of the street-smart hustler,

earning his stripes after selling thousands of self-financed music product internationally, while Kinetik is the poster boy for the booksmart university student who spent years soaking up knowledge in the lecture halls. Most importantly, their two distinctive personalities compliment each other seamlessly and as a result makes their music exciting and entertaining. The Grand Central vibe is smooth, warm and inviting, aimed at music lovers who seek a mature and intelligent approach in what they listen to. www.grandcentrallife.com

15 WOMAN E You Don't Have To Go

Contact: Ville Leppanen • ville@theanimalfarm.co.uk



Woman E are UK/German duo Ria Berlin and Uwe Doll. Their synth-pop sound, which they describe as "melancholy disco" reflects early Madonna meets Kraftwerk. Berlin's impeccable on-stage performance and vocal delivery coupled by Doll's production and songwriting skills, make this band a force to be reckoned with. Previous track Few And Far Between received attention from the likes of *Mixmag*, *Popjustice* and *Gay Times* to name a few. Their double-sided second single Another Renaissance/You Don't Have To Go is set for release next month on Animal Farm. www.womane.bandcamp.com

MW JOBS & SERVICES

Contact: Ajesh Visram,
Music Week, United Business Media,
8th Floor, Ludgate House,
245 Blackfriars Road, London SE1 9UY
T: 020 7921 8365
F: 020 7921 8339
E: ajesh@musicweek.com

The latest jobs are also available online every Monday at 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).

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- Work with Business Development to drive forward the IMPEL proposition and ensure supporting processes are fit for purpose
- Understand publisher business requirements and deliver fully researched change proposals where needed
- Support business transformation and actively contribute to the development of the overall membership strategy
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- Ensure excellence/appropriateness of all communications with existing and potential publisher members
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- Clear and demonstrable understanding of new business models and capacity to rapidly address change

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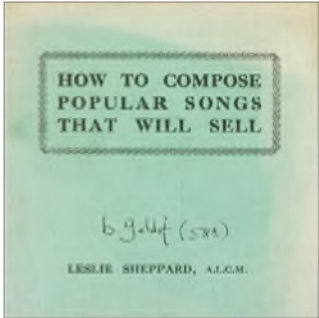
Out this week

Singles

- **Chipmunk feat. Chris Brown** Champion (live)
Previous single: Flying High (72)
- **Loick Essien & N-Dubz** Stuttering (RCA)
Previous single: Love Drunk (56)
- **I Blame Coco** Turn Your Back On Love (Island)
Previous single: In Spirit Golden (did not chart)
- **Mona Teenager** (Island)
Previous single: Trouble On the Way (did not chart)
- **PJ Harvey** The Words That Maketh Murder (Island)
Previous single: Stone (did not chart)
- **Eric Prydz** Niton (The Reason) (Data/MoS)
Previous single: Pjanoo (2)
- **Jay Sean** Hit The Lights (Cash Money/Island)
Previous single: 2012 (It Ain't the End) (9)
- **Two Door Cinema Club** What You Know (Kitsune/Cooperative)
Previous single: Come Back Home (did not chart)
- **Yuck** Holding Out (Pharmacy/Mercury)
Previous single: Rubber (did not chart)

Albums

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



- **Bob Geldof** How To Compose Popular Songs That Sell (Mercury)
Previous album (first-week sales/total sales): Sex, Age & Death (1,739/7,869)
- **Glee Cast** Glee – The Music – The Rocky Horror Show (Epic)
Previous album: Glee – The Music – The Christmas Album (13,455/50,313)
- **Brad Mehldau Trio** Live (Nonesuch)
Previous album: Highway Rider (587/3,352)
- **Sea Of Bees** Song For The Ravens (Heavenly)
Debut album
- **The Streets** Computers & Blues (679/Atlantic)
Previous album: Everything Is Borrowed (23,253/82,540)
- **Sugarland** The Incredible Machine (Decca)
Previous album: Love on the Inside (373/5,277)
- **Teddy Thompson** Bella (Verve Forcast/UMTV)
Previous album: A Piece of What You Need (10,602/37,318)
- **Versaemerge** Fixed At Zero (Fueled By Ramen/Atlantic)
Debut album

Out next week

Singles

- **Asa** Be My Man (Dramatico)
- **Corinne Bailey Rae** The Love EP (Virgin)
- **Sara Bareilles** King Of Anything (Columbia)

- **Christian TV** When She Turns 18 (Mercury)
- **Steve Cradock** Last Days Of The Old World (Kundalini)
- **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)
- **Encore** Wind Up (Island)
- **The Epstein** I Held You Once (Zawinul)
- **Kelly Erez** This Is Me EP (Definition)
- **Far East Movement feat. Ryan Tedder** Rocketeer (Interscope/Cherrytree)
- **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 (Good Music/Rca)
- **Lil' Wayne feat. Corey Gunz** 6 Foot 7 Foot (Cash Money/Island)
- **Lykke Li** I Follow Rivers (LUAntic)
- **Stephen Marley feat. Melanie Fiona** Cigarette Smoke (Island)
- **Men** Who Am I To Feel So Free (Columbia)
- **Pitbull feat. T-Pain** Hey Baby (Drop It To The Floor) (1)
- **Gruff Rhys** Hotel Shampoo (Turnstile)
- **Roxette** She's Got Nothing On (But The Radio) (Parlophone)
- **Royal Republic** Tommy Gun (Roadrunner)
- **Sea Of Bees** Wizbot (Heavenly)
- **Sparkadia** Mary (Gold Dust)
- **You Me At Six feat. Chiddy Bang** Rescue Me (Virgin)

Albums

- **Anika** Anika (Invada)
- **Bright Eyes** The People's Key (Polydor)
- **Cowboy Junkies** Demons (Proper)
- **D'eon** Palimopsia (Hippos In Tank)
- **Gay For Johnny Depp** What Doesn't Kill You, Eventually Kills You (Shinebox)
- **Lia Ices** Grown Unknown (Jagjaguwar)
- **Mike Marlin** Nearly Man (tbc)
- **Men** Talk About Body (Columbia)
- **Mogwai** Hardcore Will Never Die, But You Will (Rock Action)
- **Neon Trees** Habits (Mercury)
- **PJ Harvey** Let England Shake (Island)
- **Space Invadas** Soul: Fi (BBE)

“The name Steve Spacek isn't the most recognisable in British musical history. But for listeners of a certain bent – Gilles Peterson fans, largely, with a fair few J Dilla records in their collection – it is a name that will always inspire a certain respect. Space Invadas is his new project, alongside Australian producer Katalyst and, yes, Gilles Peterson is a fan. The band peddle an effortless blend of soulful R&B with a forward-leaning hip-hop ethic, topped off by Spacek's divine vocals and classical melodies. There are some classy pop songs on this record, swathed in just the right amount of experimental spice. The whole is not unlike Gnaris Barkley at their oddest – somehow retro and futuristic at the same time – and while there is no Crazy on this record it deserves a wider audience than old Spacek fans and Australian hip-hop trainees. That it has been nominated for an ARIA in Australia suggests it just might find it, too.”

www.musicweek.com/reviews

- **Twilight Singers** Dynamite Steps (One Little Indian)
- **Rob Zombie** Hellbilly Deluxe 2 (Roadrunner)

February 21

Singles

- **Alpines** Ice And Arrows (Polydor)
- **The Feeling** Set My World On Fire (Island)
- **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/Rocnation/Columbia)
- **Miles Kane** Come Closer (Columbia)
- **David's Lyre** In Arms EP (Mercury)
- **Magnetic Man feat. John Legend** Getting Nowhere (Columbia)
- **Manic Street Preachers** Postcards From A Young Man (Columbia)
- **Clare Maguire** The Last Dance (Polydor)
- **Nicki Minaj feat. Drake** Moment 4 Life (Cash Money/Island)
- **Josh T Pearson** Country Dumb (Mute)
- **Gil Scott-Heron & Jamie xx** I'll Take Care Of U (Young Turks)
- **The Script** If You Ever Come Back (Phonogenic)
- **Britney Spears** Hold It Against Me (live)
- **Kanye West** All Of The Lights (Roc-A-Fella/Def Jam)

Albums



- **Sara Bareilles** Kaleidoscope Heart (Columbia)
- **Carolina Chocolate Drops/Luminescent Orchestrii** Carolina Chocolate Drops/Luminescent Orchestrii (Warner Brothers)

- **DRUGS DRUGS** (Decaydance/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)
- **Brad Mehldau** Live In Marciac (Nonesuch)
- **Gil Scott-Heron & 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)
- **Cassius** I Love U So (Because/Ed Banger)
- **Cat's Eyes** Broken Glass EP (Polydor)
- **The Chapman Family** Anxiety (Electric Toaster)
- **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/Antic)
- **Elbow** Neat Little Rows (Fiction)
- **Exlovers** Blowing Kisses (Young & Lost)
- **Chilly Gonzales** You Can Dance (Schmooze/Gentle Threat)
- **Hurts** Sunday (Major Label/RCA)
- **J Cole** Who Dat (RCA)
- **The Japanese Popstars** Song For Lisa (Virgin)
- **Morning Parade** A&E (Parlophone)
- **Noah & The Whale** L.I.F.E.G.O.E.S.O.N. (Mercury)
- **Lauren Pritchard** Stuck (Split Milk/Island)
- **Nathaniel Rateliff** Shroud (Decca/Rounder)
- **Scritti Politti** Day Late And A Dollar Short (Parlophone)

- **Slash feat. Fergie** Beautiful Dangerous (Roadrunner)
- **Take That** Kidz (Polydor)
- **Duncan Townsend** Painted Like A Picture (Dramatico)

Albums

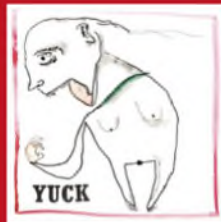
- **Marsha Ambrosius** Late Nights & Early Mornings (RCA)
- **Beady Eye** Different Gear, Still Speeding (Beady Eye)
- **Christopher Cross** Doctor Faith (Earmusic)
- **Alexis Jordan** Alexis Jordan (Columbia)
- **Lykke Li** Wounded Rhymes (LUAntic)
- **Clare Maguire** Light After Dark (Polydor)
- **Jessica Lea Mayfield** Tell Me (Nonesuch)
- **Mirrors** Lights & Offerings (Skint)
- **Nu:Tone** Words And Pictures (Hospital)
- **Mike Posner** 31 Minutes To Takeoff (1)
- **Scritti Politti** Absolute – The Best Of (Parlophone)
- **Waka Flocka Flame** Flockaveli (Warner)
- **Lucinda Williams** Blessed (test Highway)

March 7

Singles

- **Black Eyed Peas** Just Can't Get Enough (Interscope)
- **James Blake** The Wilhelm Scream (Polydor)
- **Cherry Ghost** Only A Mother Could (Heavenly)
- **Cloud Control** There's Nothing In The Water We Can't Fight (Infectious)
- **Emma's Imagination** Brighter Greener (Polydor/Future)
- **The Hoosiers** Bumpy Ride (Absolute)
- **Michael Jackson** Hollywood Tonight (Epic)
- **Jessie J feat. BOB** Price Tag (Island/Leve)
- **Elton John & Leon Russell** I Should Have Sent Roses (Mercury)
- **Wiz Khalifa** Black & Yellow (Atlantic)

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



MICHAEL HANN (THE GUARDIAN)
Yuck: Yuck (Fat Possum/Pharmacy Recording Co)
Indie can be unforgiving to those seeking a second chance. One hopes no such fate befalls Yuck as they revisit the early-Nineties narcotised rock of Dinosaur Jr but concentrate on the pop hooks rather than the walls of noise. Nostalgic and invigorating at the same time.



JAMES BROWN (PABH)
Vessels: Helioscope (Cuckundoo)
Helioscope is a record you can ride like a rollercoaster. You can hear structure, process and, most importantly, finesse. The mesmerising Recur stinks of single-worthy radio airplay but it is Art/Choke that is the one for me, with a riff that makes me want to kick a bear in the ball sack.



BILL CUMMINGS (GODISINTHEVZINE.CO.UK)
Our Mountain: Wooden Hearts (Dancing Daughters)
The debut single from Melbourne's Our Mountain, with its heartbeat drums and kaleidoscopic guitars, is stunning. Matthew Hutchinson's scorched baritone is compelling – recalling Nick Cave, it thunders across the Atacama desert and collapses in religious devotion.



