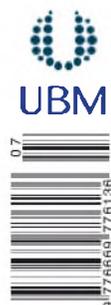


# MusicWeek



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

19.02.11 £5.15

## NEWS

### 04 WARNER VISION

MW talks exclusively to Warner UK CEO Christian Tattersfield about his company's long-term goals



## DIGITAL

### 11 VISUAL AID

Music companies' use of visual recognition technology is edging towards mainstream use



## INTERVIEW

### 15 NEW-LOOK BRITS

Universal's David Joseph prepares to unveil the all-new Brit Awards

## It's another Vintage night for Breakout

**THE MOST SUCCESSFUL MUSIC WEEK** Breakout night yet attracted almost 950 people through the doors of Proud Galleries in Camden last week.

Vintage Trouble (pictured), Young The Giant, The Heartbreaks, Art Vs. Science and Sad Day For Puppets all performed sets in front of an audience from the music industry and general public.

The Heartbreaks' manager Nian Brindle said: "We've had some amazing feedback. It's a great night."

Roadrunner Records product manager Warul Islam added, "It was a fantastic night - Young The Giant had a great time performing and it was an impressive turnout. From our point of view the night was a great success."

Breakout - which is free to *Music Week* readers - is held on the second Wednesday of each month. Next month features a seven-act special.

• SEE PAGE 6 AND THE BREAKOUT PODCAST ONLINE FOR MORE



## Live's sell-on market reaps ticket resales



**T**ickets for the forthcoming Take That tour are trading on resale sites at an average of £305.35 according to Ticketag research backed by *Music Week*.

The survey reveals as much as £11.6m of unofficial trade is being done for the band's Progress Live 2011 tour with nearly 40,000 tickets available via secondary sites.

Among other big-name targets for the secondary market is Kings Of Leon's forthcoming Come Around Sundown tour which is expected to be worth more than £4m to ticket resellers.

Ticketag founder Will Muirhead said artists and their managers should seize the initiative and sell tickets directly to fans on their own branded secondary sites.

• FULL STORY ON PAGE 10

NICK GATFIELD IS APPOINTED PRESIDENT OF SONY UK'S MUSIC DIVISION

## Nick Gatfield goes 'A&R-centric' in new Sony role

## INTERVIEW

BY BEN CARDEW

**F**ORMER UNIVERSAL AND EMI executive Nick Gatfield has been appointed to the new, "A&R-centric" role of president of music division, Sony Music UK.

The change means Sony's frontline UK labels, Columbia, RCA and Epic, will report to Gatfield when he starts his new job on May 3.

Gatfield, who left his role as EMI Music's president of new music for North America, the UK and Ireland last September when new CEO Roger Faxon restructured the company, will report to Sony Music UK and Ireland



chairman and CEO Ged Doherty.

Gatfield said his priority in the role would be to make Sony UK into "a key exporter of British talent to Sony worldwide".

**"It is an A&R-centric role but very much about running a music business to build the roster, evolving release plans and growing the possibilities of the new music business"**

NICK GATFIELD, SONY

"There have been notable international successes at Sony UK, including Hurts, The Script and Natasha Bedingfield," he explained. "But there is a lot more

it can do." His other key responsibility will be encouraging ways of working with Sony UK acts that go beyond recorded music, into areas such as live and merchandise.

"It is an A&R-centric role but very much about running a music business to build the roster, evolving release plans and growing the possibilities of the new music business," he said.

Doherty called Gatfield "one of the most successful executives in the music business today".

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

See our exclusive interview on page 2

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UK-signed roster successes, with Polydor top of albums and RCA leading the singles ranking

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The Virgin artist's fans are turning Japanese in anticipation of band's second album

## NEWS

## ▶ THE PLAYLIST

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

## LADY GAGA

**Born This Way** (Polydor)

The hype around this track is testament to her importance, the quality of the song is testament to her talent. A career-defining smash. (single, February 11)



## WALK THE MOON

**Anna Sun** (unsigned)

The subject of A&R interest Stateside, Walk The Moon are now beginning to build on this side of the pond. Power pop with a Killers-esque twist. (demo)



## DIONNE BROMFIELD

**Yeah Right** (Lioness/Island)

Amy Winehouse's 15-year-old protégé steps up to the plate with this soulful debut. Featuring Diggy Simmons, son of Run-DMC's Rev Run. (single, April 11)



## THE STROKES

**Under Cover Of Darkness** (RCA)

Tensions may be running high in The Strokes' camp but their penchant for a hook remains well and truly intact. (free download, available now)



## GYPSY &amp; THE CAT

**Jona Vark** (RCA)

Remixes from Alan Braxe and Starsmith are giving this Australian duo's full debut some online traction. (single, March 28)



## RIVAL SCHOOLS

**Pedals** (Atlantic)

It has been a while since we've heard from Rival Schools but this is a thrilling return. Urgent, relevant and essential (album, March 7)



## BIRDY

**Skinny Love** (unsigned)

From Warner's in-house management arm, Nostromo, Radio 1 has jumped on this 14-year-old's disarming cover of the Bon Iver track. (from EP, March 28)



## SOUNDGIRL

**I'm The Fool** (Mercury)

Among the many girl bands being readied for success, Soundgirl stand out from the pack, boasting a street-savvy look and sound. (single, April 26)



## ALEX TURNER

**Hiding Tonight** (Domino)

Arctic Monkey Turner's debut solo effort is the musical backdrop to Richard Ayoade's directorial debut (from EP, March 18)



## DRY THE RIVER

**New Ceremony** (Transgressive)

Dry The River start their assault with this melancholy folk-rock song with a commercial undercurrent. (single, March 11)



## SIGN HERE

Alex Winston will sign with Island Records today (Monday). A publishing deal is also imminent

Because Music has struck a deal with Erol Alkan's Phantasy Sound label that will see the label plugging into the Because Music structure globally

## MW INTERVIEWS NICK GATFIELD ABOUT HIS NEW JOB

## Sony's new talent exporter



MUSIC WEEK discovers exactly what Nick Gatfield's new A&R-centric role at Sony will entail.

**MW:** Your new role [president of music division, Sony Music UK] sounds quite similar to your job at EMI [president of new music for North America, the UK and Ireland]. Is that right?

**NG:** It is roughly similar but the focus now is on the UK. And the Sony structure is quite different from EMI's structure. It is an A&R-centric role but very much about running a music business to build the roster, evolving release plans and growing the possibilities of the new music business. There are different ways of working with bands beyond just releasing records. There are whole areas where we can be making partnerships for our artists.

**How do you think Sony UK has been doing with A&R?**

Sony's frontline labels [Columbia, RCA and Epic] are competitive companies and they are great brands. Epic has had a great run under Nick Raphael. Sony has great established labels. The phenomenal success of Syco repertoire has been amazing. Our key challenge with Sony is finding the best talent to export. Our task is for Sony UK to become a key exporter of British talent to Sony worldwide. There have been notable international successes at Sony UK, including Hurts, The Script and Natasha Bedingfield. But there is a lot more it can do. I don't think there is any company within the domestic market that really excels [in doing this].

**And how can you do this?**

It is really about trying to attract the very best talent in the world, being absolutely focused on these artists, making the investment to endeavour to engage international territories very early on, to get a foothold. It is about trying to make sure the UK repertoire is visible and present to all of our partner companies.

**You're like an advocate for Sony UK talent?**

I will be championing Sony's UK domestic roster, ensuring that there is a real awareness of what the UK company is doing in terms of new content, making sure the flow of information between the UK and international is consistent and clear.

**Will you be looking at markets outside of just the UK and US?**

The economics have to make success. A lot of it is about co-ordinating plans, making sure artists have the opportunity to get to the territory.

The UK is a phenomenal market, compared to the woes of other territories it feels like a buoyant market. But it is very difficult to build a highly profitable business in the UK alone – you need to export.

**How was your time at EMI? It was a difficult time for the company...**

One lesson I learned from EMI is you don't spread bet – you try and focus

on what you have and try and maximise what you have. I enjoyed the artist side [at EMI]. It was really do what you can for your artists, can that relationship with the artist go beyond pure recordings? It is a big investment when you sign an artist and you don't want to waste that.

**Why did you leave the company?**

The role was running a global business unit. [CEO] Roger Faxon came into the company and decided that that structure was not viable – which I think was right – and so the role was redundant.

**What were the highlights of this time at EMI?**

The Deadmau5 deal was a very interesting one, not predicated on record sales but on live. Joel [Zimmerman aka Deadmau5] really had the vision, he wanted to grow his live business. It was very interesting to see that evolve. It was a very different approach. I believe we helped build his brand, which helped his live business; his merchandise we really developed, which will help his recorded music.

**So will you be encouraging these expanded rights deal at Sony?**

Absolutely – we need to make sure we have the opportunity to be the best partners. Those type of deals I like, because I can see a long-term future.

- Gatfield started in the music business as keyboard and sax player for Dexys Midnight Runners. He left the band after recording their final album Don't Stand Me Down in 1985 and joined EMI on the business side, becoming A&R director in 1987.
- He moved to Polygram and PolyGram

Music Publishing, before becoming president of Island Records in 2001, a role he held for seven years.

- In July 2008 he rejoined EMI as president of new music for North America, the UK and Ireland, a role he held until the company restructured in September 2010.

## Da Bank to front new indie charts



DJ AND FESTIVAL PROMOTER Rob da Bank will become the face of the indie charts this week when he starts to host a series of podcasts on Musicweek.com.

The first da Bank podcast is in the can and will be released on Wednesday, featuring an interview with Mute founder Daniel Miller and performances from Beardyman and Connan Mockasin. The podcasts will initially be monthly, moving to fortnightly in six months.

Da Bank said the format of guest appearances from independent label bosses and live performances from the latest indie acts was the best way of reviving interest in the Official Independent Charts (compiled by the Official Charts Company) and highlighting key new entries. He hoped to entice



Rob da Bank a 'passion' for indie music

executives such as XL chief Richard Russell and Heavenly Recordings founder Jeff Barrett on to the show in future months.

The Sunday Best Recordings and Bestival founder said, "As a 15-year-old I was always looking in *Sounds* or *Meloc'y Maker* wanting to find tips of what to buy."

But he conceded the chart had

lost its profile because its "shop front" in many magazines had been lost. "We've all just forgotten it's there," he said. "But indie music, whether you are a kid or 30, 40 or 50 years old, is still important to so many people."

AIM chairman and chief executive Alison Wenham said, "Rob's passion for our music is much appreciated, and his championing of the independent chart is great news for the companies and artists who live and work in the independent sector."

OCC managing director Martin Talbot said all charts were about promoting new music and, more than 30 years since their launch in 1979, the indie charts remained the main barometer of success for the smallest and most creative labels in the UK.

EXCLUSIVE MW RESEARCH SHEDS LIGHT ON LABELS' UK ROSTER SUCCESS

# Polydor pips RCA to domestic crown

**A&R**

BY PAUL WILLIAMS

**T**HE X FACTOR AND TAKE That's phenomenal return with Robbie Williams have helped to secure RCA and Polydor top billing in new *Music Week* research revealing which record companies are selling the most UK repertoire.

Polydor emerge as 2010's top record company in terms of shifting new studio albums by UK-signed artists, while RCA narrowly beats it in the equivalent chart covering the singles market.

The aim of these new *Music Week* statistics is simple: to highlight which UK record companies are the most successful at selling singles and albums by acts on their domestic rosters. To ascertain this we have looked at last year's biggest sellers in both markets, according to OCC data, and then stripped out all releases by overseas signings, greatest hits albums and other retrospectives, and any studio albums more than two years old. What is then left are two Top 100 charts, one ranking the year's top studio albums by UK-signed acts, the other performing the same task for singles. From these we have created market-share tables ranked by corporate groups and record companies.

Factoring out sales by big overseas acts has had a significant impact on how some companies now rank compared to how they lined up in the overall market shares for all repertoire in 2010. In some cases the removal of non-UK-signed releases from the calculations has seen companies slipping down the tables, but for others more reliant on creating sales from their own domestic rosters their status has been elevated.

However, at the very top the same companies who led the 2010 market shares based on sales of all releases also rule for UK-signed repertoire. Polydor claimed an unrivalled 13.5% of the artist albums market for 2010, based on sales of all full- and mid-price albums, and in our newly revealed market shares covering just UK-signed acts they also finish as the leading albums company.

Ferdy Unger-Hamilton and his team control a 21.3% share of sales of new UK-sourced albums, 8.1 percentage points ahead of closest rival and fellow Universal company Island, thanks not only to the runaway success of Take That's *Progress* but also releases from the likes of Cheryl Cole, Ellie Goulding and Boyzone. They also had Scissor Sisters who qualify for the UK calculations as, despite being from New York, they are signed directly to the UK company.