KEN COOMER (WILCO)
Toy Horses: And It Was You (Albino Sparrow)
When I first heard Toy Horses online, I was instantly drawn into the melodies coming out of my speakers. This is timeless, classic music that will stand up next to your favorite bands. Pop is never a bad word when harmonies and songs are this effortless. To be talked about for sure.

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

Please email any key releases information to isabelle@musicweek.com

- **Maverick Sabre** Look What I Done (Mercury)
- **McFly** That's The Truth (Island/Super)
- **N-Dubz** Morning Star (AATW/Island)
- **The Naked & Famous** Young Blood (Fiction)
- **The Pierces** You'll Be Mine (Polydor)
- **Plan B** Writing's On The Wall (679/Atlantic)
- **REM** Uberlin (Warner Brothers)
- **Rival Schools** Writing It Out (Photo Finish/Atlantic)
- **Tinie Tempah** feat. **Ellie Goulding** Wonderman (Parlophone)
- **The View** Grace (1965)
- **Wonderland** Not A Love Song (Mercury)

Albums

- **Patrizio Buanne** Patrizio (Warner Brothers)
- **The Chapman Family** Burn Your Town (Electric Toaster)
- **Elbow** Build A Rocket Boys! (Fiction)
- **Lupe Fiasco** Lasers (Atlantic)
- **Jonny Greenwood** Norwegian Wood (OST) (Warner Bros)



Camilla Kerslake Moments

Camilla Kerslake's second album was launched at Ronnie Scott's in London earlier this month where she performed a lunchtime showcase to media and guests. The album predominantly features covers, including a rendition of Kate Bush's *A Woman's Work*. Kerslake's self-titled album debut was nominated for a classical Brit in 2010.

- **Avril Lavigne** Goodbye Lullaby (Columbia)

- **Noah & The Whale** Last Night On Earth (Mercury)
- **Daniel O'Donnell** Moon Over Ireland (DMG Tv)
- **REM** Collapse Into Now (Warner Brothers)
- **Nathaniel Rateliff** In Memory Of Loss (Decca/Rounder)
- **Rival Schools** Pedals (Photo Finish/Atlantic)
- **Those Dancing Days** Daydreams And Nightmares (Wichita)
- **Kurt Vile** Smoke Ring For My Halo (Matador)

March 14

Singles

- **Arcade Fire** City With No Children (Sonovox)
- **Liam Bailey** You Better Leave Me (Polydor)
- **Cage The Elephant** Shake Me Down (Relentless/Virgin)
- **Anna Calvi** Blackout (Domino)
- **DJ Sava** feat. **Raluka** I Like (The Trumpet) (Positiva/Virgin)
- **Duffy** My Boy (A&M)
- **Grinderman** Palaces Of Montezuma (Mute)
- **Japanese Voyeurs** Get Hole (Polydor)
- **Oh Land** Wolf And I (Epic)
- **Parade** Louder (Asylum/Atlantic)
- **Plain White T's** 1, 2, 3, 4 (Island)
- **Nicole Scherzinger** Don't Hold Your Breath (Interscope)
- **Shontelle** Perfect Nightmare (Island)
- **Spark** Crave (679/Warner Brothers)
- **Static Revenger** Like That (Mercury)
- **Wolf Gang** Dancing With The Devil (Atlantic)
- **Patrick Wolf** The City (Mercury)

Albums

- **Michael Ball** Heroes (UMTV)
- **The Hoosiers** Bumpy Ride (Absolute)
- **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 (Geffen)
- **Britney Spears** tbc (I)
- **The View** Bread And Circuses (1965) (Columbia)

March 21

Singles

- **Dionne Bromfield** feat. **Diggy Simmons** Yeah Right (Island)
- **Chris Brown** Yeah X3 (live)
- **Cheryl Cole** feat. **Dizzee Rascal** Everyone (Polydor)
- **Eliza Doolittle** Mr Medicine (Parlophone)
- **Alice Gold** Runaway Love (Fiction)
- **Jonathan Jeremiah** Happiness (Island)
- **Jeremih** feat. **50 Cent** Down On Me (Def Jam)
- **Linkin Park** Burning In The Skies (Warner Brothers)
- **The Maine** Inside Of You (Warner Music)
- **Mohombi** feat. **Akon** Dirty Situation (Island)
- **Panic! At The Disco** The Ballad Of Mona Lisa (Decaydance/Fueled By Ramen)
- **Mike Posner** Please Don't Go (I)
- **Retro/Grade** Reset (Deconstruction)
- **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)
- **Jonathan Jeremiah** A Solitary Man (Island)
- **Kassidy** Hope Street (Vertigo)
- **Ronan Keating** tbc (Polydor)
- **Charlie Landsborough** Love, In A Song (Edsel)
- **Bob Marley** Live Forever (Island)
- **Joshua Radin** The Rock & The Tide (14th Floor)

- **Nicole Scherzinger** tbc (Interscope)
- **Rod Stewart** The Best Of...The Great American Songbook (RCA)
- **TD Lind** The Outskirts Of Prosper (Dramatic)
- **Thousands** The Sound Of Everything (Bella Union)
- **The Vaccines** What Did You Expect From The Vaccines? (Columbia)

March 28

Singles

- **Alpines** The Night Drive EP (Polydor)
- **Cheryl Cole** feat. **Travie McCoy** Yeah Yeah (Fascination)
- **Foe Foe** EP (Mercury)
- **Josh Groban** Higher Window (Reprise/43)
- **Gypsy & The Cat** Jona Vark (RCA)
- **Alex Metric & Steve Angello** Open Your Eyes (Positive/Virgin)
- **Sick Puppies** Maybe (Virgin)
- **Willow Smith** 21st Century Girl (Columbia/Roc Nation)
- **The Wombats** Techno Fan (14th Floor)
- **Jamie Woon** Lady Luck (Candent Songs)

Albums

- **Jennifer Hudson** I Remember Me (RCA)
- **Human League** Credo (Wall Of Sound)
- **Jessie J** Who You Are (Island)
- **Katy B** On A Mission (Columbia/Rinse)
- **Sara Kempe** Let Me Fly (Virgin)
- **Linkin Park** A Thousand Suns (Warner Brothers)
- **The Maine** Black & White (Warner Music)
- **Panic! At The Disco** Vices & Virtues (Decaydance/Fueled By Ramen)
- **Roxette** Charm School (Parlophone)
- **Sum 41** Screaming Bloody Murder (Mercury)

April 4

Albums

- **Asa** Beautiful Imperfection (Dramatic)
- **Bibio** Mind Bokeh (Warp)

- **Glasvegas** Euphoric/Heartbreak (Columbia)
- **Emily Osment** Fight Or Flight (Virgin)
- **Joshua Redman** James Farm (Nonesuch)
- **Sick Puppies** Tripolar (Virgin)
- **Jamie Woon** Mirrorwriting (Candent Songs)

April 11 and beyond

Albums

- **The Airborne Toxic Event** All At Once (Mercury)
- **Cat's Eyes** Cat's Eyes (Polydor) (11/4)
- **Chipmunk** Transition (live) (11/4)



Fleet Foxes Helplessness Blues (Bella Union) (215)

The eagerly anticipated follow-up to Fleet Foxes' globally acclaimed self-titled debut, *Helplessness Blues* is released to coincide with the band's first North American tour dates since August 2009 and will be followed by a string of UK and European tour dates. Recorded over the course of a year at Avast Recording, Bear Creek Studios, Dreamland Studios and Reciprocal Recording, the album was produced by Fleet Foxes with Daniel Ek. The band perform a one-off London date in May.

- **Gorillaz** The Fall (Parlophone) (11/4)
- **Guillemots** Walk The River (Polydor) (18/4)
- **Holy Ghost!** Holy Ghost! (CFA) (11/4)
- **Pete Lawrie** A Little Brighter (Island)
- **Robbie Robertson** How To Become Clairvoyant (Fontana) (11/4)
- **The Wombats** Proudly Present... This Modern Glitch (14th Floor) (11/4)

SINGLE OF THE WEEK

Eric Prydz Niton (The Reason) (Data/MoS)



One of the year's first big singles for Ministry of Sound, *Niton (The Reason)* has already proved a huge club hit for Prydz and the veteran dance label. Specialist play over the past three months has seen the track winning attention from BBC jocks such as Zane Lowe, Annie Mac, Pete Tong, Scott Mills and Vernon Kay and the track has since attained A-list status on Radio 1 and regular Capital coverage in recent weeks. Released on vinyl, CD and digital formats, the track was also a big-hitter on *Music Week's* Upfront Club rundown last month. Eric Prydz has a strong track record at retail with three top three hits for Ministry of Sound already under his belt and this is a good bet to add to that tally.

ALBUM OF THE WEEK

James Blake James Blake (Atlas/A&M)



James Blake's career foundations may have been built on the cool, dubstep-infused productions of his early EPs, but it was his first full vocal release – his cover of Feist's *Limit To Your Love* – that began his transition to the mainstream. The hype machine climbed into top gear at the turn of the year and this 22-year-old soon found himself the BBC Sound Of 2011 runner-up to Jessie J. Fusing his fractured, soulful vocals to a backdrop of sparse, echoic productions, Blake has created a debut that will haunt the listener in the best possible way. A challenging and rewarding album from the most unlikely of pop stars, this is a bold statement from a brilliant talent.

KEY RELEASES

PJ Harvey shakes up online retail



PJ Harvey *Let England Shake*

PRE-RELEASE FOCUS

BY ALAN JONES

L IAM GALLAGHER'S BEADY EYE continue to have the highest profile on the major online retailers' pre-release charts, with their debut album *Different Gear*, still Speeding at number one at Play, two at HMV and three at Amazon.

PJ Harvey's *Let England Shake* and Matt Cardle's upcoming debut

extend to three weeks their reign atop the pre-release charts at Amazon and HMV, respectively.

One of the first big new albums of 2011 will likely be Jessie J's debut *Who You Are*. Set to drop in a fortnight, the album has already generated excellent pre-release sales thanks to the success of her debut single *Do It Like A Dude*.

That interest has now gathered pace thanks to the instantaneous success of follow-up *Price Tag*,

which debuts atop the singles chart this week.

Who You Are improves 12-10 at Amazon and 6-5 at HMV while debuting at number two at Play who are selling *Who You Are* CDs at £8.99 which are signed by Jessie herself.

Chipmunk's *Champion* lives up to its name, spending a second week as the most tagged pre-release submitted for identification by users of Shazam. The track – on

which the UK rapper is joined by US act Chris Brown – holds off *Animal*, the debut single by Neon Trees, which continues at number two.

Finally, after 11 weeks as Last.fm's overall number one, Rihanna's *Only Girl (In The World)* slips back to number two, allowing Adele to take the title with *Rolling In The Deep*, the introductory single from her chart-topping second album 21.

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	SOULJA BOY TELL 'EM	1315	-247
2	DEMI LOVATO	1132	228
3	LADY GAGA	1103	-179
4	RIHANNA	988	12
5	GREEN DAY	948	8
6	EMINEM	774	47
7	DRAKE	720	-49
8	KE\$HA	701	-22
9	JUSTIN BIEBER	644	78
10	JONAS BROTHERS	621	-35
11	JASMINE V	612	-27
12	TOKIO HOTEL	538	-283
13	BLACK EYED PEAS	489	0
14	GREYSON CHANCE	488	61
15	THE LONEIY ISLAND	382	68
16	TAYLOR SWIFT	335	-84
17	TI	304	-6
18	TREY SONGZ	295	43
19	AVRIL LAVIGNE	252	-25
20	KEYSHIA COLE	249	45

Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	BEADY EYE	<i>Different Gear...</i>	Beady Eye
2	JESSIE J	<i>Who You Are</i>	Island/Lava
3	ELBOW	<i>Build A Rocket Boys!</i>	Fiction
4	CLARE MAGUIRE	<i>Light After Dark</i>	Polydor
5	AVRIL LAVIGNE	<i>Goodbye Lullaby</i>	Columbia
6	VARIOUS	<i>Glee: The Music Vol. 4</i>	Epic
7	VACCINES	<i>What Did You Expect...</i>	Columbia
8	LADY GAGA	<i>Born This Way</i>	Interscope
9	PJ HARVEY	<i>Let England Shake</i>	Island
10	NOAH & THE WHALE	<i>Last Night...</i>	Mercury
11	DEVILDRIVER	<i>Beast</i>	Roadrunner
12	WITHIN TEMPTATION	<i>Unforgiving</i>	Roadrunner
13	GREEN DAY	<i>Awesome As F***k</i>	Reprise
14	REM	<i>Collapse Into Now</i>	Warner Brothers
15	TIFFANY PAGE	<i>Walk Away Slow</i>	Mercury
16	KATY B	<i>On A Mission</i>	Columbia/Rinse
17	MOGWAI	<i>Hardcore Will Never...</i>	Rock Action
18	BRIGHT EYES	<i>The People's Key</i>	Polydor
19	VARIOUS	<i>Music To Watch Girls By</i>	Sony
20	ROB ZOMBIE	<i>Hellbilly Deluxe 2</i>	Roadrunner

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	GLEE CAST	<i>Glee - The Music - Vol. 4</i>	Epic
5	MOGWAI	<i>Hardcore Will Never...</i>	Rock Action
6	THE SECRET SISTERS	<i>s/t</i>	Decca
7	R.E.M	<i>Collapse Into Now</i>	Warner Brothers
8	DRIVE-BY TRUCKERS	<i>Go-Go Boots</i>	PIAS
9	AVRIL LAVIGNE	<i>Goodbye Lullaby</i>	Columbia
10	JESSIE J	<i>Who You Are</i>	Island/Lava
11	THE LOW ANTHEM	<i>Smart Flesh</i>	Bella Union
12	VACCINES	<i>What Did You Expect...</i>	Columbia
13	LADY GAGA	<i>Born This Way</i>	Interscope
14	VIA	<i>Golden Age Of Rock'n'Roll Vol. 12</i>	Ace
15	HUMAN LEAGUE	<i>Credo</i>	Wall Of Sound
16	GRUFF RHYS	<i>Hotel Shampoo</i>	Turnstile
17	MURRAY GOLD	<i>Dr Who Xmas Carol</i>	Silva Screen
18	NOAH & THE WHALE	<i>Last Night...</i>	Mercury
19	CLARE MAGUIRE	<i>Light After Dark</i>	Polydor
20	WOMBATS	<i>This Modern Glitch</i>	14th Floor

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	LADY GAGA	<i>Born This Way</i>	Interscope
5	JESSIE J	<i>Who You Are</i>	Island/Lava
6	BRITNEY SPEARS	<i>tbc</i>	New Album J
7	RISE AGAINST	<i>Endgame</i>	Geffen
8	WOMBATS	<i>This Modern Glitch</i>	14th Floor
9	AVRIL LAVIGNE	<i>Goodbye Lullaby</i>	Columbia
10	REM	<i>Collapse Into Now</i>	Warner Brothers
11	VACCINES	<i>What Did You Expect...</i>	Columbia
12	KATY B	<i>On A Mission</i>	Columbia/Rinse
13	GLASVEGAS	<i>Euphoric/Heartbreak</i>	Columbia
14	PJ HARVEY	<i>Let England Shake</i>	Island
15	THIRTEEN SENSES	<i>Crystal Sounds</i>	PIAS
16	THE STROKES	<i>Angles</i>	Rough Trade
17	GREEN DAY	<i>Awesome As F***k</i>	Reprise
18	HUMAN LEAGUE	<i>Credo</i>	Wall Of Sound
19	DEVILDRIVER	<i>Beast</i>	Roadrunner
20	JAY SEAN	<i>Freeze Time</i>	Cash Money/Island

Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	CHIPMUNK	<i>Champion</i>	Jive
2	NEON TREES	<i>Animal</i>	Mercury
3	MODESTEP	<i>Feel Good</i>	UKF
4	FAR EAST MOVEMENT	<i>Rocketeer</i>	Interscope
5	ERIC PRYDZ	<i>Niton</i>	MoS
6	WIZ KHALIFA	<i>Black & Yellow</i>	Atlantic
7	ALEXIS JORDAN	<i>Good Girl</i>	StarRox
8	NICKI MINAJ	<i>Moment 4 Life</i>	Cash Money
9	KANYE WEST	<i>All Of The Lights</i>	Roc-a-fella
10	YOU ME AT SIX	<i>Rescue Me</i>	Virgin
11	CLARE MAGUIRE	<i>The Last Dance</i>	Polydor
12	BREAKAGE	<i>Fighting Fire</i>	Digital Soundboy
13	TWO DOOR CINEMA CLUB	<i>What...</i>	Kitsune
14	LOICK ESSIEU & N-DUBZ	<i>Stuttering</i>	RCA
15	FENECH-SOLER	<i>Demons</i>	B Unique
16	GLEE CAST	<i>Lucky</i>	Epic
17	LUPE FIASCO	<i>The Show Goes On</i>	Atlantic
18	CASSIUS	<i>I Love You So (Skream mix)</i>	Eté Berger
19	MAGNETIC MAN	<i>Getting Nowhere</i>	Columbia
20	JENNIFER LOPEZ	<i>On The Floor</i>	Island

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SHAZAM

CATALOGUE REVIEWS

DORIS TROY

I'll Do Anything - The Doris Troy Anthology 1960-1996 (Kent CDKEND 344)



This exemplary 26-track compilation includes

recordings from every phase of the late Troy's long and distinguished career. She never achieved much chart success in her own right, but can be heard backing the likes of Pink Floyd, The Rolling Stones and Dusty Springfield on major recordings. This album opens with the scintillating northern soul blockbuster *I'll Do Anything* (He Wants Me To Do), which she wrote in 1965, alongside future legends Kenny Gamble & Leon Huff. She also co-authored *Just One Look*, which was prevented from charting in the UK by the release of an opportunistic cover from The Hollies. There is much more to admire here, not least a 24-page booklet.

VARIOUS

Sweet Inspiration - The Songs Of Dan Penn & Spooner Oldham (Ace CDCHD 1284)



A gifted and soulful singer in his own right, Dan Penn

wrote and produced a slew of excellent songs with Spencer Oldham, 24 of which are included here. Named after the *Sweet Inspirations*' similar R&B/gospel standard *Sweet Inspiration*, it appears here alongside a plethora of equally engaging and musically diverse selections. Recordings by Etta James, Percy Sledge, Solomon Burke, Charlie Rich and Sandy Posey are joined by a contribution from The Box Tops, the late-Sixties group with whom the songs of Penn and Oldham are most readily associated. They contribute *Everything I Am*, originally a B-side but strong enough for Plastic Penny's version to make the Top 10 in 1968.

VARIOUS

Jazz FM Presents Blue Note Legends (Jazz FM/Blue Note 5099909437128)



Established in 1939 and still going strong, Blue Note

has teamed up with the world's largest jazz radio station Jazz FM for this double-disc celebration of its catalogue. The label's fecundity is such that, although the release runs to 27 tracks, there is a limit of one track per artist, even for legends such as Charlie Parker, Thelonious Monk, John Coltrane, Herbie Hancock and Miles Davis. It is a veritable Who's Who of jazz and is an ideal primer, with tracks like *Always There* by Ronnie Laws and *One Note Samba* by the estimable Nancy Wilson helping to ease in even the most casual of listeners.

COWSILLS

On My Side (Now Sounds CRNOW 23)



Comprising four brothers, one sister and their mum

when this album was issued in 1971, the Cowsills are widely regarded as the template for The Partridge Family. The difference is that The Cowsills were genuinely talented, and crafted some outstanding sunshine pop classics. By the time *On My Side* was released they had moved on, with brothers Barry, John and Paul providing most of the songs. The album was not very successful but was a fine effort, which has become much revered. Influenced by psychedelia and the rise of folk/rock harmony groups, it is pleasing and easy listening in the nicest possible way. Seven-inch versions of tracks plus B-side *You (On My Mind)* are among the extras included.

Alan Jones

CATALOGUE GREATEST HITS TOP 20



This Last Artist Title / Label Distributor

1	1	TAKE THAT	<i>Never Forget - The Ultimate Collection</i> / RCA (ARV)
2	4	GUNS N' ROSES	<i>Greatest Hits</i> / Geffen (ARV)
3	2	LED ZEPPELIN	<i>Mothership - Best Of</i> / Atlantic (CIN)
4	3	MICHAEL JACKSON	<i>Number Ones</i> / Epic (ARV)
5	6	FLEETWOOD MAC	<i>The Very Best Of</i> / WSM (CIN)
6	10	CELINE DION	<i>My Love: Essential Collection</i> / Sony (ARV)
7	11	EMINEM	<i>Curtain Call - The Hits</i> / Interscope (ARV)
8	8	SIMPLY RED	<i>Greatest Hits 25</i> / Simplyred.com (E)
9	RE	ABBA	<i>Gold</i> / Polar (ARV)
10	19	DIRE STRAITS & MARK KNOPFLER	<i>Private Investigations - The Best Of</i> / Mercury (ARV)
11	7	ROD STEWART	<i>Some Guys Have All The Luck</i> / Rhino (CIN)
12	9	PHIL COLLINS	<i>Hits</i> / Virgin (E)
13	NEW	THIN LIZZY	<i>Live & Dangerous</i> / Vertigo (ARV)
14	14	STEREOPHONICS	<i>A Decade In The Sun - Best Of</i> / V2 (ARV)
15	13	DAVID BOWIE	<i>Best Of Bowie</i> / EMI (E)
16	15	ENRIQUE IGLESIAS	<i>Greatest Hits</i> / Interscope (ARV)
17	RE	BILLY JOEL	<i>Piano Man - The Very Best Of</i> / Columbia (ARV)
18	16	THE BEATLES	<i>1967-1970 Blue: Remastered</i> / Apple/Parlophone (E)
19	18	THE BEATLES	<i>1962-1966 Red: Remastered</i> / Apple/Parlophone (E)
20	RE	ELVIS PRESLEY	<i>Elvis - 30 Number 1 Hits</i> / RCA (ARV)

Official Charts Company 2011

CLUB CHARTS

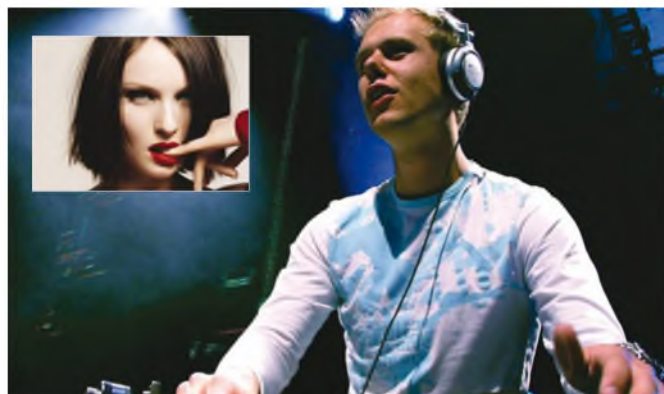
UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	2	5	ARMIN VAN BUUREN VS SOPHIE ELLIS-BEXTOR	Not Giving Up On Love	AATW
2	12	4	VARIOUS	Waterhouse Represents - 2011 Sampler EP	White Label
3	11	3	TIESTO V DIPLO FEAT. BUSTA RHYMES	C'mon	Wall Of Sound
4	14	4	LOICK ESSIEN & N-DUBZ	Stuttering	RCA
5	NEW		STATIC REVENGER & RICHARD VISSION FEAT. LUJANA	I Like That	Frenetic/Mercury
6	7	3	KE\$HA	We R Who We R	RCA
7	23	2	INNA	10 Minutes	3 Beat/AATW
8	29	3	ORANGE HILL PRODS FEAT. CHINO & RITCHIE DAN	Dan Man	Electrobashy/LMJ
9	20	3	PATRICK HAGENAAR FEAT. JON JUNIOR	We Feel The Same	Houseworks
10	3	5	ROGER SANCHEZ & FAR EAST MOVEMENT FEAT. KANOBBY	2gether	MoS
11	NEW		SHAUN BAKER	Frontline	3 Beat/Blue
12	32	3	JES	Awaken	Magik Muzik
13	24	3	DAMIEN S FEAT. LEE THOMAS	Long Lost Summer Love	Loverush Digital
14	4	5	COCKBULLKID	Hold On To Your Misery	Island/Moshi Moshi
15	26	2	CHROMEO FEAT. ELIY JACKSON	Hot Mess	Run
16	1	5	BOB SINCLAR FEAT. SEAN PAUL	Tik Tok	AATW
17	5	5	KATY PERRY	ET	Virgin
18	25	3	OBSESSIV FEAT. SOPHIA MAY	I Will Never Give You Up	Digital Love
19	27	2	SLASH FEAT. FERGIE	Beautiful Dangerous	Roc/drunker
20	33	2	BIG BASS	Everybody Noze	G3
21	15	5	LEXVAZ	Green (EP): Versus/Up & Down/Forests	White Label
22	8	5	ALEXIS JORDAN	Good Girl	StarRoc/RocNation/Columbia
23	31	4	SCOTT & LEON	You Used To Hold Me 2011	S&L Recordings
24	19	7	WYNTER GORDON	Dirty Talk	Atlantic
25	34	2	FIO	Like An Angel	Loverush/Hero
26	NEW		THERESE	Drop It Like It's Hot	Pewit Musik
27	16	9	ERIC PRYDZ	Niton (The Reason)	Data/MoS
28	17	7	YASMIN	On My Own	MoS
29	NEW		JUSTIN MICHAEL & KEMAL	Trouble	Ultra
30	28	8	DAVID GUETTA FEAT. RIHANNA	Who's That Chick?	Positiva/Virgin
31	NEW		MICHAEL CANITROT	You And I	Hed Kandi
32	18	6	LAIDBACK LUKE FEAT. JONATHAN MENDELSON	Timebomb	New State
33	21	6	TOM NOVY & LIMA	Now Or Never 2011	Kosmo
34	9	5	KLAAS & BODYBANGERS	Freak	Scream And Shout
35	6	4	RUBY GOE FEAT. POET NAME LIFE	Beat Breaking Boy	Go
36	22	5	SKEPTA VS N-DUBZ	So Alive	3 Beat/AATW/BBK
37	NEW		ERICK MORILLO & EDDIE THONEICK FT. SHAWNEE TAYLOR	Live Your Life	3 Beat
38	36	13	MARTIN SOIVEIG FEAT. DRAGONETTE	Hello	3 Beat/Blue/AATW
39	NEW		TIESTO + HARDWELL	Zero 76	Musical Freedom
40	30	5	VARIOUS	Loverush Digital Winter Sampler 2011	Loverush Digital