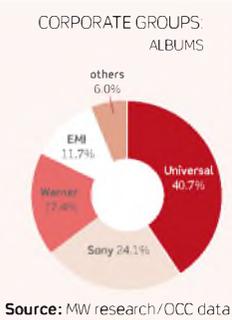
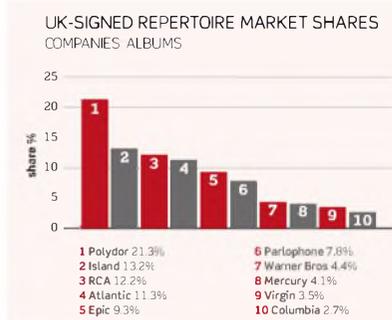
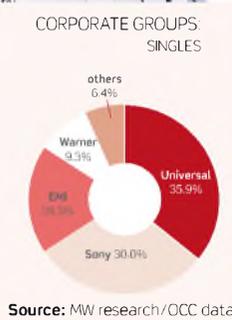
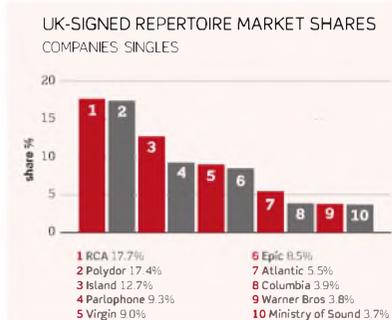
Out of all the Universal frontline companies, Island was the least



Cheryl Cole helping Polydor to overall pole position



Alexandra Burke riding high in the singles stats for RCA



reliant for sales last year on overseas repertoire, a point underlined by the significant difference of its overall artist albums market share for 2010 and our one based solely on UK repertoire.

On the all-comers table it finished sixth with 6.1%, but with the focus shifted to sales by UK-signed artists it moves up to second place with a 13.2% share. Its hand took in Florence + The Machine's *Lungs* and Mumford & Sons' *Sigh No More*, which were among the year's Top 10 sellers. By contrast, Mercury, whose main 2010 successes were dominated by overseas acts such as Rihanna and Justin Bieber, was 2010's fourth top company based on all artist album sales, but eighth for UK repertoire.

Atlantic, Epic and Parlophone's standings also greatly improve on the UK-only table for artist album sales. According to OCC data for all artist albums Atlantic finished seventh, Epic 10th and Parlophone ninth, but they respectively rise to fourth, fifth and sixth places on our UK market shares table.

Atlantic's UK roster, including Plan B, Paolo Nutini and Rumer, had a very successful 2010 and this is illustrated by an 11.3% share of sales of new UK-sourced repertoire, more than double its share of all artist albums sales.

It is a similar story with Epic whose 9.3% share of UK repertoire compares to 3.7% of the entire 2010 artist albums market, reflective of an output which, besides handling the UK releases of the *Glee* albums from the US, was a homegrown affair, made up of acts including JLS, Olly Murs and Paloma Faith.

Meanwhile, Parlophone's new UK breakthroughs last year with Tinie Tempah and Eliza Doolittle and further success with established domestic signings including Gorillaz and Kylie Minogue helped it to a 7.8% share of UK-signed artist albums. This compares to a 4.2% share of all artist album shares.

Above Atlantic, Epic and Parlophone, RCA takes second place with a 13.2% share of UK-signed artist

album sales, a figure largely down to the Syco label. In fact, Syco provided four of RCA's five biggest UK albums last year.

Syco also dominated RCA's UK output in the singles market as the Sony company claimed a 17.7% share of sales of UK repertoire. Apart from The Script, RCA's nine biggest-selling singles by UK signings last year were by Syco acts.

Polydor finishes as the second top singles company for UK repertoire with a 17.4% share. Island is third with a 12.7% UK repertoire share, ensuring the top three companies last year for UK album successes are also the top three in the singles market, albeit in a different order.

EMI's overall singles market share for 2010 was 13.2%, putting it in fourth place, but based only on UK repertoire its share rises to 18.3% and it takes third spot.

Universal's market shares for all singles releases and just for UK repertoire are roughly on a par, 33.5% and 35.9%, while Sony's 30.0% market share for UK-sourced singles compares to 22.7% for the overall market. Warner takes fourth spot for UK-sourced singles with a 9.3% score compared to 14.9% and third place overall, but on albums its share is marginally better (17.4%) for UK repertoire than for the whole artist albums market (16.1%).

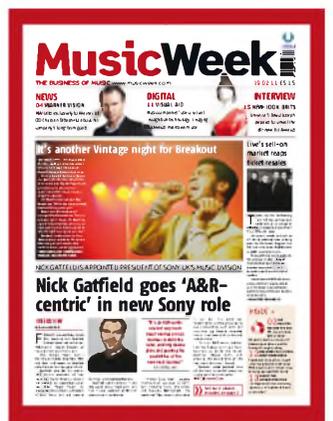
Universal claimed 34.2% of all artist album sales last year, but its domination of UK repertoire is even more commanding, boasting a 40.7% share.

Sony is second on the UK list with a 24.1% share (22.9% of the overall market), while perhaps surprisingly EMI's share of UK albums (11.7%) is slightly lower (12.6%) than it managed in the overall market, but this may be explained by its two biggest 2010 sellers both not figuring in the UK calculations. Katy Perry's *Teenage Dream* is naturally left out as she is signed in the US, while Robbie Williams' *In And Out Of Consciousness* does not count as it is a greatest hits album.

Among the independents, XL Beggars is the top album performer for UK repertoire with *The xx's* self-titled set helping it to a 1.5% share to put it ahead of the likes of Ditee Stank (Dizzee Rascal), Ministry of Sound (led by Example), Dramatico (Katie Melua) and Nate's *Tunes* (Faithless).

Ministry of Sound just misses out on a place among the 10 biggest singles companies last year for UK repertoire with a 3.7% share headed by Example's hits *Kickstarts* and *Won't Go Quietly*, while Ditee Stank finishes a few places lower.

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



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## ANALYSIS

## EDITORIAL PAUL WILLIAMS



Should the industry ignore these secondary sums or demand a slice of the pie?

IN ITS FIRST FEW MONTHS, TAKE THAT'S REUNION WITH ROBBIE WILLIAMS has produced some eye-catching statistics: 518,000 albums sold in the UK week one, 1.8m by year's end and a record-breaking British tour sold out within hours. Now we can add to that list the stunning figure of £11.6m – the value of tickets for the tour floating around the secondary market.

This new Tixdaq research, published exclusively in *Music Week*, provides another insight into how valuable the sector for reselling tickets has become and gives more food for thought about how the music industry might start to capitalise on the clear demand from some music fans wanting to purchase tickets through this sector.

Firstly, however, it is important to put into context how the size of this market compares to the primary ticketing business. Some £11m-worth of Take That tickets is clearly a lot but these tickets represent just a tiny fraction of those sold for the tour. The vast majority of people who will see the band play live this year will do so with tickets bought in the traditional way.

It also has to be questioned whether or not the resale value of these and other secondary tickets is actually money lost to the industry, as some will argue. These tickets have already been sold at facevalue and the industry was properly paid for them. Any further cash changing hands is additional money that would not exist without the secondary market.

But what is indisputable is that, contrary to what some may wish, this market is not going away and many music fans like to buy their tickets through this route, so if revenue is being generated from it the industry needs to take a serious look at how it can make itself part of the profits.

Tixdaq founder Will Muirhead suggested artists should set up their own branded secondary ticketing websites where they could sell selected tickets directly to their fans, including much-sought-after front-row seats. It sounds a good idea in principle, but if such sites were set up the industry would need to be careful not to be seen to be ripping off fans.

Part of the answer here could be providing exclusives the other secondary sites cannot offer, such as access to the aftershow party, giving additional "value" to buyers. There is one thing consumers paying over the odds for a ticket in the secondary market that is out of the industry's control, another if the industry has sanctioned it itself.

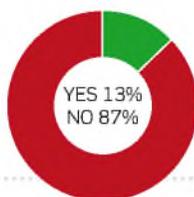
However it meets this challenge, the music business cannot simply sit back and watch a load of touts make a killing off the back of its talent and endeavours and receive nothing. The industry needs to chase every pound it can in these tough times so if there is a way it can provide some of the secondary ticketing services itself, without being seen to rip off fans, it should not hesitate to start doing so.

Tomorrow (Tuesday) will be quite a night for the music industry as it gathers for the Brits at The O2 arena for the very first time. It will be quite a night, too, for David Campbell who will not only be witnessing the realisation of his long-held dream to hold the awards event there, but will sign off as AEG Europe CEO before joining Bernie Ecclestone's Formula 1 team. In his six-year stint at AEG Campbell has led the transformation of The O2 from the embarrassing white elephant that was the Millennium Dome into the world's number-one venue. He will be a very hard act to follow.

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

## MUSICWEEK.COM READERS' POLL

**LAST TIME WE ASKED »**  
Is Roger Faxon right that EMI will not be broken up following its takeover by Citigroup?



**THIS WEEK WE ASK:**  
Can Nick Gatfield make Sony UK a key exporter of homegrown musical talent?  
Vote at [www.musicweek.com](http://www.musicweek.com)

MUSIC WEEK TALKS EXCLUSIVELY TO THE WARNER CEO ON 3

## Tattersfield's long-te

## EXECUTIVES

BY BEN CARDEW

WARNER MUSIC UK CEO Christian Tattersfield has become the industry's chief advocate of the 360° model, refusing to take on acts that do not sign up to a whole raft of artist partnerships.

The founder of the 14th Floor label has also demonstrated the much-maligned – and often said outdated – model has been working for his label, despite admitting that it has meant missing out on signing some artists.

In the quarter before Tattersfield took on the CEO role as well as succeeding Korda Marshall as Warner Bros chairman in the summer of 2009, Warner held a 12.3% share of the UK albums market, putting it behind every other major.

That has changed, and dramatically: for the calendar year of 2010 Warner jumped into third position, growing its albums market share by 1.6 percentage points to 14.6%, ahead of EMI on 14.1%. This was the largest annual growth of any major and Warner claimed it was the only major to experience growth in the volume of artist album sales in 2010.

Warner UK also had three of the year's top 10-selling albums, courtesy of US signing Michael Buble's *Crazy Love* and two albums from UK-signed acts – Plan B's *The Defamation of Strickland Banks* and Paolo Nutini's *Sunny Side Up*.

Tattersfield acknowledged the last 18 months have gone well. "We are very, very focused on working with great artists. We don't have the size of a Universal, the scale and scope or the money of Universal and we don't have The X Factor, so unless we discover great hands and



Focused Christian Tattersfield's early A&R successes include Capella and Whigfield (pictured)

artists life would be very different in the market place," he said.

A couple of years ago, he argued, things looked different. "You would say, 'Poor Warner, they don't have the market share of Universal or The X Factor.' But I

**"Our philosophy is not to sign 20 acts and hope one gets big... it is to sign five acts and hope they all get big"**

see that as a great opportunity because we can become the home of great artists."

This is not, Tattersfield stressed, a dig at any of the other major labels – he said he had strong relations with executives across the industry, including his old friend

Nick Raphael at Epic – but an approach born out of necessity.

"Necessity is the mother of invention," he said. "The reason we have done well is because we are focused on working with great artists. We are not in the short-term business, smash and grabs to make a quick profit. We are trying to build a roster to bolster a rock-solid business for the future."

Such a focus on artists and A&R is perhaps to be expected from Tattersfield, who has a long history in the field: he began his career in music at London Records in 1990 and has been responsible for signing and developing acts including Damien Rice, David Gray and Biffy Clyro.

Tattersfield said that to his surprise he had been allowed to continue to concentrate on A&R in his current role. "Everyone expected before you do this job, that it would be bogged down in bureaucracy," he said. "But Warner is a very creative company. My role is also very creative. I am historically an A&R man. That is why [WGM vice chairman and chairman and CEO, recorded music, Americas and the UK] Lyor Cohen wanted me to do the job."

But Tattersfield's definition of A&R is not what everyone typically thinks of the discipline. "When I was doing A&R as a full-time job I had a very specific philosophy of not listening to demo tapes," he said. "I only sign people that have form, that already exist, are already touring and already making music."

This is a philosophy that dates back to his London Records days, when his first hit records were from

## ON MANAGEMENT STRUCTURE...



industry veteran Jeremy Marsh (pictured) as vice-chairman.

Tattersfield explained how their business relationship works and allows him to largely concentrate on A&R. "Jeremy runs Warner Bros. My focus is on the overall running of the business,

but very specifically the creative side of it. Jeremy is not involved in the A&R role.

"So I do the creative side at Warner Bros. Obviously I don't do Max Lousada's creative stuff or [Rhino UK managing director] Dan Chalmers' creative stuff.

"Why did we introduce this structure? That was what I wanted to do. I enjoy the day-to-day running of record companies. I wouldn't want to be stood in an ivory tower, working on the business side. I want to be involved in the creative side as well."



360° DEALS, SIGNING PROVEN ACTS AND THE COMPANY'S RECENT SUCCESSES

# firm vision for Warner Music

Capella (U Got 2 Know) and Whigfield (Saturday Night) – both signed after they had experienced considerable international success.

More recently, he picked up on Damien Rice and David Gray after they had enjoyed some success, helping them to build into international acts. And one of the biggest acts on the current Warner roster is Biffy Clyro, who signed to the major after three indie releases.

"There is a big difference between A&R men and scouts in the music industry," Tattersfield said. Scouts, he explained, listen to demos and pick up on bands at the first stage in their careers, while A&R men "know how to make records and plan out careers".

Of course, Warner has both A&R men and scouts. But Tattersfield always pushes the artists with some history and a little form. "We do encourage that. I would ask anyone in A&R: why does this artist have the right to be successful?" Tattersfield said. "I have been in the industry for 20 years and I have come across a lot of people who say their taste is so good they can see things before the public does. But in reality, they signed one artist and they just got lucky."

But he also said this thinking

was not entrenched and pointed to one very successful Warner signing. "If Max [Lousada, Atlantic UK president] wants to sign Rumer, I wouldn't say, 'Has she played 100 gigs?'" he said of the singer who is in line for two Brit Awards and whose debut album *Seasons Of My Soul* has sold almost 400,000 copies in the UK to date.

The signings of Capella and Whigfield also illustrate Tattersfield's love of figures and data – he signed both acts after closely monitoring their performance in the European charts. "I am a huge fan of statistics," he explained. "The facts are that the charts don't lie. Statistics tell you everything you need to know about what has happened in the past. People who don't have a firm grasp of statistics are just sticking their finger in the wind."

And he is on top of them all. No pie chart, graph or ranking passes his desk without scrutiny. "There's nothing any deal-making person wouldn't see," he said. "I know every Amazon chart, Play.com... it never fails to amaze me that people don't know how their record did in the West Midlands last week or don't know how things worked with different retailers."

He is also hands-on, signing

## ON THE DEA AND PIRACY...



"If SOMEONE WALKS INTO TESCO and steals a box of Cornflakes, you don't say, 'It was too expensive.' People are stealing content."

"Piracy is the single most important issue we are facing in the music industry. But I think we will turn the corner on the idea that it is acceptable to steal artists' intellectual property. Five years ago artists were saying, 'Stealing music will punish the man.' You don't hear that any more. We are moving towards where we need to be."

"Before people felt like record companies had exploited artists. But the reality is that when peo-

ple are stealing music on the internet the people really being punished are the artists themselves. Artists look at the profits of the internet companies and think, 'They are making all the money and my stuff is being stolen.'

"As to whether we can do a better job in licensing deals, trust me: the record industry is looking to do these deals. It doesn't change the fact that content is being stolen."

"The argument needs to be moving away from the effect on the music industry and towards the effect on the artist."

But Tattersfield was ambivalent about asking artists to make their voices heard more on piracy. "It is up to them to do that. Music always has been seen as a rebellious occupation so it seems a big step [to talk about piracy]. Also look at Lily Allen, who put her head above the parapet and got a lot of flack."

Tawiah before passing the former Mark Ronson backing singer over to senior A&R manager Thomas Haimovici to A&R.

Another key factor for Tattersfield is the 360° deal, whereby labels benefit from revenue streams other than recorded music. Most labels are now signing these deals but Warner led the field after naming Paul Craig as SVP of artist partnerships in April 2009 to support the 360 model.

Tattersfield has become the trailblazer for this approach and explained Warner refused to sign artists who do not agree to 360 deals. "Warner will only sign people to so-called 360 deals because I want to be involved in every aspect of an artist's career," he said. "The music industry is an industry that runs on basic economics. Physical recorded music is in

**"Charts don't lie... people who don't have a firm grasp of statistics are just sticking their finger in the wind"**

decline and digital sales are not making up the loss."

And he conceded this insistence on 360 deals means Warner misses out on signing some acts. "I would never do a deal that wouldn't make sense for Warner Music. I will pay more money for a deal but I will not not be involved in every aspect of an artist's career."

Tattersfield said Warner will not be forced to overpay when signing acts. "I don't do contested deals," he explained. "We sign as few artists as possible and I don't do contested deals. Our philosophy is not to sign 20 acts and hope that one gets big. It is to sign five acts and hope they all get big."

It is this philosophy that he believes will secure Warner a successful future, whatever the state of the market.

"We are going to be around in the music industry for a long time," he said. "People who don't do these [360] deals, I think they don't believe they are going to be around for a long time. At Warner, though, we care about the future."

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Big deals Albums from Paolo Nutini, Plan B and Michael Buble performed well for Warner in 2010

## ON THE NUMBER OF NEW ACTS BREAKING IN 2010...

"IF YOU LOOK AT IT ONE WAY, 2010 was bad for breaking new acts. But I think acts will take longer to break. In the internet age we have access to more information so we need more urging to go to a gig or buy an album. Before, you heard one great song and all you could do was buy the CD. Now you can download it from iTunes."



"if you are looking at the amount of time that Florence + The Machine and Mumford & Sons took to break, that shows it takes longer."

"Was 2010 a stellar year? It might have been. Maybe Paloma Faith [pictured] could be the biggest artist in the world next year. You have to be more patient."

## NEWS IN BRIEF

### ■ Kroes calls for digital framework

European Commissioner Neelie Kroes has called on content owners to create "a simple, consumer-friendly legal framework" for making digital content available across the EU, in a speech in London. Kroes, who has responsibility for Europe's digital agenda, took part in Building a Digital Single Market: Delivering Benefits of the Digital Economy to Europe's Citizens at the BT Tower last week, organised by lobby group Business for New Europe alongside Culture Minister Ed Vaizey. (see p11)

### ■ BIS answers music's export call

One day after two senior music executives asked a select committee for Government assistance with overseas trade, the Department for Business Innovation and Skills has unveiled four new export schemes. One of the new schemes, the Export Enterprise Finance Guarantee Scheme, is based on the Enterprise Finance Guarantee Scheme (EFG) and aimed specifically at SME exporters such as small music companies with annual turnovers of less than £25m.

### ■ Music Bill pressure mounts

Pressure is mounting on the Government to show its hand on live music licensing after the House of Lords set a date for the second reading of the Clement-Jones Live Music Bill. Lord Clement-Jones' Bill will go to the Lords on March 4 and is an opportunity for the Government to get on board to support an exception in the Licensing Act to allow pubs and clubs to host small scale gigs without an expensive licence.

### ■ Stornoway claim XFM prize

4AD act Stornoway won the 2011 XFM New Music Award for their debut album *Beachcomber's Windowsill* last week, narrowly beating Everything Everything to the prize.

### ■ Truck builds head of steam

The organisers of the Truck Festival have moved into music retail, as the event expands for 2011. Truck will take place over three days this year, from July 22 to 24, with a capacity expanded from 5,000 to 8,000. As a sign of their new ambition, Truck organisers Robin and Joe Bennett last week opened an independent record store in Oxford, in conjunction with Rapture Records.

### ■ Rihanna helps drive TV ad

Renault has released a new commercial for its Clio model featuring Rihanna, Dita Von Teese and Thierry Henry as they take part in a secret underground exhibition.

## NEWS

## NEWS IN BRIEF

■ **Producer scoops first Brit**

Markus Dravs, the man responsible for producing Arcade Fire's *The Suburbs* plus Mumford & Sons' album *Sigh No More*, has become the first person to win a Brit Award this year, ahead of the ceremony this Tuesday. Dravs picked up both a Music Producers Guild Producer of the Year and a Brit Award for best producer at the MPG Awards last week.

■ **Gary Moore dies at 58**

Gary Moore, the former Thin Lizzy guitarist and virtuoso musician, has died at the age of

58. Moore was renowned as one of the most technically gifted guitar players of his generation and came to prominence in the Seventies playing with rock bands Thin Lizzy and Skid Row.

■ **US on alert for Spotify launch**

Spotify has sent an email to a select group of testers in the US telling them to prepare for a full launch "in the coming months".

■ **Warner posts eighth straight loss**

Warner Music Group last week announced its eighth consecutive loss, due to a continued decline in sales in all areas of its business, excluding digital. The company's results for its fiscal first quarter ending December 31 saw the group announce a net loss of \$18m (£11.2m) compared with a loss of \$17m (£10m) a year earlier.

■ **MU looks to music's future**

The Musicians' Union's Music Supported Here campaign has launched an initiative which it hopes will predict what the music industry will look like in 10 year's time. The Ten in Ten poll has asked interested parties in the business to log questions, which will then be answered by industry executives, musicians, managers and lawyers.

■ **Live Nation absorbs Front Line**

Live Nation Entertainment has acquired all of the remaining equity stake in Front Line Management Group that it did not previously own, in a cash and stock deal worth \$116.2m (£72.1m).

■ **EMI moves to the Beatport**

EMI Music has signed a digital licensing deal with Beatport giving the dance retailer access to its catalogue of dance and electronic music and mixes.

■ **UK acts increase US share**

British artists increased their share of the US album and singles market last year thanks to successes from Taio Cruz, La Roux and Sade. Figures released by the BPI reveal UK artists accounted for 9.8% of album sold in America in 2010, up 0.2 percentage points from the year before, albeit in a massively contracting market.

MUSIC WEEK TO FOLLOW ITS BIGGEST NIGHT YET WITH SEVEN-ACT EVENT

## Breakout expands for ILMC special



BREAKOUT (L-R) The Heartbreaks and Young The Giant at last week's Camden event, which attracted more than 900 fans



Photos: Sally Evans - www.eversophoto.co.uk

## EVENTS

■ BY STEPHEN JONES

**A**FTER ITS BIGGEST NIGHT yet, Music Week Breakout is expanding next month to a seven-act special.

The latest event at Camden's Proud Galleries last Wednesday night attracted close to 950 people and Breakout is now seeking to grow again.

March will be a one-off International Live Music Conference special and will also see the launch of a separate Breakout Acoustic stable.

The main stage line-up for the next Breakout event on March 9 is:

● **Maverick Sabre** the latest signing by Mercury Records A&R director Jamie Nelson (Kylie Minogue, Lily

## BREAKOUT

Allen), a Professor Green collaborator who mixes hip-hop, reggae and folk

● **Sparkadia** Australian alt-pop band managed by Ed Millett (the Guillemots, Fyfe Dangerfield) and whose PR was recently taken on by MBC PR (Madonna, Mark Ronson)

● **MidiMidis** brother-in-law punk-pop duo signed to BMG Rights and championed by Suede's Brett Anderson and Radio 1's Huw Stephens

● **The Starlings** Sheffield electro pop band managed by former Ministry of Sound and Mercury Records MD Matt Jagger.

The line-up for the Breakout Acoustic stable is:

● **Lianne La Havas** singer/songwriter/multi-instrumentalist managed by Duncan Ellis at Scruffy Bird (Everything Everything)

● **Ed Sheeran** 19-year-old Atlantic/Asylum Records signing whose self-released EP reached number two on iTunes and who is managed by Stuart Camp at Elton John's management company Rocket Music

● **Rebekah Delgado** former Last Army frontwoman who is launching her solo career in April.

Breakout is run as a co-promotion with All Night Long

Booker Ben James said, "If last

week's event could be described as having been on a guitar/rock tip then next month's bill has more of an electro pop/R&B vibe, but there will be something for everyone. The addition of our more intimate acoustic stable is bound to be interesting."

All ILMC delegates in London for the event will be able to attend Breakout for free along with *Music Week* readers who should visit [www.musicweek.com/breakout](http://www.musicweek.com/breakout) for more details on how to attend. There they can also listen free to the Music Week Breakout Podcast, featuring interviews with and music by the acts playing at Breakout plus some of the industry executives working with them. The podcast is also available from the iTunes Store.

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## Sharkey: measuring copyright value is 'flawed'

## COPYRIGHT

■ BY ROBERT ASHTON

THE INDUSTRY HAS RESPONDED to Professor Ian Hargreaves' call for irrefutable data and robust statistics for his IP Review by undertaking to produce the first Treasury-approved figures for the value of copyright.

UK Music and PRS for Music are among the organisations working together to arrive at an unequivocal number for musical copyright, which the Government and Hargreaves can use in the future to measure growth.

It is privately accepted by both Government and the industry that the current methods of measuring the size of the music industry are flawed because they rely on the UK Standard Industrial Classification of Economic Activities.

This issue was raised by Conservative MP and Business Innovation and Skills Select Committee chairman Adrian Bailey

at an evidence session in the House of Commons last week. Bailey asked if statistics produced to measure the size of the industry were "robust".

UK Music CEO Feargal Sharkey told him they were not. He said the Intellectual Property Office had recently provided him with a figure for the worth of music IP at £154m. Sharkey put the figure closer to £1.7bn.

**"Hargreaves is looking at growth. We can't answer that without knowing how big music copyright is now"**

INDUSTRY EXECUTIVE

Sharkey said, "They [the statistics] are flawed. They have historically relied on SIC codes, which have some inadequacies." One of those is that parts of the music industry are in the same category as arts and crafts. That, according to Sharkey, means export figures for artists such as Adele can be

confused with activities such as needle point.

PRS for Music chief economist Will Page, who helped put a £3.9bn estimate to the size of the industry for last summer's *Adding Up The UK Music Industry* report, is helping to develop a new methodology to measure IP that is acceptable to the Government department.

However, there are a lot of challenges for the team in accurately defining and splitting out pure IP and copyright, including defining the UK market. A PRS for Music spokesman said, "It is about how copyright investment can be measured in national accounts. If we want to work with Government then we need to help it understand the industry and its size. This is the first time it has been attempted."

However, the industry is up against the clock: executives were conscious that Hargreaves has asked for accurate data to support any evidence it provides him and wants to have the Treasury-endorsed figures ready for his

review, which is specifically geared towards IP growth. Although the deadline for the call for evidence has recently been extended, it was only until March 4.

Sharkey added, "It is a stab at putting it in Treasury language. They are potentially not capturing all of it right now and it is critical we get this right or we will miss a big opportunity."