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	7	3	BRITNEY SPEARS	Hold It Against Me	Jive
2	6	3	JLS FEAT. TINIE TEMPAH	Eyes Wide Shut	Epic
3	8	2	KE\$HA	We R Who We R	RCA
4	16	2	TIESTO V DIPLO FT. BUSTA RHYMES	C'mon (Catch' Em By Surprise)	Wall Of Sound
5	21	5	STACEY JACKSON	I Am A Woman	3Big
6	1	4	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE	Higher	4th & Broadway
7	17	2	KYLIAN MASH FEAT. AKCON	Club Certified	AATW
8	19	3	HURTS	Sunday	Major Label/RCA
9	NEW		INNA	10 Minutes	3 Beat/AATW
10	24	2	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY	Coming Home	Bad Boy/Interscope
11	2	3	KATY PERRY	ET	Virgin
12	NEW		OLLY MURS	Heart On My Sleeve	Epic/Syco
13	3	4	BOB SINCLAR FEAT. SEAN PAUL	Tik Tok	AATW
14	NEW		DJ SAVA FEAT. RALUKA	I Like (The Trumpet)	Positiva/Virgin
15	NEW		ORANGE HILL PRODS FEAT. CHINO & RITCHIE DAN	Dan Man	Electrobashy/LMJ
16	30	8	JODIE AYSHA	I Am A Pozer (Zer Zer Zer)	JJA
17	NEW		PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor)	J
18	11	4	ROGER SANCHEZ & FAR EAST MOVEMENT FEAT. KANOBBY	2gether	MoS
19	28	2	ALEXA	Infatuation	White Label
20	NEW		CHROMEO FEAT. ELIY JACKSON	Hot Mess	Run
21	15	5	RIHANNA FEAT. DRAKE	What's My Name?	Def Jam
22	26	2	PIXIE LOTT	Can't Make This Over	Mercury
23	14	6	WYNTER GORDON	Dirty Talk	Atlantic
24	25	2	TWISSMAN FEAT. GINNY B	Sumo	ZY
25	NEW		DIAGRAM OF THE HEART	If I Were You	Deconstruction
26	22	7	DAVID GUETTA FEAT. RIHANNA	Who's That Chick?	Positiva/Virgin
27	NEW		LETHAL B/WILEY/KANO/GHETTS/JME/CHIPMUNK/P MONEY/2 FACE	POW 2011	Search & Destroy
28	NEW		ALESHA DIXON FEAT. JAY SEAN	Every Little Part Of Me	Asylum/Atlantic
29	4	4	YASMIN	On My Own	MoS
30	5	4	TINCHY STRYDER FEAT. MELANIE FIONA	Let It Rain	4th & Broadway

Club duo not giving up fight for club chart peak



ANALYSIS

BY ALAN JONES

IN A RARE THREE-WAY FIGHT FOR Upfront club chart honours, Not Giving Up On Love by Armin Van Buuren feat. Sophie Ellis-Bextor fend off stiff opposition to complete a 2-1 move to the top.

Missing out on the number one slot to the duo are Matt Waterhouse Represents showcase EP and C'mon (Catch 'Em By Surprise) by Tiësto Vs. Diplo feat. Busta Rhymes.

Van Buuren and Ellis-Bextor – who co-wrote the tune with the Australian Nervo sisters – have a 3.3% advantage over Matt Waterhouse Represents and a 4.3%

margin over Tiësto and his pals.

Meanwhile, Britney Spears racks up her sixth straight number one on the Commercial Pop chart, where Hold It Against Me has a similarly small 4% lead over Eyes Wide Shut by JLS feat. Tinie Tempah. Spears last topped the chart with 3 – from her Singles Collection set – in November 2009. Her last studio album Circus supplied her four number ones in a row: Womanizer, Circus, If U Seek Amy and Radar.

With S&M debuting at number 28 this week, Rihanna's last single What's My Name loses its grip on the Urban chart title after a four week reign. It is replaced by Stuttering by R&B newcomer Loick Essien & N-Dubz. The 20-year-old London act issues his debut album Identity later this year.



Top of the pop Britney Spears



Urban takeover Loick Essien

URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	2	5	LOICK ESSIEN & N-DUBZ	Stuttering	RCA
2	1	7	RIHANNA FEAT. DRAKE	What's My Name?	Def Jam
3	22	2	PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor)	J
4	4	11	WILLOW SMITH	Whip My Hair	Columbia/Roc Nation
5	24	2	JLS FEAT. TINIE TEMPAH	Eyes Wide Shut	Epic
6	7	5	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY	Coming Home	Bad Boy/Interscope
7	3	8	USHER	More	LaFace
8	5	10	WRETCH 32 FEAT. I Traktor		MoS/Levels Recordings
9	15	8	TALAY RILEY	Sergeant Smash	Jive
10	6	9	KATY B FEAT. MS DYNAMITE	Lights On	Columbia/Rinô
11	16	2	YETUNDE	Mr Gq	Greengrarden
12	12	3	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE	Higher	4th & Broadway
13	5	4	RETROSPEXX FEAT. J2K, SKIBADEE & LEE JOHN RAVEN		White Label
14	NEW		ALESHA DIXON FEAT. JAY SEAN	Every Little Part Of Me	Asylum/Atlantic
15	19	3	NATHAN WATSON	Reach Out (You've Got A Friend)	Streeterry Moon
16	NEW		CHRIS BROWN	Yeah X3	Jive
17	11	11	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6	Interscope/Cherrytree
18	8	7	TINIE TEMPAH FEAT. KELLY ROWLAND	Invincible	Perlephone
19	16	4	TOM GLIDE & THE LUV ALL STARS	Luv Is Coming Up	Expansion
20	30	2	ENCORE	Wind Up	Island
21	25	2	TINCHY STRYDER FEAT. MELANIE FIONA	Let It Rain	4th & Broadway
22	14	17	GYPTIAN	Hold You	MoS/Levels Recordings
23	13	8	FLO-RIDA	Turn Around (5,4,3,2,1)	Atlantic
24	NEW		WAKA FLOCKA FLAME FEAT. ROSCOE DASH & WALE	No Hands	Asylum
25	10	13	BLACK EYED PEAS	The Time (Dirty Bit)	Interscope
26	23	5	DAVID GUETTA FEAT. RIHANNA	Who's That Chick?	Positiva/Virgin
27	17	4	SKEPTA VS N-DUBZ	So Alive	3 Beat/AATW/BBK
28	NEW		RIHANNA	S&M	Def Jam
29	28	15	RIHANNA	Only Girl (In The World)	Def Jam
30	21	6	EDEI	Loved	Alamu

COOL CUTS TOP 20

Pos	ARTIST	Title
1	NADIA ALI VS. AVICII	Rapture 2011
2	TIESTO V DIPLO FEAT. BUSTA RHYMES	C'mon (Catch' Em By Surprise)
3	MAGNETIC MAN FEAT. JOHN LEGEND	Getting Nowhere
4	INNA	10 Minutes
5	ALEX METRIC & STEVE ANGELLO	Open Your Eyes
6	SKEPTA	Amnesia
7	SHARAM FEAT. ANOUSHEH KHALILI	Fun
8	RETRO/GRADE	Reset
9	CLARE MAGUIRE	The Last Dance
10	HARD ROCK SOFA & ST BROS	Blow Up
11	DANNY DOVE & BEN PRESTON	Falling
12	VANDROID	Master & Slave
13	THE JAPANESE POPSTARS	Song For Lisa
14	SHARAM JEY FEAT. TOMMIE SUNSHINE	The Things
15	HERCULES & LOVE AFFAIR	My House
16	THE 2 BEARS	Curious Nature EP
17	LYKKE LI	Follow Rivers
18	BREAKAGE FEAT. JESS MILLS	Fighting Fire
19	RENNIE PILGREM	Street Legal 3
20	TODDSKA	Toddska 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

CHARTS ANALYSIS



Jessie J and BoB in control at the top

CHARTS: IN DEPTH

BY ALAN JONES

THE NEW 'ON AIR, ON SALE' initiative launched by Sony and Universal to relieve consumer frustration over lengthy lead-ins – and minimise illegal downloading – is expected to result in more gradual growth and higher sales for singles, which currently debut and peak the week that pent-up demand is relieved by their release. That is the theory – but one of the first singles to be issued as part of the experiment – Price Tag by **Jessie J feat BoB** – becomes an instant number one after snaring first-week sales of 84,077.

Its mercurial debut is in contrast to her first hit Do It Like A Dude, which peaked on its eighth week on the chart, gaining vital impetus from J's success in winning the BBC's prestigious Sound Of 2011 to complete a rollercoaster 25-30-29-34-21-18-5-2 climb. On its fifth week in the Top 10, it slips a notch to number seven with sales of 37,594 copies, lifting its career tally to 314,235.

Although it is Jessie J's first number one, Price Tag is the third number one in less than nine months for rapper **BoB**, who topped the list last May with Nothin' On You (feat. Bruno Mars) and returned to the summit two months later with Airplanes (feat. Hayley Williams).

Bruno Mars, of course, was number one a fortnight ago with Grenade, which holds at number

two this week (65,671 sales), while **Ke\$ha's** We R Who We R ebbs 1-3 (51,478 sales).

There is an outbreak of bad language in the Top 20 this week, the like of which we haven't seen since 2004, when Eamon's F**K It (I Don't Want You Back) was toppled from the top of the chart by Frankie's answer song F**K U Right Back.

This week's swearing twosome are connected only by their use of the same expletive. Debuting at number five (44,836 sales), **Enrique Iglesias** blows his boy-next-door image with Tonight (I'm F**kin' You), which also features Ludacris, while **Pink's** penchant for profane patter is vented in F**kin' Perfect, which jumps 21-11 (29,794 sales).

Tonight (I'm F**kin' You) is Iglesias's ninth Top 10 hit, and his third in a row – a personal best – following Pitbull collaboration I Like It (number four) and Heartbeat (eight), with Nicole Scherzinger.

F**kin' Perfect is the second new track lifted from Pink's Greatest Hits... So Far!!! Compilation, following Raise Your Glass, which reached number 13.

It is only 13 weeks since the first Top 40 hit titled Higher peaked at number 10 for The Saturdays feat. Flo Rida – but this week sees another, completely different song of that title venture even higher for **Taio Cruz feat. Kylie Minogue & Travie McCoy**. Taio's seventh Top 10 hit and Travie's second, it is Minogue's 34th. Rising 17-8, the

SALES STATISTICS WEEK 05

vs last week	Singles	Artist albums
Sales	3,158,446	1,629,412
prev week	3,257,616	1,668,185
% change	-3.0%	-2.3%

vs last week	Compilations	Total albums
Sales	308,492	1,937,904
prev week	278,894	1,947,079
% change	+10.6%	-0.5%

Year to date	Singles	Artist albums
Sales	16,064,095	8,401,349
vs prev year	13,769,805	8,128,191
% change	+16.7%	+3.4%

Year to date	Compilations	Total albums
Sales	1,547,267	9,948,616
vs prev year	1,686,752	9,814,943
% change	-8.3%	+1.4%

Compiled from sales data by Music Week

track sold 37,437 copies last week, despite having to battle against more simultaneous covers than any other hit in chart history.