Another executive said, "Hargreaves is looking at growth. We can't answer that without knowing how big music copyright is now."

Hargreaves, who has met Sharkey and representatives from the BPI and PPL in preparation for his Review, was in the US last week investigating the role of fair use in US copyright.

He said the issue was a "big argument" but it has upset many executives because they believe that if fair dealing were allowed here it would open up UK copyright to a flood of litigation.

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"STILL GOT THE BLUES FOR YOU GARY"



# GARY MOORE

R E S T I N P E A C E

1952-2011

International  
Talent  
Booking

## MEDIA



CHARTS KEY ■ HIGHEST NEW ENTRY ■ HIGHEST CLIMBER

## TV AIRPLAY CHART TOP 40

This Wk	Last Wk	Artist Title Label	Plays
1	9	JESSIE J FEAT. B.O.B Price Tag / Island/Lava	635
2	16	CHRIS BROWN Yeah X3 / Jive	600
3	1	BRUNO MARS Grenade / Elektra/Atlantic	588
4	19	DAVID GUETTA FEAT. RIHANNA Who's That Chick? / Positive/Virgin	509
5	5	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher / 4th & Broadway	502
6	2	JLS FEAT. TINIE TEMPAH Eyes Wide Shut / Epic	485
7	13	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E Tonight (I'm Lovin' You) / Interscope	452
8	6	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home / Bad Boy/Interscope	444
9	4	KE\$HA We R Who We R / RCA	438
10	3	WRETCHEE 32 FEAT. I Traktor / MoS/Levels Recordings	399
11	10	TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman / Parlophone	398
12	11	ALEXIS JORDAN Good Girl / StarRoc/RocNation/Columbia	362
13	NEW	NICKI MINAJ FEAT. DRAKE Moment 4 Life / Cash Money/Island	351
14	17	PINK F**kin' Perfect / LaFace	342
15	14	MARTIN SOLVEIG FEAT. DRAGONETTE Hello / 3 Beat Blue/AATW	335
16	7	JESSIE J Do It Like A Dude / Island/Lava	335
17	26	CHIPMUNK FEAT. CHRIS BROWN Champion / Jive	330
18	8	RIHANNA FEAT. DRAKE What's My Name? / Def Jam	305
19	21	ADELE Rolling In The Deep / XL	296
20	18	CHASE & STATUS Blind Faith / Vertigo	282
21	15	BLACK EYED PEAS The Time (Dirty Bit) / Interscope	270
22	22	BRUNO MARS Just The Way You Are (Amazing) / Elektra/Atlantic	250
23	12	KATY B FEAT. MS DYNAMITE Lights On / Columbia/Rinse	249
24	NEW	OLLY MURS Heart On My Sleeve / Epic/Syco	240
25	23	FAR EAST MOVEMENT FEAT. CATARACS & DEV Like A G6 / Interscope/Cherrytree	226
26	24	RIHANNA Only Girl (In The World) / Def Jam	218
27	20	TINCHY STRYDER Let It Rain / Island	216
28	30	AVRIL LAVIGNE What The Hell / RCA	206
29	32	KATY PERRY Firework / Virgin	202
30	27	FAR EAST MOVEMENT FEAT. RYAN TEDDER Rocketeer / Interscope/Cherrytree	202
31	36	MODESTEP Feel Good / UKF	197
32	NEW	RIHANNA S&M / Def Jam	180
33	35	MCFLY That's The Truth / Island/Supper	172
34	31	AGGRO SANTOS FEAT. KIMBERLEY WALSH Like U Like / Future	164
35	37	MIKE POSNER Cooler Than Me / J	163
36	RE	CEE LO GREEN Forget You / Warner Brothers	160
37	28	PITBULL FEAT. T-PAIN Hey Baby (Drop It To The Floor) / J	155
38	40	YASMIN On My Own / MoS	146
39	38	PARADE Louder / Asylum/Atlantic	145
40	NEW	YOU ME AT SIX FEAT. CHIDDY BANG Rescue Me / Virgin	144

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

BLAXILL TO RESIST UK ROLL-OUTS ADOPTED BY RIVALS

# Local events remain key, says Bauer Radio head

## RADIO

■ BY BEN CARDEW

**R**IC BLAXILL HAS AFFIRMED Bauer Radio's commitment to localism, after being promoted to music and content director at the radio network.

Blaxill, previously head of music for Bauer's Big City network of local stations, takes on the new job today (Monday) and has two key responsibilities: creating a more focused strategy for Bauer Radio's live events and overseeing national digital brands The Hits, Smash Hits and Heat Radio.

Blaxill said he planned to bring "the best artists, the best events and the best content" to Bauer Radio listeners.

Bauer Radio live activity includes local events such as 96.3 Radio Aire's Party in the Park in Leeds and the Key 103 Jingle Ball in Manchester. "Our strategy to events is we are not London-centric," Blaxill said. He added there were no plans to turn local events into national brands.

This approach to maintaining local differences makes the German media giant stand out in the current UK radio market. Global Radio, for example, recently rolled out Capital and Heart as national brands, while GMG's Smooth Radio began broadcasting nationally on October 4 last year, after merging its local Smooth radio stations into one national DAB operation.

"It is about being local," Blaxill explained. "There are some stations



Not London-centric' Blaxill will retain Leeds' Party In The Park event

in our portfolio that listeners feel passionate about and maybe are linked to one place. It is a strong connection with listeners in that area."

However, Blaxill revealed Bauer had considered sharing live content with Bauer stations elsewhere in Europe when it came to one-off live events across the Big City network.

The second strand of Blaxill's new position involves bringing The Hits, Smash Hits and Heat Radio closer to the music business by creating more artist-driven content and adding more music to the stations.

In the most recent Rajar figures, covering the fourth quarter of 2010, The Hits had 1.1m listeners a week, Smash Hits Radio 1.0m and Heat 557,000.

Blaxill described all three stations as "doing well" but conceded the company could do more to raise their profile within the music industry and with commercial partners. "We are trying to add more music to these stations and

trying to be more upfront with it, too," he said.

The move comes as Bauer Radio embarks on a redesign of its websites to reflect a stronger focus on local editorial content and new opportunities for commercial partners. Blaxill said this redesign would make the sites easier to navigate and allow the company to put more content online.

Linking to retail sites is also part of this strategy. "If we are involved with an artist project there is no problem with click-through to buy," he said, citing recent trials in this area around Robbie Williams and Kings of Leon events.

Blaxill will continue to report to Bauer Radio London managing director Steve Parkinson in his new role and will continue to work with regional managing directors and local programme directors across Big City.

Bauer Radio has 42 stations in the UK, with 13m listeners tuning in each week.

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## CAMPAIGN FOCUS

### THE BULLITTS

Hitmaker Jeymes Samuel is adopting a unique approach to get the wheels turning on his forthcoming solo project. The Bullitts, creating a fictional online story that plays out via acts' official Twitter page (@TheBullitts).

Samuel, whose forthcoming debut boasts an array of guests including Lucy Liu, Mos Def and Tori Amos, has called on many of his high-profile collaborators to take part in the initiative, with the likes of actor Idris Elba playing characters in an ongoing dialogue that will culminate with the album's release later this year.

On the album, entitled They Die By Dawn and Other Short Stories, Lui plays a narrative role telling the story of Amelia Sparks, a character on death row. The current Twitter dialogue tells the story of how she got there.

Manager Tony Tagoe described



it as a "transmedia" initiative. "It's an entirely new concept; we have a huge line-up of names that are going to take part in this over the next few months which is going to enable us to reach a lot of people with The Bullitts' music."

The band's debut single Close Your Eyes, features recent Roc Nation signing Jay Electronica and has enjoyed hottest record in the world status from Radio 1's Zane Lowe. They Die By Dawn and Other Short Stories will follow in June, preceded by a second single.

## NEWS IN BRIEF

### ■ Love your listeners, BBC tells R3

The BBC Trust has urged Radio 3 to be more welcoming to listeners, but not at the cost of the station's quality and distinctiveness, in its review of Radios 3, 4 and 7 published last week. The broadly positive overview said all three stations were "performing very well overall", adding, "They have passionate and loyal audiences who greatly appreciate the high-quality and distinctive programming on offer and value the different ways in which these stations contribute to the BBC's public purposes... The biggest challenge for all three stations is gradually to extend their core appeal to audiences without jeopardising their distinctiveness."



### ■ Executive changes at Jazz FM

Jazz FM has appointed former BMG and Universal executive Yoel Kenan (pictured) as managing director, with the remit of overseeing the growth of the station's franchise globally. Kenan will be responsible for the day-to-day management of the Jazz FM business, including the development of the Jazz FM franchise in the

UK and internationally via partnerships with labels, distributors and service providers.

### ■ Absolute joy at Proms' power cut

Absolute Radio COO Clive Dickens believes the cancellation of the Radio 2 Electric Proms is "fantastic" for commercial radio as it puts the spotlight on its own live music offerings. "It's fantastic that the BBC is leaving an area that is well-served by the commercial radio sector" he said. "Capital Radio has put on world-class events over the last few years with its Jingle Bell and Summertime ball strategy. We have a firm commitment to celebrating live music." Dickens added Absolute was looking to expand its live music offering over the next year, as well as looking at ways to boost its football and comedy strands.



LIVE

EXCLUSIVE TIXDAQ/MUSIC WEEK CHART SHOWS VAST AMOUNTS BEING LOST TO LIVE SECTOR

# Sell-on market lures lucrative live money

TICKETING

BY GORDON MASSON

HUNDREDS OF MILLIONS of pounds are leaking from the live industry into the secondary market, according to new figures.

Ticketing search engine Tixdaq has partnered with *Music Week* to produce a new live music chart, which ranks artists by the value of the ticket inventory available on the secondary market.

It shows the top 10 tours are hemorrhaging more than £30m to the secondary ticket market, with Take That's resale value alone topping £11m. But experts said there were opportunities to turn that around.

This year's biggest tour - Take That's 27-date stadium outing (pictured) - tops the list. More than 38,000 tickets for the band's shows are available on resale websites at an average of £305 each, which puts the total value of those resold tickets at a whopping £11.6m.

Tixdaq founder Will Muirhead argued that only a tiny fraction of a tour's original inventory was finding its way on to exchange sites.

"The initial take on the data could be that millions of pounds are being made by ticket touts," said Muirhead. "A closer look highlights more interesting insights for industry executives."

Tixdaq and others believe artists should create their own branded sec-



SECONDARY VALUE TOP 10			
Artist	Tickets	Average price	Total value
TAKE THAT	38,207	305.35	£11.67m
KINGS OF LEON	13,357	316.75	£4.23m
KYLIE MINOGUE	12,538	211.93	£2.66m
JUSTIN BIEBER	12,738	198.80	£2.53m
RIHANNA	15,658	160.19	£2.51m
ROGER WATERS	8,180	269.32	£2.20m
BON JOVI	4,061	312.88	£1.27m
BARRY MANILOW	5,955	190.88	£1.14m
GLEE LIVE	5,842	192.49	£1.12m
KATY PERRY	9,210	116.81	£1.08m

Source: Tixdaq/Music Week

ondary ticketing websites to cash in on demand.

"From our chart, Justin Bieber's agent will be able to see that there is potentially an additional £2.5m on the table, so there is a question there about whether they should be doing

something about it," said Muirhead, who added there was nothing to prevent artists from holding back a select number of tickets to sell directly to fans on their own branded secondary site.

Establishing branded sites is not just for superstars either because tickets for a whole host of acts are trading on the secondary market: the 50th ranked act in the chart was showing £160,000 worth of secondary inventory, while 75th in the list is still above £100,000.

Muirhead also revealed the data made clear the vast majority of fans are buying from the primary market at face value, with less than 3% of tickets for the top 10 acts in the chart available on the secondary market.

"The remaining small inventory can be considered to be meeting a fan need, rather than exploiting a fan's irrational exuberance when it comes to seeing their favourite act live," he said.

**"From our chart, Justin Bieber's agent will be able to see there is potentially an additional £2.5m on the table, so there is a question about whether they should be doing something about it"**

WILL MUIRHEAD, TIXDAQ

The Tixdaq boss argued that this was too low to be considered a problem and added a recent Australian Government inquiry found that 5-7% of on-selling was considered not to be an issue. He said, "That report concluded that the secondary market is fulfilling a fan need, rather than exploiting fans."

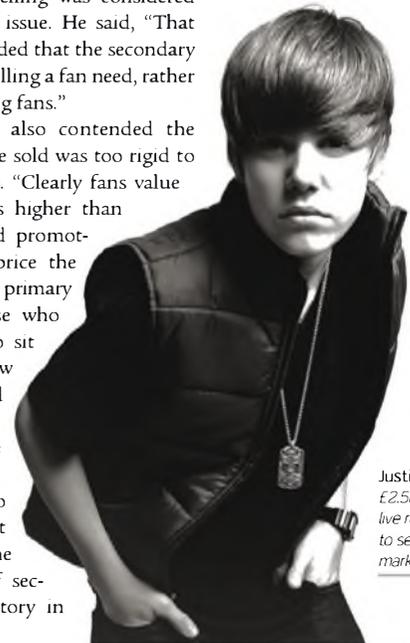
Muirhead also contended the way tickets are sold was too rigid to suit every fan. "Clearly fans value Block A seats higher than managers and promoters tend to price the tickets in the primary market. Those who really want to sit in the front row are prepared to pay a premium," he said.

He also observed that judging by the availability of secondary inventory in

all blocks of stadia and arena, there was a significant population of fans who want more flexibility: many fans, who don't like planning ahead and buying tickets for a concert that might take place six months in advance, might prefer to pay more if that means they can decide to go the week before.

Muirhead suggested, "It seems sensible for artists to follow the sports industry's example and to start engaging directly with the secondary market in order for fans to exchange tickets securely and for the majority of the premium generated to be paid back into the gross of the tour."

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Justin Bieber some £2.5m worth of his live revenue is going to secondary ticketing markets

## F1 Rocks builds on winning Formula

THE ORGANISERS OF the Grand Prix-related F1 Rocks concerts claim they will attract bigger TV audiences than the Grammys and the Brits combined this year as the series gears up for expansion during the forthcoming season.

The first F1 Rocks show of 2011 will coincide with Formula One's opening race of the calendar when the new championship gets under way in Bahrain next month. Promoter Enterprise Entertainment has confirmed Taio Cruz and Sugababes in the line-up while David Guetta will headline the March 12 event on the eve of the race. A final act will be announced closer to the date.

The London-based company last rolled out the F1 Rocks banner at the Brazilian Grand Prix in November when Eminem topped the bill alongside N\*E\*R\*D and local act Marcelo D2.



Enterprise Entertainment chairman Robert Montague said the success of that concert has accelerated plans for growth. He added the global audience for the Sao Paulo show was 42.6m people.

That massive TV audience makes the F1 Rocks coverage one of the most-watched music shows on the planet. Its 40m-plus audience dwarfed the Grammys' 25m last year and the Brit Awards 2010 peak of 5.8m. Even American Idol's record-breaking 38m domestic audience back in 2003 was smaller.

"It's almost double what the Grammys get and that kind of exposure is finally making artists wake

up to the global power that Formula One has," said Montague.

Montague said the viewing figures have generated numerous requests from acts hoping to secure a slot on the F1 Rocks series: previous performers include Beyoncé, No Doubt, Black Eyed Peas, ZZ Top and Stereophonics.

Montague expected to see four F1 Rocks concerts this year and added that he was in talks with race organisers in India, Spain, Brazil, Abu Dhabi and Italy about extending the concerts at Grand Prix events in those countries.

Enterprise is planning a high-impact highlights package in Bahrain, as well as an extended 30-minute TV show from the concert, which will be distributed to all international broadcasters associated with Formula One coverage.

VIAGOGO

Ticket resale price chart

Pos	Event	Ave price (£)
1	TAKE THAT	125
2	JAMES TAYLOR	124
3	ROGER WATERS	116
4	ADELE	106
5	THE SCRIPT	102
6	DURAN DURAN	98
7	KYLIE MINOGUE	91
8	FOO FIGHTERS	90
9	JAMIROQUAI	88
10	RIHANNA	81
11	USHER	78
12	JUSTIN BIEBER	72
13	ARCADE FIRE	67
14	KINGS OF LEON	65
15	TINIE TEMPAH	63
16	BLINK 182	57
17	JLS	55
18	BRIGHT EYES	55
19	JAMES BLUNT	55
20	X FACTOR LIVE	54

HITWISE

Secondary ticketing chart

Pos	Prev	Event
1	1	JLS
2	2	TAKE THAT
3	3	ADELE
4	5	USHER
5	NEW	JESSIE J
6	4	RIHANNA
7	7	JUSTIN BIEBER
8	NEW	ROD STEWART
9	NEW	MUMFORD & SONS
10	9	TINIE TEMPAH
11	NEW	OLLY MURS
12	19	X FACTOR TOUR 2011
13	17	ISLE OF WIGHT FESTIVAL
14	15	IRON MAIDEN
15	11	THE SCRIPT
16	NEW	WHITE LIES
17	10	JAMIROQUAI
18	6	BEADY EYE
19	8	KINGS OF LEON
20	NEW	ANDRE RIEU



SEE MORE LIVE CHARTS AT MUSICWEEK.COM

**DIGITAL**

7DIGITAL LINK-UP GIVES THE PROFILE OF VISUAL RECOGNITION A BOOST

**VR edges towards the mainstream****TECHNOLOGY**

BY EAMONN FORDE

**V**ISUAL RECOGNITION technology is moving out of a technological niche and increasingly being used by music companies in their marketing and sales.

While the technology is still some distance away from mainstream acceptance, the speed of adoption and the scale of innovation on display show it has considerable potential – as long as it proves its real-life worth and establishes itself as more than a single-use gimmick.

Music retailer 7digital has partnered with visual search company Mobile Acuity to let external companies create visual recognition tools that add a new strand to music discovery and impulse purchasing.

Users can point their smartphones at a piece of music-based artwork and will be sent back information about the act from 7digital's database, as well as optional download purchasing links.

7digital strategic product manager Mark Unsworth said, "We did a demo last year where we mocked up the side of a bus with the artwork for Foo Fighters' greatest hits. It had a poster running the length of the bus and it was able to recognise the elements and which album they came from."

The technology can recognise artwork as well as other visual elements such as an act's logo, which means the app can be used across a variety of visual assets.

While the 7digital offering deploys similar recognition technology to that used in the Google

Goggles app for iPhone and Android devices, which allows users to search for information based on pictures taken on their handheld device, the use of the technology in this way gives it a direct music connection.

Unsworth said the technology's success or failure would depend on the third-party apps plugging into its application programming interface, although he did hint 7digital could launch its own bespoke visual recognition app which linked users to its download store.

"We know we can't come up with every idea out there," he said. "But we have seen some really great uses of our API, such as location-based services. We hope image recognition is something else that will get people building on top of it."

Another application of visual recognition technology is in the use of barcode scanners, initially popularised by the RedLaser app that was acquired last summer by eBay.

Atlantic Records created the free Mike Scanner app to promote The Streets' new album, which lets users unlock content when scanning certain barcodes.

Basing the app around visual recognition was a conscious decision rather than building it around geolocation, the hot mobile technology of the moment. "We used social location marketing on the likes of Foursquare, SCVNGR and Gowalla which was all well and good, but it excluded many people," said Atlantic head of digital Jack Melhuish.

"If you're not checking into a real-world location, you are locked out of the promotion. But with barcodes, they are everywhere."

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Sound and vision: the use of visual recognition tools aims to enhance the 7digital buying experience

**GET THE PICTURE? VR IN ACTION****Aphex Twin (above)**

During his show at the London Electronic Festival in August last year, Aphex Twin used facial recognition technology to overlay his own grinning face onto the faces of people in the crowd watching him. This was then projected onto a screen by the stage.

**Flying Lotus**

The Warp act gave away a bundle of Cosmogramma Alt Take MP3 downloads at the turn of the year. Holding the cover of his Cosmogramma album up to a webcam-triggered visual recognition technology and led fans to downloads.

**Mike Scanner**

Atlantic Records created a free iPhone app with an in-built barcode scanner. Scanning the barcode of certain products, such as *The Guardian* newspaper on designated days, allowed fans to download free content including tracks and remixes.

**BEP360 (below)**

This Black Eyed Peas app included a 360° interactive music video and an augmented reality layer that, when the phone's camera was pointed at the band's album artwork, would generate an avatar of a band member along with their latest tweet.

**VIEWPOINT**

MICHAEL GUBBINS



There is a management consultancy which helps companies plan for digital change by getting executives to build business models using Lego. You can try this at home.

If you forget the music industry exists and build on the basis of unprecedented global demand for music and a wealth of talent, you will probably have lots of straight lines and pieces to spare.

But we don't live in Legoland, and adapting an analogue industry to digital change feels a lot more like Mousetrap or Buckaroo.

On the other hand, policy makers in the creative sector ache for simplicity.

Last week, Vice President of the European Commission Neelie Kroes made the point, appropriately enough at the top of the BT Tower in London: Lego-esque lines, broad overview and closed to the public.

She unequivocally spelled out the changing emphasis in national and European government policy on opening up access to content, free of the shackles of borders, windows and tangled systems of rights and licences.

"Digitisation has fundamentally changed content industries but licensing models simply have not kept up," she told a select group of guests. "We need a simple, consumer-friendly legal framework for making digital content available across the EU"

This view is being pushed hard by lobbyists from those who would be kings in a new world of multinational digital platforms. It all sounds forward-looking and optimistic.

Meanwhile, the music industry's long argument on piracy has made it look one-dimensional and sometimes defensive.

The industry is rightly saying that you cannot drive into this glittering future when criminals have nicked the wheels, brakes and furry dice. But there are no votes in battling piracy, certainly given that the fight for legislation is just part of a tedious war to make it work.

Kroes points out that anti-piracy law is not an end point, but a beginning. And she is right, but then nobody said it was.

As her speech goes on to attack 'dysfunctional' restrictive practices and protectionism, the

finger is clearly pointing at the industry as an obstacle.

Politicians are interested in people as voters but music needs to be obsessed by them as consumers.

The global rights issue will need to be addressed, not despite but because we know the number of broken eggs needed for that particular omelette.

We have to be open to a much bigger and nuanced debate about the digital future, submitting simplistic solutions that get the ear of government to tough but transparent scrutiny. It is not a Lego issue.

Unlike piracy, this new debate will not unite the industry but it can give a clear sense of direction to all. The key will be that it works back from the audience, not down from the industry. Otherwise, the game will be Cluedo.

**NEWS IN BRIEF****No more Hero**

Activision is bringing its Guitar Hero gaming franchise to an end this year, blaming falling sales in the category.

**Norway streaming on the up**

A survey by Norstat – on behalf of Aspiro Music, the operator of the WIMP subscription streaming service – revealed 42% of Norwegians used a streaming service in December, up from 33% six months earlier.

**We7 bundled with broadband**

We7 has signed a deal with East Yorkshire broadband portal Karoo to have its music service bundled into a user's broadband package allowing them to listen to unlimited ad-funded streams.

**Muse lead online traffic chart**

Muse topped We Are Hunted's social media chart – based on nearly 500,000 music articles and 16m music-related Twitter mentions – in the second half of 2010.

**US MP3 market cracks 50% mark**

Pew's Internet & American Life has revealed 74% of 18- to 34-year-olds in the US own an MP3 player.

**Songkick stakes its claim**

Songkick has claimed it is now the second-largest live music site in the world, after Ticketmaster/Live Nation.

**Shazam's Far East launch**

Shazam has launched in Japan via a partnership with the NTT DoCoMo mobile network.

**REM offer stems for remix**

REM have created the REMIX competition, offering stems from new track It Happened Today to remix. The results can be shared via SoundCloud on a Creative Commons licence.

**RealNetworks announces cuts**

RealNetworks is cutting its global workforce by 10% or around 130 jobs.

**NEW APPS****Capo (iPhone – £11.99)**

Aimed at musicians, this takes any song from a user's iTunes library and breaks down the parts so they can learn to play it.

**The Beatles LOVE (iPhone – free)**

Powered by Mobile Roadie, this first official Beatles app promotes the LOVE album and All Together Now DVD from the Las Vegas Cirque du Soleil show.

**NEW SERVICES****ARM**

Automated Release Mechanism offers labels and unsigned acts software to streamline assets around a release schedule, including getting promos to media and tracks to digital distributors.

**SoundController**

A Flash-based audio app that creates an interactive audio experience based on how users engage with a website or online video through layers of audio content.

# PUBLISHING

LEGITIMATE EXPLOITATION OF SONG LYRICS IN SIGHT AS LICENSING INITIATIVES TAKE SHAPE

## Publishers wax lyrical about song words

### LICENSING

BY CHARLOTTE OTTER

THE UK PUBLISHING COMMUNITY is about to shake up the marketing of song lyrics as companies find new ways of licensing them.

Last month Italian-based musiXmatch won the backing of publishers including BMG, Kobalt, Sony/ATV and Universal to issue licences to illegal sites allowing them to rightfully display lyrics (see Viewpoint, below).

The company joined US-based sites Gracenote, LyricFind, TuneWiki and French lyric database CSDM in the growing number of sites legitimately addressing people's interest in the written song.

Industry publishing representatives, including the UK-based Music Publishers Alliance, are also examining the potential in establishing a global database for lyrics, in an attempt to make licensing for song lyrics easier.

This, said MPA chairman Stephen Navin, would then encourage their legitimate use both in the digital and physical world.

However, he conceded that the idea, although popular in theory, still had a way to go before becoming a reality.



Word association lyrics on merchandise such as clothing is regarded as a logical extension of sync

**"I still passionately believe that it is important to have a global database for lyrics – which could be a one-stop-shop for users"**

STEPHEN NAVIN, MPA

"Many of our members are sceptical at how much money could be made from the initiative as it stands at the moment," he explained "However, I still passionately believe that it is important to have a global database for lyrics – which could become an official one-stop-shop for users."