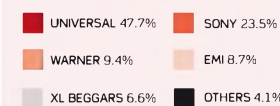
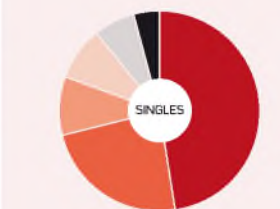
Buyers at Amazon and iTunes alone were able to pick from soundalike cash-ins from 29 anonymous acts, namely: #1 Taio Cruz Tribute Band, #1 Taio Cruz & Kylie Minogue Tribute Band, 8 Bit Players, 808 Re-Mix Squad, 2010s Karaoke Band, Arcade Wizards, DJ Ballad, DJ Downtempo, DJ Ex, DJ Gamer, DJ La-La, DJ Tools, Drum And Bass Remixers, Karaoke Essentials, Karaoke Hits (sic), Master Q, Off The Record, Party Hit Kings, Piano Tribute Kings, Piano Tribute Maestro, Remix Hitmakers, Slow Grind Remixers, Slow It Down, Smash Hit Band, Super Stems Mashups Kit, Taio Cruz For Piano, Tribute Mega Stars, Ultimate Party Jams and Ultimate Piano Players.

Wonderman is the sixth Top 20 single off **Tinie Tempah's** debut album Disc-Overy in less than a year. Featuring **Ellie Goulding**, the track sprints 40-14 (19,025 sales), and follows the number one hits Pass Out and Written In The Stars (feat. Eric Turner), the number two smash Frisky (feat. Labyrinth), the number four Miami 2 Ibiza (Swedish House Mafia Vs. Tinie Tempah) and Invincible, a number 11 hit feat. Kelly Rowland. Disc-Overy itself slips 11-12 (11,187 sales).

Some 10 songs made their Top 40 debut last week, but this week there are only five new arrivals – the aforementioned Jessie J and Enrique Iglesias songs; S&M, the new single from **Rihanna**, which jumps 51-20 (14,482 sales); I Need A Doctor by **Dr. Dre feat. Eminem and Skylar Grey** (number 21, 14,418 sales); On My Own (number 39, 8,162 sales), the debut solo hit for **Yasmin**, who sang on Devlin's number 15 hit, Runaway last year.

Overall singles sales are down 3.0% week-on-week at 3,158,446. That is 4.2% above same-week 2010

MARKET SHARES • WEEK 05



first-week sales of 3,234. It has, however, sold steadily ever since, racking up overall sales of 115,336 units.

Meanwhile, **Eva Cassidy's** seventh posthumous Top 40 album, Simply Eva, is a collection of previously unreleased, alternate, acoustic versions of some of her most popular songs plus the previously unissued San Francisco Bay Blues. It makes a strong initial showing, debuting at number six (21,778 sales). It brings her cumulative UK sales to 3,459,689.

There are also Top 40 debuts this week for grime star **Skepta's** first album, Doin' It Again (number 19, 8,753 sales); Love Songs (number 20, 8,575 sales), a new **Roberta Flack** compilation aimed at the Valentine's Day market; **Chapel Club's** introductory release, Palace To Love by **Marti Pellow** (51-38, 4,333 sales).

Two albums of very different vintages return to the Top 40 after being issued in new editions: **Ke\$ha's** debut album Animal, now packaged with Cannibal – a second CD of new songs including We R Who We R – re-enters at number 22 (8,478 sales), having debuted and peaked at number eight exactly a year ago; and **George Michael's** 1987 debut solo album Faith is back at number 29 (5,621 sales) after being issued in a new deluxe edition.

Newly crowned as their best-selling album, having racked up sales of 27,408 copies in 18 weeks, **Bellowhead's** Hedonism has also reappeared in the Indie Albums Breakers chart for the first time since last October. The third studio album by the 11-member folk act should have been in the chart throughout, with two weeks at number one, but was excluded due to a technical error at the OCC.

There is no change at the top of the compilations chart, with New That's What I Call Music! 77 holding sway for the 12th week in a row (10,970 sales).

Overall album sales declined by 0.5% week-on-week to 1,937,904. That is 4.7% below same-week 2010 sales of 2,034,416.

sales of 3,029,919.

After selling a massive 208,050 copies on its first week in the shops, **Adele's** 21 continues to dominate the albums market, selling a further 135,585 copies. That gives it an advantage of more than two-to-one over nearest challenger, No More Idols by **Chase & Status**. 21's continuing strength comes as first single Rolling In The Deep continues its slow decline, falling 3-4 (49,043 sales), while Someone Like You improves 36-33 (9,314 sales). Meanwhile, Adele's debut album, 19, strengthens its hold on the number four slot, increasing sales by 8.8% week-on-week to 27,660, as single Make You Feel My Love switches direction for the 12th time since it re-entered the chart 19 weeks ago, falling 15-23 (12,901 sales).

Chase & Status's second album No More Idols is home to three Top 15 hits and sold 52,224 copies last week. Their 2008 debut, That Means A Lot (sic) debuted and peaked at number 49 in 2008, with

INTERNATIONAL CHARTS

Adele extends her appeal abroad with second album 21

SELLING UPWARDS OF 208,000 UNITS on its first week on sale domestically to debut emphatically at number one, **Adele's** (pictured) second album, 21, is also a big success overseas. The album debuts at number one in Austria, Germany, Ireland, the Netherlands, New Zealand, Switzerland and Wallonia, while also debuting in Flanders (number two), Australia (three), Finland (six), France

(10), Spain (12) and Poland (42). In Japan, where it debuted last week at number 51, it slips to number 65. The album 21 arguably made a bigger impression in the Netherlands than it did in the UK – its UK chart debut saw it sell a little more than three times the number two album, while in the Netherlands it sold more than 1.2 times as many copies as the number two album which, as in the UK, was **Bruno**

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE 21	£7.00	£8.99	£9.99	£8.99
2 Chase & Status No More Idols	£8.93	£8.99	£11.49	£8.93
3 BRUNO MARS Doo Wops & Hoologans	£7.99	£8.99	£9.99	£8.99
4 ADELE 19	£3.99	£4.99	£4.99	£3.99
5 RIHANNA Loud	£7.00	£8.99	£8.99	£8.99

Source: Music Week

CHARTS ANALYSIS

CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER

OFFICIAL
 charts company

INDIE SINGLES TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE Rolling In The Deep / XL (PIAS)
2	2	WRETCH 32 FEAT. I TRAKTOR / MoSLevels Recordings (ARV)
3	3	ADELE Make You Feel My Love / XL (PIAS)
4	4	NERO Me & You / MTA (SRD)
5	6	ADELE Someone Like You / XL (PIAS)
6	NEW	YASMIN On My Own / MoS (ARV)
7	5	BEADY EYE The Roller / Beady Eye (E)
8	NEW	TIESTO V DIPLO FEAT. BUSTIA RHYMES C'mon (Catch' Em By Surprise) / Wall Of Sound (PIAS)
9	7	GYPTIAN Hold You / MoSLevels Recordings (ARV)
10	10	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
11	8	DI FRESH Gold Dust / DataMoS (ARV)
12	RE	GROOVE ARMADA I Won't Kneel / Cooking Vinyl (ADA/CIN)
13	NEW	DANNY BYRD FEAT. NETSKY Tonight / Hospital (SRD)
14	12	ADELE Chasing Pavements / XL (PIAS)
15	8	AFROJACK FEAT. EVA SIMONS Take Over Control / MoS (ARV)
16	16	EXAMPLE Kickstarts / DataMoS (ARV)
17	13	TIM BERG Seek Bromance (The Love You Seek) / DataMoS (ARV)
18	14	ADELE Hometown Glory / XL (PIAS)
19	11	ADELE Set Fire To The Rain / XL (PIAS)
20	NEW	SHARON SHANNON & STEVE EARLE The Galway Girl / The Daisy Label (PROP)

INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE 21 / XL (PIAS)
2	2	ADELE 19 / XL (PIAS)
3	NEW	EVA CASSIDY Simply Eva / Blix Street (ADA/CIN)
4	6	MARTI PELLOW Love To Love / Marti Pellow (Absolute)
5	NEW	THE GO! TEAM Rolling Blackouts / Memphis Industries (PIAS)
6	NEW	LITTLE COMETS In Search Of Elusive Little Comets / Dirty Hit (ARV)
7	7	THE XX XX / Young Turks (PIAS)
8	5	THE DECEMBERISTS The King Is Dead / Rough Trade (PIAS)
9	9	VAMPIRE WEEKEND Contra / XL (PIAS)
10	4	JOAN AS POLICE WOMAN The Deep Field / PIAS (PIAS)
11	3	IRON & WINE Kiss Each Other Clean / 4AD (PIAS)
12	NEW	JONNY Jonny / Aisatan (PIAS)
13	NEW	ESBEN AND THE WITCH Violet Cries / Matador (PIAS)
14	8	ANNA CALVI Anna Calvi / Domino (PIAS)
15	NEW	BOY GEORGE Ordinary Alien - The Kinky Roland Files / DecodedMnz (Rimne Direct)
16	12	EXAMPLE Won't Go Quietly / DataMoS (ARV)
17	17	EVA CASSIDY Songbird / Blix Street (ADA/CIN)
18	10	BRITISH SEA POWER Valhalla Dancehall / Rough Trade (PIAS)
19	RE	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
20	16	BELLOWHEAD Hedonism / Navigator (PROP)

INDIE ALBUMS BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)
1	NEW	LITTLE COMETS In Search Of Elusive Little Comets / Dirty Hit (ARV)
2	NEW	JONNY Jonny / Aisatan (PIAS)
3	NEW	ESBEN AND THE WITCH Violet Cries / Matador (PIAS)
4	5	BELLOWHEAD Hedonism / Navigator (PROP)
5	7	A DAY TO REMEMBER What Separates Me From You / Victory (PIAS)
6	NEW	STRATOVARIUS Elysium / Ear Music (Absolute ARV)
7	10	JOHN GRANT Queen Of Denmark / Bella Union (ROM/ARV)
8	NEW	TALIB KIVELI Gutter Rainbows / Duck Down (ESSENTIAL GEM)
9	2	THE PHOENIX FOUNDATION Buffalo / Memphis Industries (PIAS/SONY DADC UK)
10	NEW	DEERHOOF Vs Evil / A2? Recordings (PIAS/SONY DADC UK)

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 77 / EMI Virgin/UMTV (E)
2	NEW	VARIOUS Love 2 (Club 2011) / AATW/EMI TV/UMTV (ARV)
3	3	VARIOUS R&B Lovesongs 2011 / Rhino/Sony/UMTV (ARV)
4	4	VARIOUS The Sound Of Dubstep - Vol 2 / Ministry (ARV)
5	2	VARIOUS The Workout Mix 2011 / AATW/UMTV (ARV)
6	13	OST Grease / Polydor (ARV)
7	NEW	VARIOUS Hospitality - Drum & Bass 2011 / Hospital (SRD)
8	NEW	VARIOUS Love Songs - The Ultimate Collection / Rhino/Sony (ARV)
9	5	VARIOUS Cream Chilled Electronic / Rhino (CIN)
10	NEW	VARIOUS Love Songs Actually / Mercury/UMTV (ARV)
11	NEW	VARIOUS Me To You With Love / EMI TV (CIN)
12	7	VARIOUS R&B Collection - 2011 / Sony Music/UMTV (ARV)
13	3	VARIOUS Anthems - Electronic 80s 2 / EMI TV/MoS (ARV)
14	NEW	VARIOUS 101 Soul Anthems / EMI TV/Rhino (CIN)
15	5	VARIOUS Running Trax 2 / Ministry (ARV)
16	20	VARIOUS Greatest Ever Love / Greatest Ever USM (SDU)
17	8	VARIOUS Pop Party 8 / UMTV (ARV)
18	10	VARIOUS Clubland X-Treme Hardcore 7 / AATW/UMTV (ARV)
19	12	VARIOUS Bbc Radio 1's Live Lounge - Vol 5 / Sony Music/UMTV (ARV)
20	11	VARIOUS Clubland 18 / AATW/UMTV (ARV)