These recent moves have prompted executives to suggest

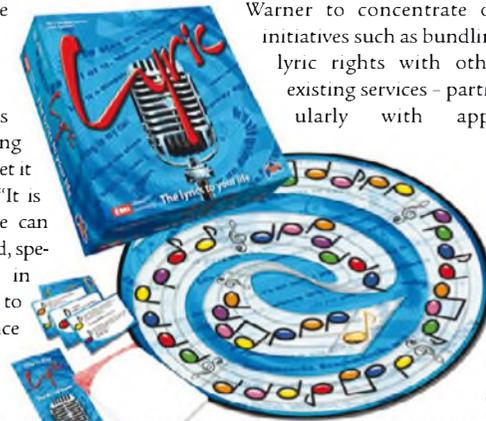
that publishers could soon begin to make huge revenues from an asset they already own, but were often not fully exploited.

Warner/Chappell SVP international legal and business affairs Jane Dyball said combating unlicensed lyric sites was the first step towards publishers making money from an asset it owned outright. "It is only then that we can work with high-end, specialist websites in order to use lyrics to creatively enhance products online," she said.

Sony/ATV SVP international Guy Henderson said digital lyric exploitation was a top priority for publishers as companies increasingly look to increase their revenues away from the traditional avenues of performance and mechanical royalties. He added he was keen to work with iTunes and any new digital music retailer to set up a system where users could get lyrics as part of their song purchase.

Henderson predicted the next few years would see the industry increasingly cater towards music subscription services and predicted that as part of that they would also be able to access lyrics.

Dyball added the growth of legal lyric sites had allowed Warner to concentrate on initiatives such as bundling lyric rights with other existing services – particularly with apps.



Making a game of it EMI's board game is getting the app treatment

Sony/ATV, Universal and EMI have also addressed the demand for lyrics through the format.

EMI will soon launch its lyric board game in app form. Sales account manager Ruth Anderson Davies said lyric exploitation had a huge growth potential. "Apps are an area which we are really looking at promoting lyrics through. Although it doesn't bring in as high revenues as the commercial sync market for example, it is still an important and regular revenue stream and one which is still a new area for a lot of publishers," she explained.

Universal VP business development and media Simon Mortimer echoed this, adding that placing lyrics on merchandise such as games and clothing was now regarded as another area of sync. "Using legitimate sites as a way of making another revenue stream for songwriters is something which has really increased in importance," he said.

"Lyrics are not so high profile and not as financially lucrative as some other aspects of the industry; however, it is a steady income stream and a growing area of business that will really begin to be explored over the coming months."

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## INDUSTRY VIEWPOINT



BRETT FARRELL

Music licensing specialist and associate at law firm Barlow Robbins

“Once again we see an entrepreneur in the private sector triumphing over regulation with innovation. While the EU Commission fumbles through another initiative to promote

## INNOVATION PROMOTES MORE RIGHTS USE, NOT ABUSE



competition [with proposals for the launch of a Global Repertoire Database], we see musiXmatch CEO and founder Max Ciociola find a gap in this debate.

The fascinating part about this is that Ciociola has taken an incredibly narrow, and perhaps not so lucrative, stream of rights from music publishers in the form of lyrics and through the magic of an API, license it on their behalf and remit royalties for their use back to the music publishers. Think Spotify for song lyrics and you are in the right frame of reference.

The company works directly with publishers to enable software developers to legally distribute lyrics worldwide. However, unlike Spotify, musiXmatch is fully licensed for

**"Think Spotify for song lyrics and you are in the right frame of reference... it makes sense for the industry to work together on this"**

BRETT FARRELL

worldwide distribution, allowing developers to avoid potential legal issues as they expand their global presence

This has all been possible at a legal level because music publishers retain their rights to distribute lyrics digitally. A typical exclusive writer agreement will contain a right granted from the songwriter to the music publisher along these lines: 'The exclusive right to print, publish, issue to the public, distribute, hire, reproduce, copy, rent, lend and sell printed and other copies of the compositions'

This particular right remains outside the collecting societies' man-

dates and I suspect that some music publishers are secretly pleased about that

Even though some publishers will license the print rights to third parties for pianoforte score and so on, the musiXmatch arrangement allows the publishers to participate directly ensuring, ultimately, more royalty for the songwriter.

Music publishers should see that these new innovations help regain control of their lyrics. The less obvious benefit to music publishers is that they can now create an income stream from song lyrics where once song lyrics website flourished for free and in technical infringement of copyright.

The music publishers can also now can supplement falling sales and royalties from traditional print music sales and licensing with legitimately licensed digitally 'printed' versions. The software returns music publishers to what they once were, publishers of music. Technology innovations, when opened up to the market, spawn all

kinds of new uses (read revenues) that could not today be considered.

Another example of innovation succeeding in spite of regulation is the recent attempt by music publishers to establish a global song rights database.

It acknowledges the internet has changed the music business and that pure rights enforcement is no longer its only strategy. In fact, I would argue rights enforcement should be replaced with innovation as a priority.

The global song database is an honest attempt to make licensing easier which in turn will encourage legitimate music use. It makes sense for the industry to work together on this and when they do and rights grants are simpler, they will no doubt see a take-up of rights use not abuse.

These are all signs that the private sector is trying to solve problems on its own, without regulatory oversight and without intermediaries."

# TALENT BREAKOUT

## Band's fans are turning Japanese

### BREAKOUT

BY STUART CLARKE

**V**IRGIN IS GIVING FANS of The Japanese Popstars the chance to create their own avatar featuring the artwork from the band's forthcoming as-yet-unnamed second album.

The label is now two singles into the album campaign and has decided to step things up, following two limited-edition singles, in preparation for the album's release in June.

Full commercial single Song For Lisa will spearhead the next phase of the activity, with Virgin planning a raft of marketing initiatives to support the release. The song goes on sale and to radio on February 28.

Initiatives include allowing fans to create their own avatar incorporating the album's artwork via the band's Facebook page and also to remix Song For Lisa, with fans able to vote on each others' mixes.

At the same time, official remixes will be made available via Beatport, as the major looks to drive blog activity and general online awareness.

The full single package including remixes will be released on April 3 followed by a run of national dates.



THE JAPANESE POPSTARS

### CAST LIST

#### Management

Matthew Stuart, Gung-Ho! Management Ltd

#### Marketing

Fiona Byers, Virgin Records

#### National radio

Manish Arora and Katie Torrie, Virgin Records

#### Regional radio

Martin Finn and Jason Bailey, EMI

#### TV promotions

Vic Gratton and Rob Clark, Virgin Records

#### Digital marketing

Zack Wilkinson, Virgin Records

The band's forthcoming album features a raft of guests, including The Cure's Robert Smith, Tom Smith from Editors, Morgan Kibby of M83 and Green Velvet. Virgin is planning to use this diverse line-up to help reach a broad fanbase ahead of release. To this end, an iTunes promotion in May will see a new track from the album go on sale each week in the lead-up to release.

"Obviously with such a variety of guests we have an opportunity to tap into various different fanbases and previewing tracks ahead of the album's release enables us to do that quite directly," said Virgin marketing manager Fiona Byers.

The act are the latest to sign a 360° deal with Virgin, following Deadmau5, Swedish House Mafia and David Guetta.

As a result, Byers said there is less emphasis on immediate chart success and more attention on growing a live audience and developing their career.

"We see them as a Chemical Brothers for a new generation and really taking their live reputation to the next level is an important next step for us," said Byers.

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

### THIS WEEK ON MUSICWEEK.com

■ **BBC Trust praises Radio 3**  
**Sarah Spilsbury:** "Friends of Radio 3 submitted a response to the Trust Review expressing concern (as did other organisations) that the station seemed more intent on 'welcoming' new listeners than in catering for its existing audience. This concern was brushed aside. We shall be submitting our objections."

■ **Industry wants IP attaches to boost exports**  
**Mambo Sharma:** "I find it absurd that in this day and age with all the brains and power in Government and the music industry that you all can't get together and not only improve the export sector for music but the illegal downloading that is crippling the music industry."

■ **Electric Proms axe 'fantastic'**  
**Jerry Butson:** "How typical of the commercial radio sector to only think about their own self-serving interests. Big artists may be attractive to commercial partners, but the BBC bubble serves a much wider range of music that gets ignored by the lowest-common-denominator-chasing private sector."

## DOOLEY'S DIARY



### It's downhill all the way after Monday's opulence

**I**T HAS BEEN MANY YEARS SINCE Dooley enjoyed such a cultured and luxurious start to the week – but my word, last Monday was a scorcher. With a **sumptuous lunch-artist showcase** amid the glittering neo-Byzantine opulence of the Criterion Restaurant in Piccadilly, **Universal spared no expense** in making a convincing statement of intent about its newly rebranded Decca Classics label. Among those enjoying a delicious lunch and spellbinding performances, including a near-point blank range delivery by opera singer **Aleksandra Kurzak**, were numerous media and retail representatives as well as key members of Universal's top brass. Pictured below (l-r): Universal Music International COO Max

Hole, Decca artists Joseph Calleja, Behzod Abduraimov, Julia Fischer and Aleksandra Kurzak, plus Universal's Dickon Stainer, David Joseph and Paul Moseley...

Piccadilly was also the home of the **MPG Awards**, which not only attracted an array of producers including **Tony Visconti** and **Markus Dravs**, but a number of artists intent on honouring the knob-twiddlers. Aside from Boy George, who was purportedly "stuck in traffic", Plan B, Alison Goldfrapp, Gary Numan, David Arnold

and Chris Martin were among those who successfully made it to the Café De Paris to either pick up or hand out gongs. And, aside from a rather bizarre onstage outburst by one particularly animated journalist criticising dubstep, which led Feargal Sharkey to passionately defend the working class exponents of the genre, the evening proved wonderfully harmonious. Pictured above (l-r) **Goldfrapp**, **Mute's Daniel Miller** and **PPL's Fran Nevrla**...It was an **A&R hotpot at the Bull & Gate** in Camden last Tuesday with labels, publishers,



agents and er, **Bill Oddie** out in force for a stellar line-up of talent on the **My Band's Better Than Your Band** night. Bones were the subject of Oddie's interest – the ris-

ing band are fronted by the keen twitcher's daughter Rosie. But he wasn't the only one, with offers sure to be forthcoming on the band. Kyla La Grange was first on and the reason for many an A&R in attendance, while Connected Management's latest charge Sissy & The Blisters headlined the night, proving themselves

more than worthy... **Which hotly tipped newcomer is reportedly so unhappy** with her finished album that she has demanded to be let back into the studio to record new songs with a younger, hipper feel?...We love Decca's signings

here at MW. After all, why sign some boring indie band from Camden when you could put **pen to paper with monks or secluded nuns**? The Universal label added some chirpy gondoliers – imaginatively called

**The Gondoliers** – to its roster recently and celebrated by taking these pictures not 200 metres from Music Week Towers. It looks freezing. It probably was. But The Gondoliers are clearly not men to be taken aback by such piddling things as the weather. Pictured above (l-r) Michael Malvich, Mark Wilkinson (Decca), Michele Bozzato and Luca Foffano...Culture, Communications and Creative Industries Minister **Ed Vaizey might not be the first person you think of** when you consider the Truck Festival. In fact, he may well be the last. But



he took the time last week to drop in on one of the latest ventures from **Truck organisers Robin and Joe Bennett** – a pop-up arts centre in Oxford called The Old Bookbinders. Truck has teamed up with Oxford events company InEvents for the venture, which will be open until the building is demolished at the end of March. Vaizey was apparently impressed, saying he would like to see the idea replicated across the country. We await with baited breath...Now, make your own jokes about rubbish music, bass bins etc as **rubbish clearance expert AnyJunk has entered the music business**.

"Starbucks and Tesco have successfully diversified into the music business and I don't see any reason why AnyJunk can't follow their lead," said company founder Jason Mohr, shyly edging away from the press. Mohr suggested an AnyJunk music label could offer recording contracts to **unsuccessful contestants from the X Factor and Britain's got Talent**. "AnyJunk is all about reusing and recycling and we see this as a natural line extension," he said... Finally, **fond of Maroon 5**? Well don't miss the band's London shows this week. We hear rumours the band are calling it a day after their latest album release. That'll be one to tell the grandkids...

# Congratulations to all the Brit Nominees from all at: the box set co. container contents complete

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# INTERVIEW DAVID JOSEPH

BRIT AWARDS 2011

## JOSEPH CONFIDENT OF A COLOURFUL BRITS

It is a week of firsts for Universal Music UK boss David Joseph: his first awards show as Brits committee chairman, the first to take place at The O2 arena and the first following a radical shake-up of the event – but Joseph is happy to let the artists take centre stage

### EVENTS

BY GORDON MASSON

THE SETUP FOR THIS YEAR'S BRIT AWARDS will be virtually unrecognisable from years gone by, but the man orchestrating all the changes to the British music industry's big night out is hoping that nobody will be talking about the shake-up come Wednesday morning.

A change of venue, a new design for the awards, a two-stage configuration, fresh faces in the production team and numerous other tweaks have been the result of a year's hard graft by Universal Music UK chairman and CEO David Joseph, but he would rather people focus on the music.

"If everyone comes away from the Brits talking about how brilliant the performances were, rather than all the changes and what I have done, then I know we'll have done a good job," says Joseph, who took on the role of Brits committee chairman last March.

Just days before the world gets to see the results of that committee's hard work, Joseph is in a relaxed mood and admits that he too is looking forward to the ceremony, which takes place tomorrow night at The O2 arena.

"It feels very calm right now," he says. "A lot of the changes we wanted to make have been done and everything seems in place, so now it's purely down to the performances and the magic on the night."

From the outset Joseph has focused heavily on how best to present and increase those performances, something that was a key consideration in moving the ceremony to The O2 arena.

"From the show's point of view we needed the best venue in terms of sound, staging and production; and there was a desire to have two stages for performances, as I felt there was not enough music at the show in the past," he explains.

In addition to the move to a new host venue, Joseph says he spent his first year at the Brits committee helm reviewing the status of the show and how best to involve all relevant elements of the industry. "My priorities were about looking at who votes for the Brits and what the representative bodies for the music industry are in 2011 and beyond.

"Artists weren't eligible to vote before, so adding them to the Brits Academy was one thing I knew I wanted to do," he recalls. "That was definitely the right thing to do and I think it has led to a very different flavour in terms of the nominations, so I'm quite proud of that."

Aware that making sweeping changes to the biggest event in the music industry calendar could prove controversial if not carried out with care and in an inclusive manner, Joseph has been careful to listen as well as act.

"It's a huge honour to be asked to do it in the first place, so I wanted to make sure I could build on all the good work that has been done over the years.

"The Brit Awards have been great in the past, but I'm not sure if the essence of it had been looked at for a number of years, so I asked a lot of people, who I trust, what they think needed to be changed

**"A lot of the changes we wanted to make have been done and everything seems in place, so now it's purely down to the performances and the magic on the night"**

DAVID JOSEPH



or introduced. We took those ideas discussed them with the committee and implemented where we saw fit."

One of the biggest headline grabbers of that shake-up was the decision to have Dame Vivienne Westwood redesign the award statuette that is presented to the winners on the night itself. Such was the success of that exercise that Joseph is now questioning whether his original idea to change the award every year is still relevant.

"The job that Vivienne Westwood has done for us is

#### PICTURED

Clockwise from above: new venue, The O2 arena and a new logo, the redesigned Brits statuette, its designer Vivienne Westwood, and Brits committee chairman David Joseph

fantastic and generated an incredible amount of press and media interest in this year's awards," he states.

"In fact, it's so good that I've been wondering if we should change the statuette at all going forward. But the original idea was that we would like to change the award every year to emphasise the link between music and fashion. That bond needs to be more solidly based, so I think we'll still look to bring in another iconic designer next year too."

One of the Brit Awards committee's earliest decisions under its new chairman was to bring in Suzi Aplin to produce the show.

"Getting Suzi was my number one choice," says Joseph. "We all know her through Comic Relief and Friday Night With Jonathan Ross and we know that she really gets on with the artists, so it was a real coup to persuade her to come on board."

Of course, one of the biggest differences between the Brit Awards 2011 and previous years is the move from west to east London with The O2's location presenting something of a hike for the majority of major record company execs. But Joseph believes it will be well worth the effort and has no regrets.

"All the major record companies are based in Kensington now, so taking the show away from Earls Court in west London was something we didn't do lightly," continues Joseph.

"So far, I have to say that everything feels good. This will be [AEG Europe CEO] David Campbell's swansong at The O2 arena and I know he is working hard on things like transport and is doing everything he



Brits photos: JM Entertainment



# INTERVIEW DAVID JOSEPH



**"The Brits committee has assembled a brilliant team around us and they're the ones who have been doing most of the hard work, while I simply conduct"**

DAVID JOSEPH

can to make the music industry feel good about the move."

But will the move to The O2 prove to be a permanent one?

"I'd like to think so," says Joseph. "The O2 arena seems like a natural home for the Brit Awards. It's the best place for live music in London and it will certainly be a different experience when it comes to watching the show on the night."

An oft-cited criticism of the Brits at Earls Court was the level of noise generated by the industry-occupied tables in the auditorium and Joseph and his fellow committee members have been working hard with The O2 staff and the production team to try to alleviate such problems.

"At Earls Court you had the stage, then the audience pit and then the tables. The issue with that was the further back you were in terms of tables, the louder people had to talk to be heard by each other, so that really needed to be looked at," explains Joseph.

"The layout of The O2 means that everyone should have a much better view of the stages and because the arena was specifically designed with music in mind, the acoustics should be much sharper than they have been in the past."

The new look, with two stages for performances, will allow Joseph to fulfil his promise to feature more music during the show.

"I approached this with the mindset of music being at the heart of the Brits," he says. "It's a fantastic window for the best performing artists to show what they can do. There are a lot of artists at the Brits this year who have not had the chance to appear on primetime television. That says more about the state of television at the moment than anything else, but giving these acts a platform to perform to a mass audience is a great opportunity and the chance to make sure many acts can benefit from that needs to be grabbed."

One of the most significant innovations that viewers will notice is the prominence that will be given to the prestigious Album Of The Year prize on Tuesday night.

Joseph is hoping that the way the show is scheduled to build up to the presentation of the album award, which will be the final statuette to be handed out, will be the talking point among people the length and breadth of the country in the days that follow. As a result, the five acts nominated for album of the year will each have a 90-second film about them and their music screened during the show.



#### ABOVE

James Corden *The Gavin & Stacey* star will present this year's show having co-hosted with Matthew Horne in 2009

#### RIGHT

Star attractions *Rihanna* and *Plan B* are among a raft of crowd-pullers due to perform at *The O2*

"In the past, although people have talked about the show, unless one artist has swept the board I'm not so sure they've talked about the winners," observes Joseph. "I really like the idea that, using these short films, we can give that kind of space to the nominees as it will allow people to focus on the amount of work that it takes to write, record and release an album."

Joseph also believes that increased level of attention given to the artists can only benefit the philanthropic aspect of the event, which is a key fundraiser for charities including Nordoff-Robbins, the Brits School and War Child.

"My reasoning behind it is, if you have a strong line-up, as we undoubtedly do, and you can put on a great show to deliver a fantastic night out for people, then the charity side should take

care of itself," he states. "Thankfully the BPI have been at our side throughout because of their responsibility to make money for the Brits Trust."

With the likes of Adele, Plan B, Tinie Tempah and Mumford & Sons being joined by international stars Arcade Fire, Cee Lo Green and Rihanna on stage, tickets for tomorrow's extravaganza have been flying and if the whispers coming out of rehearsals are anything to go by, Take That's curtain raiser will be worth the price of admission alone.

The man at the helm is more excited than most – yet putting the Brits to bed will allow him to concentrate full-time on his day job again after his not inconsiderable efforts as Brits chairman.

"I've found a bit of extra time by conditioning myself to survive on a lot less sleep in the run-up to it," he laughs. "In all seriousness, the Brits committee has assembled a brilliant team around us and they're the ones who have been doing most of the hard work, while I simply conduct."

And even with the Brit Awards 2011 audience still to make its way to The O2 arena, Joseph is already thinking ahead to next year's show and the tweaks that can be made to improve the experience for all involved.

"I think the tenure for the Brit Awards committee chairman is usually three years, but when you run a company you know that can always be cut short if you don't come up to scratch," he notes.

"Like any job there are things that you can learn from it, so in terms of changes to the show, this will be the biggest year, but I can think of some things that we'll alter looking forward."

"The bottom line is that I hope everyone has a good night, whether that is at the show itself or watching at home on TV," he concludes. "If when people think of the Brit Awards 2011, they are talking about the artists who performed, then we'll have accomplished what we set out to achieve."



## BRIT AWARDS 2011 - CAST LIST

Members of the Brits committee, from left, David Joseph, Jason Iley, Miles Leonard, Mike Smith, Christian Tattersfield, John Kaye Cooper, Geoff Taylor, Maggie Crowe, Stuart Bell, Richard Dawes



### BRITS COMMITTEE 2011

#### Chairman

David Joseph (Universal Music)

#### Committee

Ben Beardsworth (XL Recordings), Jason Iley (Mercury Music), Miles Leonard (EMI Music), Mike Smith (Columbia Records), Christian Tattersfield (Warner Bros), John Kaye Cooper (ITV), Geoff Taylor (BPI), Maggie Crowe (BRIT Awards Ltd), Adrian Carter (BRIT Awards Ltd), Mark Fletcher (BPI), Suzi Aplin (BRITs TV Exec Producer),

Craig Gledhill (BRITs TV Producer), Stuart Bell & Richard Dawes (DawBell PR)

### THE BPI, OCC & VOTING ACADEMY

Tony Wadsworth, Geoff Taylor, Kieron Whitehead, Mark Fletcher, Guiseppe De Cristofano, Carole Lampard, Nadya Jones, Omar Maskatiya, Martin Talbot, Chris Walker and Sam Rowe

### AWARDS EVENT & SHOW

**BAL event director** Maggie Crowe

**Event manager** Adrian Carter

**Event coordinator** Clare Cooke

**Finance manager** Sarah Stuart

**Ticket sales** Steve Clements

**Legal representation**

Tim Major and Nick Glynn

### TELEVISION SHOW

Produced by BRITsTV with

ITV Productions

ITV Elaine Bedell, John Kaye Cooper

**Media/PR** DawBell PR

**National TV and radio promotion**

Scream Promotions

**International and UK radio**

syndication Somethin' Else

**International TV sales**

Eagle Rock Entertainment

**Compilation album** Rhino

Records/Warner Music

**Brits website** Barney Wragg,

Neil Saxby and James Castle

**Catering** Levys Restaurants

supported by Payne & Gunter

### Design and photography

JM International

### BRITs TV

**Executive producer** Suzi Aplin

**Producer** Craig Gledhill

**Director** Phil Heyes

**Production manager** Annie Crofts

**Band production** Maggie Mouzakitis

**Associate producer** Ceire Deery

**Talent producer** Sam Taylor

**Production co-ordinator**

Holly Enness



## Entry deadline: Friday February 25

There are less than two weeks to submit your entry for this years Music Week Awards at the **ROUNDHOUSE** on **Tuesday 24th May 2011**. You have to enter to win, so shout about your achievements now!

### JUDGED Industry Panel

(presentation at Music Week HQ required)

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

### JUDGED (written submission only required)

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

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

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# SO MANY TOOLS, SO LITTLE TIME...

A vast array of digital tools offer a wealth of services for today's music marketer. Music Ally looks at how the sector has reacted and the role platforms such as Facebook and the iPhone are playing in this boom.

**T**HE RAPID SPREAD AND EVOLUTION OF NEW digital systems and services, coupled with the rise of social media, online publishing platforms and direct marketing services, should mean these are heady days for music marketers. But this revolution is beginning to present a problem.

Opportunities are starting to feel overwhelmingly plentiful, and while it is not a case yet of being paralysed by choice, marketers are having to work hard to identify the tools that can genuinely help their campaigns.

This issue came through loud and clear at last month's Midem. At a MidemNet panel on digital marketing, Warner Bros SVP new media Jeremy Welt declared optimistically that, "the age of the tool discussion is over", but judging by the comments of his fellow panelists, it is anything but. PIAS director of digital and business development Adrian Pope spoke of "a deluge of options", while DFSB Collective president Bernie Cho pointed to the dilemma for artists who find "too many tools take up too much of their time".

There is indeed a blizzard of options for digital marketers, such as mailing-list services, social profile managers, website creation tools, DIY mobile app platforms and no end of different analytics services to make sense of all of the above.

There are two intersecting trends at work here: the pressure to be on top of all the different online, social and mobile marketing channels and the thirst for data at every level in the music industry ecosystem. The team around an artist – whether they are the label, the management or hired in – need to be trying everything and crunching the numbers constantly.

Part of the problem is that often the only way to truly assess whether a marketing tool or platform is useful is to give it a try. 2010 was a big year for experimentation in that regard, with the conclusions already starting to influence music marketing investment decisions. In some areas this has left us with some clear winners – Mobile Roadie for apps is a good example – while other competitors have fallen by the wayside. RootMusic is another B2B service that has gained traction with marketers looking to do more on Facebook.

Often, the rationale for investing in marketing on a particular platform is clear, meaning the decision is purely about which tools to use. Should artists be doing more on Facebook? Yes. Should they have their own mobile app? Yes. Do they need a well-managed mailing list capable of being geo-targeted? Yes. And do they need to be on top of the analytics to understand what their fans are doing? Most certainly, yes.

In that Midem panel debate, Cho talked about how artists "don't want to walk into a warehouse of tools – they want a nice pretty toolbox given to them". This is a valid point. In 2011, choosing which digital marketing tools to use will be as much about how they work together as how they work individually. Partnerships and open APIs (Application Programming Interfaces) are good, but there will also be consolidation as larger

**"2011 should bring more clarity to the bewildering array of artist marketing services on offer"**



marketing tech companies look to acquire smaller start-ups to plug the gaps in their platforms.

The process started last year when Sonicbids bought ArtistData with the intention of merging the former's electronic press kit and bookings service with the latter's hub for updating social media profiles. Meanwhile, ReverbNation bought mobile app platform Sound Around, then partnered with Myspace to integrate its FanReach tools into Myspace's artist dashboard.

Companies such as Topspin and SoundCloud, meanwhile, have constantly made a feature of their platforms' ability to play nice with other tools and services. If there is another expected trend in digital music marketing this year, it is the competition between companies who want to be in charge of the toolbox – to borrow Cho's metaphor – rather than just supplying individual tools.

Judging by Midem, however, the plethora of available platforms is not the only thing exercising the minds of music marketers. Digital campaigns are increasingly clustering on a few large platforms – Facebook and iPhone being two of them – with the growing realisation that the platform owners have considerable power for good or evil.