ROCK ALBUMS TOP 10

This	Last	Artist Title / Label
1	2	LINKIN PARK A Thousand Suns / Warner Brothers (CIN)
2	3	LED ZEPPELIN Mothership - Best Of / Atlantic (CIN)
3	5	FOO FIGHTERS Greatest Hits / RCA (ARV)
4	8	MUSE The Resistance / Helium 3/Warner Bros (CIN)
5	4	PARAMORE Brand New Eyes / Fueled By Ramen/Atlantic (CIN)
6	7	AVENGED SEVENFOLD Nightmare / Warner Brothers (CIN)
7	10	GUNS N' ROSES Greatest Hits / Geffen (ARV)
8	RE	DISTURBED Asylum / Reprise (CIN)
9	RE	BIFFY CIVRO Puzzle / 10th Floor (CIN)
10	RE	MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN)

DANCE ALBUMS TOP 10

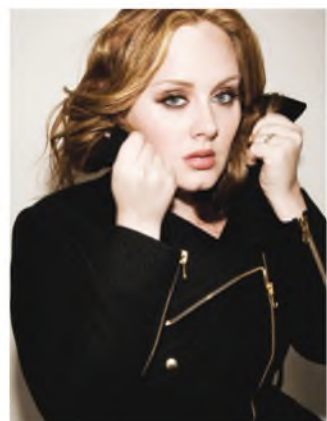
This	Last	Artist Title / Label (Distributor)
1	NEW	CHASE & STATUS No More Idols / Vertigo (ARV)
2	NEW	VARIOUS Hospitality - Drum & Bass 2011 / Hospital (Hospital)
3	1	VARIOUS Cream Chilled Electronic / Rhino (CIN)
4	NEW	VARIOUS Love 2 (Club 2011) / Aatw/Emi Tv/UMtv (ARV)
5	NEW	THE GO! TEAM Rolling Blackouts / Memphis Industries (PIAS)
6	2	VARIOUS Running Trax 2 / Ministry (ARV)
7	RE	CHASE & STATUS More Than A Lot / Ram (ARV)
8	4	DAFT PUNK Tron Legacy (OST) / Walt Disney (EMI)
9	5	DAVID GUETTA One Love / Positiva/Virgin (EMI)
10	9	MAGNETIC MAN Magnetic Man / Columbia (ARV)

Go online for more chart data

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BY ALAN JONES



Mars's Doo-Wops & Hooligans. The album's success in the Netherlands was predictable - Adele's debut album 19 spent eight weeks at number one there and has sold upwards of 200,000 copies - but it is also succeeding in markets where 19 failed to chart, for example in New Zealand and Australia.

That is largely due to the superb reception given to introductory single Rolling In The Deep, which has been blazing a trail through the world's charts, laying the foundations for 21's success. Rolling In The Deep is currently number one in Switzerland (2-1), Germany (3-1), Italy (12-1), Flanders

(38-1) and Wallonia (debut). It is also performing well in Ireland (3-2), the Netherlands (6-2), Austria (23-5), New Zealand (3-7), Finland (17-8), Norway (44-10), Japan (20-32), Spain (37-46), Canada (65-54) and the US (84-69), while debuting at 62 in Australia.

A week after debuting in 12 territories, London trio **White Lies'** second album Ritual departs seven of them while climbing 19-4 in Flanders, 46-14 in Poland and 89-27 in Wallonia and sliding 3-9 in the Netherlands and 7-24 in Ireland. It is also a new arrival in four countries: Denmark (number two), Sweden (12), Norway (19) and Italy (64)

Mancunian duo **Hurts'** debut album Happiness reached the Top 10 in eight countries last year. It did not reach number one anywhere but got to number two in Austria, Germany, Poland and Switzerland. After a period of decline, it rebounds impressively in half a dozen European territories, climbing 7-3 in Estonia to reach a new peak, 22-5 in Germany to end a 15-week absence from the Top 10, 18-8 in Poland, 19-12 in Finland and 51-38 in Austria, while re-entering at number 49 in the Czech Republic. Only Switzerland - where it falls 21-23 - is out of step.

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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 (Produce) / Label / Catalogue number (Distributor) / (Producer) / Publisher (Writer)	
1	New		JESSIE J FEAT. B.O.B Price Tag Island/Lava USUM71029357 (ARV) (Dr. Luke) Warner Chappell/Universal/Sony ATV/Kobalt/Kaszy Money/Prescription (Cornish/Gottwald/Kelly/Simmons/Devlin)	HIGHEST NEW ENTRY
2	2	4	BRUNO MARS Grenade Elektra/Atlantic USAT21001883 (CIN) (The Smeezingtons) Sony ATV/EMI/Warner Chappell/Bug/Windswept/CC (Mars/Lawrence/Levine/Erowin/Kelly/Wyatt)	
3	1	2	KESHA We R Who We R RCA USRC1000838 (ARV) (Dr. Luke/Blanco/Ammo) Sony ATV/Kobalt/DynamiX/Each Note (Cunzio/Kevin/Healy/Sebert/Gottwald/Levine/Coleman/Hindlin)	
4	3	3	ADELE Rolling In The Deep XL GBBS1000335 (PIAS) (Epoworth) EMI/Universal (Adkins/Epoworth)	
5	New		ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E Tonight (I'm Lovin' You) Interscope GBUM7100096 (ARV) (Dr. Frank E/Luttrell/Pauca) Warner Chappell/Universal/EMI/Ludacris (Christy/Luttrell/Christy/Iglesias)	
6	4	3	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home Bad Boy/Interscope USUM71029675 (ARV) (Alex Da Kid/Jay-Z/Trb) EMI/Universal/CC (EMI/Universal/CC)	
7	6	11	JESSIE J Do It Like A Dude Island/Lava USUM71027808 (ARV) (The Invisible Men/Parker & James) Sony ATV/Universal/IMG (Cornish/The Invisible Men/Parker & James)	
8	17	4	TAIO CRUZ FEAT. TRAVIS MCCOY & KYLIE MINOGUE Higher 4th & Broadway GBUM7100326 (ARV) (Vee/Cruz) EMI/TrueLove/Ultra Tunes (Cruz/Vee/McCoy)	+50% SALES INCREASE
9	10	2	CHRIS BROWN Yeah X3 Jive USJ1000220 (ARV) (DJ Frank E) Warner Chappell/Universal/EMI/Seven Streeter (Brown/Franks/McCall/Streeter/Wiles)	+50% SALES INCREASE
10	5	2	CHASE & STATUS FEAT. LIAM BAILEY Blind Faith Vertigo GBUM71027458 (ARV) (Kennard/Milton) EMI/Universal (Kennard/Milton/Bailey/Lee/Hartman)	
11	21	3	PINK F**kin' Perfect LaFace USF21000091 (ARV) (Martini/Shellback) EMI/Kobalt/Pink Insider/Maratone (Martini/Pink/Shellback)	+50% SALES INCREASE
12	7	3	WRETCH 32 FEAT. I TRAKTOR Mo'S Levels Recordings GBCE1000119 (ARV) (Scott/Tulsiani/Rosji-Griffith) CC (Scott/Tulsiani/Rosji-Griffith)	
13	13	6	MARTIN SOLVEIG FEAT. DRAGONETTE Hello 3 Beat/AATW GBXS1000198 (Absolute Arvato) (Solveig) Temps D'Avance (Solveig/Sorbara)	SALES INCREASE
14	40	4	TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman Parlophone GB7TP0900087 (E) (McKenzie/Roberts) EMI/Stellar (Okogwu/McKenzie/Williams)	+50% SALES INCREASE
15	9	12	RIHANNA FEAT. DRAKE What's My Name? Def Jam USUM71025031 (ARV) (StarGate/Harrell) EMI/PeerMusic (Eriksen/Hermansen/Graham/Dean/Hie)	
16	16	10	DAVID GUETTA FEAT. RIHANNA Who's That Chick? Positive/Min FR21D1000871 (E) (Guetta/Tuifort/Riestere) Sony ATV/Bucks/Talpa/Rister Editions (Hamidi/Guetta/Tuifort/Riestere)	SALES INCREASE
17	12	4	JLS FEAT. TINIE TEMPAH Eyes Wide Shut Epic GBAR1001366 (ARV) (Deekay) EMI/Deekay/CC (Williams/Humes/Gill/Merrygoll/Jensen/McEwan)	
18	8	3	BRITNEY SPEARS Hold It Against Me Jive USJ1000025 (ARV) (Dr. Luke/Blanco/Ammo) Maratone/Kobalt/Keszy Money/XB/Prescription/Where Da Kesz At/CYP Two (Martini/Gottwald/Levine/Coleman/Hindlin)	
19	11	7	KATY B FEAT. MS DYNAMITE Lights On Columbia/Rinse GBAR11001491 (ARV) (Geeneus) EMI (Katy B/Daley/Geeneus)	
20	51	7	RIHANNA S&M Def Jam USUM71026591 (ARV) (StarGate/Vee) EMI/TrueLove/PeerMusic (Eriksen/Hermansen/Dean/Vee)	HIGHEST CLIMBER
21	New		DR DRE FEAT. EMINEM & SKYLAR GREY I Need A Doctor Interscope USUM71029033 (ARV) (Alex Da Kid) Universal/CC (Young/Grant/Grey/Mathers)	
22	14	4	TINCHY STRYDER FEAT. MELANIE FIONA Let It Rain 4th & Broadway CEUM71029262 (ARV) (Retto) EMI/Takeover (Danquah/Ritchie/Sande)	
23	15	26	ADELE Make You Feel My Love XL GBBS0700385 (PIAS) (Abbiss) Sony ATV (Dylan)	
24	19	20	BRUNO MARS Just The Way You Are (Amazing) Elektra/Atlantic USAT21001269 (CIN) (The Smeezingtons/Needlz) Universal/Warner Chappell/EMI/Bug/IO (Mars/Lawrence/Levine/Cain/Walton)	
25	22	3	AGGRO SANTOS FEAT. KIMBERLEY WALSH Like U Like Future GBUM71006574 (ARV) (Mac) Rokstone/PeerMusic/Sony ATV (Mac/Hector/Aggro Santos)	
26	24	15	RIHANNA Only Girl (In The World) Def Jam USJUM71027146 (ARV) (StarGate/Vee/Harrell) EMI/TrueLove (Johnson/Eriksen/Hermansen/Wilhelm)	
27	20	13	BLACK EYED PEAS The Time (Dirty Bit) Interscope USUV71002787 (ARV) (will.i.am/DJ Ammo) Sony ATV/EMI/Calspen/PEN/Marcu/Worci Song (Adams/Pineda/Leroy/Previte/Nicci/Markowitz)	
28	26	5	NERO Me & You MTA GB6U1000010 (SRD) (Stephens/Ray) CC (Stephens/Ray)	
29	18	13	ELLIE GOULDING Your Song Polydor GBUM71029333 (ARV) (Lovett) Universal (John/Taupin)	
30	37	2	NOAH & THE WHALE L.I.F.E.G.O.E.S.O.N. Mercury GBUM71031174 (ARV) (Fink/Lader) Universal (Fink)	SALES INCREASE
31	27	16	KATY PERRY Firework Virgin USCA21001262 (E) (StarGate/Vee) Warner Chappell/EMI/TrueLove/PeerMusic/Dat/Damn/Dean (Hudson/Eriksen/Hermansen/Wilhelm/Dean)	
32	45	3	AVRIL LAVIGNE What The Hell RCA USRC1000915 (ARV) (Martini/Shellback) Universal/Maratone/Kobalt/Almo (Martini/Shellback/Lavigne)	SALES INCREASE
33	36	2	ADELE Someone Like You XL GBBS1000351 (PIAS) (Adkins/Wilson) Universal/Chrysalis/Sugar Lake (Adkins/Wilson)	SALES INCREASE
34	28	12	FAR EAST MOVEMENT FEAT. CATARACS & DEV Like A G6 Interscope/cherrytree USUM71008138 (ARV) (The Cataracs) Sony ATV/Hunnypot/Songs Of Mam/Hornal Brothers/La Coquia Nostra (Nishimura/Roh/Choung/Singer-Vine/Hollowell-Dhar/Cocula)	
35	33	14	ALEXIS JORDAN Happiness Star/Roc/Nation/Columbia USQX91000209 (ARV) (StarGate) EMI (Deadmau5/Rowe/Hermansen/Eriksen)	
36	34	13	PINK Raise Your Glass LaFace USF21000090 (ARV) (Martini/Shellback) Kobalt/Pink Insider/EMI/Maratone (Pink/Martini/Shellback)	
37	25	8	MATT CARDLE When We Collide Syco GBHM1000265 (ARV) (Stannard/Howes) Warner Chappell/Good Soldier (Neil)	
38	29	18	CEE LO GREEN Forget You Warner Brothers USAT21001778 (CIN) (The Smeezingtons) Chrysalis/IO/Roc Cor/Bug/Music Jamama/EMI/God Given (Green/Mars/Lawrence/Brown/Levine)	

This wk	Last wk	Wks in chart	Artist Title (Produce) / Label / Catalogue number (Distributor) / (Producer) / Publisher (Writer)	
39	New		YASMIN On My Own No5 GBCE10001001 (ARV) (Williams) EMI/District 6/Levone (Shahmir/Williams/Green/Cage)	
40	23	10	TINIE TEMPAH FEAT. KELLY ROWLAND Invincible Fariophone CE7TP0900122 (E) (Shi) Sony ATV/EMI/Stripes/Phrased Differentlay (Mughal/Okogwu/Ancwell)	
41	39	4	PITBULL FEAT. T-PAIN Hey Baby (Drop It To The Floor) JUSAY1000153 (ARV) (Vee/Pitbull/Trb) Universal/TrueLove/Ultra Tunes/NappyPub (Vee/Perez/T-Fain)	
42	44	27	ELIZA DOOLITTLE Pack Up Parlophone CEAYE0901446 (E) (Prime) EMI/Universal/Sony ATV/Mallet (Doolittle/Prime/Wcc/ccck/Powell/Asst)	
43	48	2	NEON TREES Animal Mercury USUV71000106 (ARV) (Pagnotta) Neon Trees/Downtown DMP/Pagzalla/CYP One/DU (Glenn/Pagnotta/Campbell)	SALES INCREASE
44	38	18	MIKE POSNER Cooler Than Me J USAY1000035 (ARV) (Gigamesh) Sony ATV/North Greenway/Eric Holmes (Posner/Holmes)	
45	New		GLEE CAST River Deep Mountain High Epic C01000202874E (ARV) (Ancers/Astrom/Murphy) EMI/Universal (Spector/Barry/Greenwich)	
46	50	16	NELLY Just A Dream Island USUV71002190 (ARV) (Jonsin/Love) Universal/Moray/Jimpub/Rico Love (Shi/A Rapper/EMI/Jackie Frost/Jesse Jaye/Reach Global (Haynes/Scheffer/Love/Fornacio))	
47	41	9	WILLOW SMITH Whip My Hair Columbia/Rcc Nation USSM21001602 (ARV) (Jukebox/D'Angelo/Carr) EMI/Universal/Darkchild/Dime 4 My Jukebox/RJ/Levit Camp (Jackson/Rockwell)	
48	30	3	JODIE CONNOR FEAT. WILEY Now Or Never Fascination CEUM71027420 (ARV) (Dawood) EMI/Universal (Dawood/Connor/Alexander/Akintola/Cowie)	
49	35	2	THE WOMBATS Jump Into The Fog 4th Floor CEFT1000053 (CIN) (Costey) Warner Chappell/Good Soldier (Murphy/The Wombats)	
50	60	19	RIHANNA Unfaithful Def Jam USUM710603928 (ARV) (Stargate/Riddick) Sony ATV/EMI/Zomba Zomba/Super Sayin (Smith/Hermansen/Eriksen)	SALES INCREASE
51	42	11	OLLY MURS Thinking Of Me Epic/Syco CEAR10001919 (ARV) (Future/Lut/Robson) Sony ATV/Stage Three/Universal/Salt (Lut/Robson/Hector)	
52	49	13	MCFLY FEAT. TAIO CRUZ Shine A Light Island/Super CEUM71029064 (ARV) (Cruz/Ng/ish) EMI/Kobalt/Sony ATV (Cruz/Fletcher/Jones/Poynter/Jucc/Kashey)	
53	32	2	THE VACCINES Post Break Up Sex Columbia CEAR1001558 (ARV) (Grech-Maiguera) Universal/Global (The Vaccines)	
54	46	13	TAKE THAT The Flood 1codyr CEUM7102717 (ARV) (Price) EMI/Sony ATV/Universal/Harrell (Earlow/Done/Diengel/Dwenn/Williams)	
55	New		NICKI MINA FEAT. DRAKE Moment 4 Life Cash Money/Island USCM51000722 (ARV) (T-Minus) Universal/Warner Chappell/Livewire/Hazaluku Barbie/EMI/Money Mack/Erother Egz (Najari/Cichem/Williams/Seethem)	
56	56	19	TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars Parlophone GB7TP0900047 (E) (Shi) Warner Chappell/EMI (Mughal/Okogwu/Turner/Bernardo)	SALES INCREASE
57	53	33	EMINEM FEAT. RIHANNA Love The Way You Lie Interscope USUM71015397 (ARV) (Alex Da Kid) Universal/Imagem (Mathers/Grant/Hafterman)	
58	70	20	AMY MACDONALD This Is The Life Vertigo GBUM70607840 (ARV) (Wilkinson) Warner Chappell (Macdonald)	SALES INCREASE
59	67	2	JEREMIH FEAT. 50 CENT Down On Me Def Jam USUM71023043 (ARV) (Schultz/Jeremih) Universal/IOhaji/Mick Schultz/50 Cent (Schultz/Felton/Jackson/James)	SALES INCREASE
60	47	8	CEE LO GREEN It's Ok Warner Brothers USAT2100318 (CIN) (Element/Epoworth) EMI/Sony ATV/Chrysalis/God Given/Lush and 3rd (Green/Island/Grant/Fisher)	
61	75	3	B.O.B I'll Be In The Sky Rebel Rock Ent/Atlantic/Grand Hustle USAT20804035 (CIN) (B.o.B) Universal/Ham Squad (Simmons)	SALES INCREASE
62	Re-entry		FLORENCE + THE MACHINE Dog Days Are Over Island CEUM71001319 (ARV) (Ford/Summers) Universal/CClozeal (Welch/Summers)	
63	62	3	EMINEM Lose Yourself Interscope USIR1021559 (ARV) (Eminem) Universal/Kobalt/EMI (Bass/Mathers/Resto)	SALES INCREASE
64	59	4	DEVLIN FEAT. LABRINTH Let It Go 4th & Broadway CEUM7100391 (ARV) (Labrinth/Da Diglar) EMI/Stellar/IA/PeerMusic (Devlin/McKenzie/Williams)	
65	43	10	CHERYL COLE The Flood Polydor CEUM71027247 (ARV) (Wilkins/Collins) Sony ATV/Warner Tamerlane/Blow The Speakers/Priscilla Hamilton/Power Pen/Eliz/Priscilla Hume (Hamilton/Wilkins)	
66	68	21	ENRIQUE IGLESIAS FEAT. PITBULL I Like It Interscope GBUM7103038 (ARV) (RedOne) Kobalt/Universal/Sony ATV/EMI/Imagem (Khayati/Iglesias/Richie/Perez)	SALES INCREASE
67	New		GLEE CAST Lucky Epic C01000202874H (ARV) (Anders/Astrom/Murphy) God Eye/Iconomare/Sony ATV/Wrunch Time (Matz/Jagan/Calliet)	
68	31	2	BEADY EYE The Roller Beady Eye CE731000008 (E) (Beady Eye/Lillywhite) Sony ATV (Gallagher/Archer/Ell)	
69	52	12	USHER More LaFace USIF20900109 (ARV) (RedOne) EMI/RedOne/Prince Charles/Sony ATV/UR-IV (RedOne/Hinshaw/Raymond)	
70	New		CHASE & STATUS FEAT. TEMPA T Hype Hype Vertigo CEUM71028954 (ARV) (Kennard/Milton) Universal/Jubilee/Doors/CC (Kennard/Milton/Del/Densmore/Krieger/Manziek/Morrison)	
71	64	48	TINIE TEMPAH Pass Out Fariophone CE7TP0900005 (E) (Labrinth/Da Diglar) Stellar/EMI/CC (Labrinth/Tinie Tempah/Williams)	
72	Re-entry		COLDPLAY Fix You Fariophone GBAY0500605 (E) (Coldplay/Nelson) Universal (Coldplay)	
73	New		SAVAGE GARDEN Truly Madly Deeply Columbia USSM19700100 (ARV) (Fisher) Sony ATV (Hayes/Jones)	
74	58	24	TAIO CRUZ Dynamite 4th & Broadway CEUM71003721 (ARV) (Dr. Luke/Blanco) EMI/Kobalt (Gottwald/Martini/Levine/McKenzie/Cruz)	
75	Re-entry		EMINEM Not Afraid Interscope USJUM71015460 (ARV) (Boi-1da/Evans/Burnett/Eminem) Universal/Sony ATV/Resto/Nueve/CC (Mathers/Resto/Samuels/Evans/Burnett)	

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- As used by Radio 1



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

THE OFFICIAL UK ALBUMS CHART

This wk	Last wk	Wks in chart	Artist/Title (Produce)	Label / Catalogue number (Distributor)	
1	1	2	ADELE 21 XL CD520 (PIAS) ★ (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)		
2	New		CHASE & STATUS No More Idols Vertigo 2745135 (ARV) ●		HIGHEST NEW ENTRY
3	2	3	BRUNO MARS Doo Wops & Hooligans Elektra/Atlantic 7567883325 (CIN) ●		
4	4	72	ADELE 19 XL CD313 (PIAS) 2★		SALES INCREASE
5	3	12	RIHANNA Loud Def Jam 2752365 (ARV) 3★ (StarGate/Vee/Harrell/Bozeman/The Runners/Riddick/PolowDaDon/Shezi/Mei&Mus/Stewart/Dean/Soundz/Alex Da Kid)		
6	New		EVA CASSIDY Simply Eva Blix Street G201099 (ada/cin) (E Cassidy/Biondo)		
7	6	40	ELLIE GOULDING lights Polydor 2732799 (ARV) (FT Smith/Starsmith/Frank Music)		
8	7	8	IMELDA MAY Mayhem Decca 2752925 (ARV) (May/Wright/Goldberg)		SALES INCREASE
9	12	14	RUMER Seasons Of My Soul Atlantic 5249825732 (CIN) ●		SALES INCREASE
10	5	13	CEE LO GREEN The Lady Killer Warner Bros 7567889289 (CIN) ● (FT Janelle Monáe/Smeezingtons/Allen/Mariah/Reid/Jumpkins/Splav/Dr. Luke/Ngila/Green)		
11	9	6	ALFIE BOE Bring Him Home Decca 2759210 (ARV) (Morgan/Pochlin)		
12	11	18	TINIE TEMPAH Disc-Overy Pamphlet 9065132 (E) ★ (Tage/Clare/McKenzie/Roberts/Howe/Dia House/Mafai/Haynie/Leighly/Boyl/Harrison)		
13	15	12	TAKE THAT Progress Polydor 2748474 (ARV) 6★		SALES INCREASE
14	13	70	MUMFORD & SONS Sigh No More Gentlemen Of The Road/Island 2722538 (ARV) 3★ (Drews)		
15	8	30	ELIZA DOOLITTLE Eliza Doolittle Parlophone 6099542 (E) ★ (Prime/Dodds/Jonny S/Hauger/Thornalley/Chrisanthou/Napier)		
16	10	43	PLAN B The Defamation Of Strickland Banks 679/Atlantic 518658472 (CIN) 3★ (Drew/Epworth/Appapoulay/McEwan)		
17	19	23	KATY PERRY Teenage Dream Virgin CDV3084 (E) 2★ (Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Ammol/Wells)		SALES INCREASE
18	17	10	OLLY MURS Ollly Murs Epic/Syco 88697765022 (ARV) ★ (Prime/Saak/Future/Cut/Robson/Argyle/Biammer/Green/Fitzmaurice/Shanks/Abott/Black/Byrne/The Invisible Men/Taylor/Horn)		SALES INCREASE
19	New		SKEPTA Doin' It Again 3 Beat/AATW/BBK GLOBE CD98 (ARV) (Skepta/Bonnick/Adenuga/Price/Bass Boy Flush/Agent XIS-X/Drew/Davey/Danjai/Mr. Mitch)		
20	New		ROBERTA FLACK Love Songs Rhino 8122797808 (CIN) (Dorn/Martin/Flake/Ertegun/McDaniels/Ferla/Mercury/Flack/Miles/Heyl/Omarion/Jones/Barnes/Barnes)		
21	16	13	THE OVERTONES Good Ol' Fashioned Love WME 5249825442 (CIN) ● (Southwood)		
22	Re-entry		KESHA Animal RCA 8869764062 (ARV) (Dr. Luke/Blanco/Martin/Gamson/Shellback/Neville/Kurstin/Cruzz/FT Smith)		
23	20	12	PINK Greatest Hits: So Far!!! LaFace 88697807232 (ARV) (Perry/Briggs/Austin/Storck/Armstrong/Fields/Manni/Machopyschol/Dr. Luke/Martin/Kasz Money/Pink/Danjai/Shellback)		SALES INCREASE
24	18	108	LADY GAGA The Fame Interscope 1791397 (ARV) 4★ ★ (RedOne)		
25	21	68	MICHAEL BUBLE Crazy Love Reprise/43 9362496277 (CIN) 7★ (Foster/Rock/Galtica/Chang)		
26	27	13	JAMES BLUNT Some Kind Of Trouble Atlantic/Custard 7567889301 (CIN) ●		SALES INCREASE
27	22	16	KINGS OF LEON Come Around Sundown Hand Me Down 8869782411 (ARV) (Petraglia/King)		
28	23	15	THE WANTED The Wanted Geffen 2741607 (ARV) (Mac/Eberg/Cutfather/Ram/Falk/The Wideboys/Kurstin/Barry Blue/Tabe/Woodford/Chambers/Flack/Dreamlab/Hartman/Sommer/ch/YCung)		
29	New		GEORGE MICHAEL Faith: Remastered Epic 4600002 (ARV) 4★ (Michael/Jam/Lewis)		
30	25	11	JLS Outta This World Epic 88697742862 (ARV) ★ (Mac/Deekay/Star/Gate/Rigby/Jimmy/Bobby/Bass/Brongers/Wccc/Duplessis/Altino/Gadi/Syience/Taylor/Smith/Secon/Braide/Bell)		
31	New		CHAPEL CLUB Palace Loog 2750991 (ARV) (Chapel/Club/2ane/Epworth/Mittendorfer)		
32	26	21	THE SCRIPT Science & Faith Phonogenic 88697754492 (ARV) ★ (Sheehan/O'Donoghue/Frampton/Kipner)		
33	62	3	TWO DOOR CINEMA CLUB Tourist History Kitsune/Cooperative (CDA025) (PIAS) ●		HIGHEST CLIMBER
34	36	10	BLACK EYED PEAS The Beginning Interscope 2754899 (ARV) (Will.I.am/DJ Ammol/Free School/Guetta/Tuinfort/Jerkins)		SALES INCREASE
35	14	3	WHITE LIES Ritual Fiction 2751535 (ARV) (Moullier/Pingel)		
36	30	12	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade Decca 5331178 (ARV) (Rieu/Jacobs/Venne/Rieu)		
37	28	78	FLORENCE + THE MACHINE Lungs Island 1797940 (ARV) 4★ (Epworth/2one/Mackie/Hugg/White)		
38	51	2	MARTI PELLOW Love To Love Marti Pellow MPELLCD1 (Absolute) (Mitchell)		SALES INCREASE

39	41	17	ROBBIE WILLIAMS In And Out Of Consciousness – The Greatest Hits 1990–2010 Virgin DVD3082 (E) 2★ (Horn/Tennant/Lowe/Ronson/Mekanik/Williams/Duffy/Strange/Chambers/Power/Brumby/Hague/Kennedy/Ward)		SALES INCREASE
40	34	124	KINGS OF LEON Only By The Night Hand Me Down 88697327121 (ARV) 5★ (Petraglia/King)		
41	33	73	PIXIE LOTT Turn It Up Mercury 2700146 (ARV) 2★ (FT Smith/Heuge/Tornz/Heyle/Kurstin/Ged/Jeberg/Zizor/RedOne/Leubschert/Cutfeather)		
42	42	14	BON JOVI Greatest Hits Mercury 2752339 (ARV) 2★ (Fairbairn/Joviv/Ebbin/Sambora/Shanks/Rock/Collins/Benson)		SALES INCREASE
43	29	14	CHERYL COLE Messy Little Raindrops Polydor 275287 (ARV) (Wilkins/Starsmith/Will. I. am/Collins/Kipner/Free School/Renee/Shux/Rotem)		
44	Re-entry		FLEETWOOD MAC The Very Best Of WSM 8122736352 (CIN) 4★ (Nerlicus)		
45	46	33	EMINEM Recovery Interscope 2739452 (ARV) (Just Blaze/DJ Khalil/Mr. Porter/Chin-Quee/Gilbert/Eminem/Hayne/Bai/Ida/Evans/Burnell/Jonson/Shepherd/Dr. Dre/Brongers/Alex Da Kid/Havoc/Magnedot)		SALES INCREASE
46	45	11	NICKI MINAJ Pink Friday Cash Money/Island 2754184 (ARV) (Kane/Swizz Beatz/Crawford/Money/Rotem/Wanse/DaK!T - Minus/Will.I.am/Drew Money)		SALES INCREASE
47	38	88	PAOLO NUTINI Sunny Side Up Atlantic 256469037 (CIN) 4★ (Nutini/Bones)		
48	35	65	BIFFY CLYRO Only Revolutions 4th Floor 948656145 (CIN) ★ (GG Gerth/Biffy Clyro)		
49	43	22	ARCADE FIRE The Suburbs Sonovox 274629 (ARV) ●		
50	New		THE GO! TEAM Rolling Blackouts Memphis Industries M1092CC (PIAS)		
51	46	10	N-DUBZ Love Live Life AATW/Island 2758314 (ARV) ● (Rawson/Henson/Soumez/Dr. G/CC/6/Epstein/Fuego/Gosse/Parker & James/TX/Cliff/Ewcers/Kepha/Sala/Emm/Donn/Sky/Ent/Kwaku-A-Led/Free School/Peem/Kings/Drew)		
52	50	108	RIHANNA Good Girl Gone Bad Def Jam 1735109 (ARV) 5★3★ (Carter Administration/Sturken/Rogers/Various)		SALES INCREASE
53	44	141	TAKE THAT Never Forget – The Ultimate Collection RCA 8287674855 (ARV) 3★ (Various)		
54	New		LITTLE COMETS In Search Of Elusive Little Comets Dirty Hit DH00004 (ARV) (Finn)		
55	61	7	DEVLIN Bud, Sweat & Beers 4th & Broadway 2741390 (ARV) ● (Whites/SHI/Craze/Perrin/Crisp/Labrin/Tha Da Diggler/Naughty Boy/Mojam/Rachel/Future Cut/Babalola/Lewis/Rawz Artill/Harrison/TMS)		SALES INCREASE
56	Re-entry		DUFFY Endlessly A&M 2759146 (ARV) (Hammock/Duffy/Kreus/Price)		
57	49	22	PROFESSOR GREEN. Alive Till I'm Dead Virgin CDV3080 (E) ● (Neughty/Boy/Future/Cut/Bones/The Thauric/Cat/Mojam/Lebrin/Tha Da Diggler/True Tiger/sunry/Tukic/n/Phillips/Fink/Heyes)		
58	54	43	THE XX XX Young Turks YTO3 CD (PIAS) ★ (Smith/Mcconnald)		
59	24	2	DIDDY & DIRTY MONEY Last Train To Paris Bad Boy/Interscope 2740307 (ARV) (Gerber/Swizz Beatz/Danjai/Merkins/Duplessis/Altino/Polow Da Don/Emile/Aurelie/Deekay/Lzckey/Winnema)		
60	53	60	RIHANNA Rated R Def Jam 275990 (ARV) 2★ (Chase & Status/Staz/Rotem/Stewart/Riddick/Hermy/Ne-Yo/Kennedy/Will.I. Am/Free School/Eriksen/Tim/Leric/Knox/Harrison)		
61	Re-entry		DIRE STRAITS & MARK KNOPFLER Private Investigations – The Best Of Mercury 58755€ (ARV) ● (Winwood/Knopfler/Davies/Darfsman/Dire/Strait/Ankly)		
62	75	2	ALEXANDRE MICHEL DESPLAT The King's Speech – OST Decca 4764198 (ARV)		SALES INCREASE
63	56	53	GUNS N' ROSES Greatest Hits Geffen 9862108 (ARV) ● 3★ (Various)		
64	Re-entry		DAVID GUETTA One Love Fcsl/War/Virgin 6064700 (E) ★ (Guetta)		
65	55	53	JUSTIN BIEBER My World Def Jam 2736487 (ARV) 2★ (Bieber/Corron/Stewart/Harrell/DJ Mille/Dirty Swift/Wynne/Lewis/Muhammed/Hemilton/Shin/Pretti/Boi/Fresh/DJ Frank/L/M/Line)		
66	72	8	MEAT LOAF Piece Of The Action – The Best Of Camden Deluxe 88697467082 (ARV) (Various)		SALES INCREASE
67	70	77	THE SCRIPT The Script Phonogenic 88697361942 (ARV) 2★ ★ (The Script)		SALES INCREASE
68	67	98	MICHAEL JACKSON Number Ones Epic 2022509 (ARV) 6★ (Jones/Jackson/Various)		SALES INCREASE
69	66	23	THE SATURDAYS Headlines Fascination/Geffen 2746350 (ARV) (Mack/Hibert/Reynolds/Amthor/Biancani/ell/Walters/Holmes/Infor/Young/Boice/Magnusson/Kreuger/Starsmith/Wheatley/Taliaferro)		SALES INCREASE
70	71	18	USHER Raymond Vs Raymond LaFace 88697638892 (ARV) (Various)		SALES INCREASE
71	52	9	GLEE CAST Glee – The Music – Best Of Season One Epic 8869784405 (ARV) (Ancris/Astrom/Murphy)		
72	68	15	LINKIN PARK A Thousand Suns Warner Brothers 936249631 (CIN) ● (Rubin/Shinoc)		
73	58	60	PALOMA FAITH Do You Want The Truth Or Something Beautiful Epic 8869754355 (ARV) ★ (Byrne/Mackichan/Robson/Berter/Hecourt/Love/Jorgensen/Kurstin/Martin/Orlidge/Wells/Elafsson/Westerlund/Weitz/Dixon)		
74	65	31	LED ZEPPELIN Mothership – Best Of Atlantic 812279998 (CIN) ★ ★ (Page)		
75	47	3	THE DECEMBERISTS The King Is Dead Rough Trade RTRADCDE56 (PIAS) (Martine/The Decemberists)		

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<p>Ad 12 1, 4 Arcade Fire 49 Bibba, Justin 65 Biffy Clyro 48 Black Eyed Peas 34 Blunt, James 26 Boyz, Alfie 11 Bon Jovi 42 Buble, Michael 25 Cassidy, Eva 6 Cee Lo Green 10 Chapel Club 31 Chase & Status 2</p>	<p>Cole, Cheryl 43 Decemberists, The 75 Desplat, Alexandre Michael 62 Devlin 55 Diddy & Dirty Money 59 Dire Straits & Mark Knopfler 61 Doolittle, Eliza 15 Duffy 36 Eminem 45 Flack, Roberta 20 Fleetwood Mac 44</p>	<p>Florence + The Machine 37 Dizzz Cast 71 Go! Team, The 50 Goulding, Ellie 7 Guetta, David 64 Guns N' Roses 63 Jackson, Michael 68 JLS 30 KoSHa 22 Kings Of Leon 27, 40 Lady Gaga 24 Led Zepplin 74</p>	<p>Linkin Park 72 Little Comets 54 Lott, Pixie 41 Mars, Bruno 3 May, Imelda 8 Meat Loaf 66 Michael, George 29 Minaj, Nicki 46 Mumford & Sons 14 Muis, Ollly 18 N-Dubz 51 Nutini, Paolo 47 Overtones, The 21</p>	<p>Paloma Faith 73 Pellow, Marti 38 Perry, Katy 17 Pink 23 Plan B 16 Professor Green 57 Rizu, Andie, & Johann Strauss Orchestra 36 Rihanna 5, 52, 60 Rumz 9 Saturdays, The 69 Script, The 32, 67 Skept 19</p>	<p>Take That 13, 53 Tempah, Tinie 12 Two Door Cinema Club 33 Usher 70 Wanted, The 28 White Lies 35 Williams, Robbie 39 XX, The 58</p>	<p>Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000) ★ 1m European sales</p>	<p>EPI Awards Singles David Guetta: Who's That Chick (silver) That Chick (silver)</p> <p>Albums Chase & Status: No More Idols (silver), Cee Lo Green: The Lady Killer (platinum)</p>
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