Facebook in particular has taken flak from social games companies in the last couple of years for its habit of unexpectedly implementing large-scale changes to the way its site works, which directly affects their businesses – for example, restricting the way game-related news updates appear in people's Facebook feeds, thus making the games less viral than they used to be.

The last couple of months have seen music marketers receive a couple of warnings that their activities may not be immune either. RootMusic's success has been based around helping artists add extra tabs to their Facebook pages, offering richer content to fans. Yet recently Facebook's plans for redesigned fan pages leaked, seemingly showing tabs had been junked in favour of communication.

The effect on tools such as RootMusic remains unclear, but the fact that

Facebook has the power to effectively send thousands of artists back to the drawing board has made labels and managers sit up and take stock. The mistake recently that saw all ReverbNation links blocked on Facebook due to erroneous spam suspicions was another stark reminder to the industry of the power wielded – even accidentally – by platform owners.

When assessing whether to use a particular marketing tool, the decision is not just about how good it is, but about how neatly it dovetails with the future plans of a Facebook or Apple. In his session at Midem, Mobile Roadie CEO Michael Schneider claimed some of his company's competitors had not published an app in the last 12 months, after failing to convince Apple that their platforms would do more than simply churn out template-based 'cookie cutter' apps for artists.

More recently, Apple has been laying down the law on developers using its in-app payments system rather than other billing mechanisms. Although not directly relevant for music marketing – it is more about e-books and newspaper apps – it is another reminder that when you're marketing on a particular platform, its owner gets to make the rules and change them when it deems suitable.

None of this should detract from the fact that these are indeed heady times for digital music marketing. 2011 should bring more clarity to the bewildering array of artist marketing services on offer. Those that get traction will form closer bonds and in some cases merge, while the lessons learned by labels and managers from marketing campaigns in 2010 will also help ensure the most effective tools stand out from the crowd.

● Music Ally is a leading business information and music strategy company specialising in digital media. For more information see [www.musically.com](http://www.musically.com)

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# KEY RELEASES

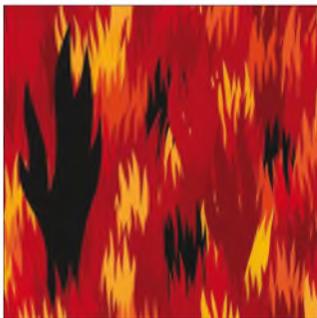
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## Out this week

### Singles

- **Corinne Bailey Rae** *The Love EP* (Virgin)  
Previous single: Paris Nights/New York Mornings (did not chart)
- **Travis Barker feat. Swizz Beatz, Lil' Wayne, The Game & Rick Ross** *Can A Drummer Get Some* (Island)  
Debut single
- **Taio Cruz feat. Travie McCoy & Kylie Minogue** *Higher* (4th & Broadway)  
Previous single: Dynamite (1)
- **Duffy** *Keeping My Baby* (A&M)  
Previous single: Well, Well, Well (4)
- **Far East Movement feat. Ryan Tedder** *Rocketeer* (Interscope/Cherrytree)  
Previous single: Like a G6 (5)
- **JLS feat. Tinie Tempah** *Eyes Wide Shut* (Epic)  
Previous single: Love You More (1)
- **Lady GaGa** *Born This Way* (Interscope)  
Previous single: Alejandro (7)
- **Lil' Wayne feat. Corey Gunz** *6 Foot 7 Foot* (Cash Money/Island)  
Previous single: Right Above It feat. Drake (37)
- **Pitbull feat. T-Pain** *Hey Baby (Drop It To The Floor)* (1)  
Previous single: Shut It Down (33)
- **You Me At Six feat. Chiddy Bang** *Rescue Me* (Virgin)  
Previous single: Slay with Me (52)

### Albums



- **Bright Eyes** *The People's Key* (Polydor)  
Previous album (first-week sales/total sales): I'm Wide Awake It's Morning (10,095/87,866)
- **PJ Harvey** *Let England Shake* (Island)  
Previous album: A Woman A Man Walked By (8,169/23,277)
- **Lia Ices** *Grown Unknown* (Jagjaguwar)  
Debut album
- **Men** *Talk About Body* (Columbia)  
Debut album
- **Mogwai** *Hardcore Will Never Die, But You Will* (Rock Action)  
Previous album: The Hawk Is Howling (5,775/21,831)
- **Neon Trees** *Habits* (Mercury)  
Debut album
- **Twilight Singers** *Dynamite Steps* (One Little Indian)  
Previous album: Powder Burns (741/4,137)

## Out next week

### Singles

- **Alpines** *Ice And Arrows* (Polydor)
- **Bonnie "Prince" Billy/Cairo Gang** *Island Brothers/New Wonder* (Domino)
- **Boys Noize & Housemeister** *Shizzo* (Boysnoize)
- **Cavalera Conspiracy** *Killing Inside* (Roadrunner)
- **The Computers** *Group Identity* (One Little Indian)
- **Cult** *Go Outside* (Inco)

- **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* (Starz/Rocnation/Columbia)
- **Miles Kane** *Come Closer* (Columbia)
- **Keep Shelly In Athens** *Hauntin' Me/Song To Cheer You Up* (Transparent)
- **David's Lyre** *In Arms EP* (Mercury)
- **Magnetic Man feat. John Legend** *Getting Nowhere* (Columbia)
- **Clare Maguire** *The Last Dance* (Polydor)
- **Manic Street Preachers** *Postcards From A Young Man* (Columbia)
- **Mr Little Jeans** *Rescue Song* (Neon Gold)
- **Nicki Minaj feat. Drake** *Moment 4 Life* (Cash Money/Island)
- **Josh T Pearson** *Country Dumb* (Mute)
- **Gil Scott-Heron And Jamie xx** *I'll Take Care Of U* (Young Turks)
- **The Script** *If You Ever Come Back* (Phonogenic)
- **Britney Spears** *Hold It Against Me* (Jive)
- **Kanye West** *All Of The Lights* (Roc-A-Fella/Def Jam)

### Albums

- **Sara Bareilles** *Kaleidoscope Heart* (Columbia)
- **Julianna Barwick** *The Magic Place* (Asthmatic Kitty)
- **Carolina Chocolate Drops/Luminescent Orchestrii** *Carolina Chocolate Drops/Luminescent Orchestrii* (Warner Brothers)
- **D.R.U.G.S.** *D.R.U.G.S.* (Decaydance/Sire)
- **Devildriver** *Beast* (Roadrunner)
- **Far East Movement** *Free Wired* (Polydor)
- **Frankie & The Heartstrings** *Hunger* (Popsx/Wichita)
- **Frivolous** *Meteorology* (Cadenza)
- **Glee Cast** *Glee - The Music - Vol. 4* (Epic)
- **The Low Anthem** *Smart Flesh* (Bella Union)
- **The Luyas** *Too Beautiful To Work* (Dead Oceans)
- **Brad Mehldau** *Live In Marciac* (Nonesuch)
- **The Psychic Paramount** *II* (No Quarter)
- **Gil Scott-Heron And Jamie xx** *We're New Here* (Young Turks)  
Young Turks got the ball rolling on the campaign for *We're New Here* last week when it launched a free broadcast of the album from a number of transmission points around the world, where fans could listen in using their smartphones. The album itself is a reworking of Gil Scott-Heron's acclaimed 2010 album *I'm New Here* by critical darling Jamie from The xx and will be released on CD, download, vinyl and deluxe vinyl boxed set.
- **Jay Sean** *Freeze Time* (Cash Money/Island)
- **Stateless** *Matilda* (Ninja Tune)
- **Thirteen Senses** *Crystal Sounds* (Pias)
- **Yuck** *Yuck* (Pharmacy/Mercury)

## February 28

### Singles

- **Bibio** *Excuses* (Warp)
- **Bullet For My Valentine** *Last Fight* (20-20)
- **Cassius** *I Love U So* (Because/Ed Banger)

- **Cat's Eyes** *Broken Glass EP* (Polydor)
- **Edwyn Collins feat. The Drums** *In Your Eyes* (Heavenly)
- **Alesha Dixon feat. Jay Sean** *Every Little Part Of Me* (Asylum/Atlantic)
- **Does It Offend You, Yeah?** *The Monkeys Are Coming* (Cooking Vinyl)
- **Elbow** *Neat Little Rows* (Fiction)
- **Encore** *The One* (Island)
- **Jon Fratelli** *Santa Domingo* (Island)
- **Fugative feat. Wiley & Mz Bratt** *Go Hard* (Transmission)
- **Chilly Gonzales** *You Can Dance* (Schmooze/Gentle Threat)



- **Hurts** *Sunday* (Major Label/RCA)
- **J Cole** *Who Dat* (RCA)
- **Mischief Makers Vs Hypnotik feat. D'Amore** *Make You Mine* (Mischief Music)
- **Morning Parade** *A&E* (Parlophone)
- **Noah & The Whale** *L.I.F.E.G.O.E.S.O.N.* (Mercury)
- **Paul Simon** *The Afterlife* (Heart/Concord)
- **Robert Plant** *Harms Swift Way* (Decca)
- **Lauren Pritchard** *Stuck* (Spilt Milk/Island)
- **Queen** *Stormtroopers In Stiletto* (Island)
- **Nathaniel Rateliff** *Shroud* (Rounder/Decca)
- **Revoker** *Stay Down* (Roadrunner)
- **Scritti Politti** *Day Late And A Dollar Short* (Parlophone)
- **Slash feat. Fergie** *Beautiful Dangerous* (Roadrunner)
- **Take That** *Kidz* (Polydor)
- **The Those Dancing Days** *I'll Be Yours* (Wichita)

### Albums

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

- **Beady Eye** *Different Gear, Still Speeding* (Beady Eye)
- **Christopher Cross** *Doctor Faith* (Farmusic)
- **Discodaine** *Discodaine* (Pschent)
- **Lethal Bizzle** *Best Of Bizzle* (360)
- **Lykke Li** *Wounded Rhymes* (LJ/Atlantic)
- **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* (Lost 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)
- **Cockbullkid** *Hold On To Your Misery* (Island/Moshi Meshi)
- **Emma's Imagination** *Brighter Greener* (Polydon/Future)
- **Good Charlotte** *Sex On The Radio EP* (Parlophone)
- **The Hoosiers** *Bumpy Ride* (Absolute)
- **Michael Jackson** *Hollywood Tonight* (Epic)
- **Jessie J feat. BOB** *Price Tag* (Island/J2ve)
- **Elton John & Leon Russell** *I Should Have Sent Roses* (Mercury)
- **Wiz Khalifa** *Black & Yellow* (Atlantic)
- **Ray Lamontagne** *New York City's Killing Me* (Columbia)
- **Madcon** *Outrun The Sun* (Jive)
- **Maverick Sabre** *Look What I Done* (Mercury)
- **Mcfly** *That's The Truth* (Island/Super)
- **The Naked & Famous** *Young Blood* (Fiction)
- **The Pierces** *You'll Be Mine* (Polydor)  
The Pierces were apparently ready to call it a day

until Coldplay's Guy Berryman stepped in to produce the sibling duo's new material. You'll Be Mine was recorded at Coldplay's London studio and follows the release of the *Love You More* EP, released October 2010. Since then, the girls have appeared on Later... with Jools Holland and enjoyed positive press coverage from *Q*, *The Fiy*, *The Sun*, *Sunday Times Culture* and *The Guardian*. Last week the duo performed at the Jazz Cafe in Camden as part of the HMV Next Big Thing shows.

- **Plan B** *Writing's On The Wall* (679/Atlantic)
- **REM** *Uberlin* (Warner Brothers)
- **Rival Schools** *Wring It Out* (Photo Finish/Atlantic)
- **Tinie Tempah feat. Ellie Goulding** *Wonderman* (Parlophone)
- **The View** *Grace* (1965 Columbia)
- **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!* (Polydor)
- **Lupe Fiasco** *Lasars* (Atlantic)
- **Jonny Greenwood** *Norwegian Wood* (OST) (Warner Bros)
- **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* (Rounder/Decca)
- **Rival Schools** *Pedals* (Photo Finish/Atlantic)
- **Joss Stone** *Super Duper Hits* (Virgin)
- **Those Dancing Days** *Daydreams And Nightmares* (Wichita)
- **Kurt Vile** *Smoke Ring For My Halo* (Matador)

## March 14

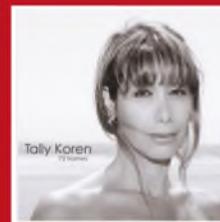
### Singles

- **Arcade Fire** *City With No Children* (Snoovax)

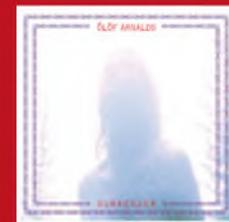
## THE PANEL

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

**CHRIS MANDLE (NME)**  
**Jil Is Lucky: Jil Is Lucky** (Roy Music)  
Jil Is Lucky's grandiose pop-notes are insulating and comforting, with tracks such as *The Wanderer* sliding through mallowy clouds with sharp but soulful strings.



**CHARLOTTE EDWARDS (SOUL & SPIRIT)**  
**Tally Korens: 72 Names** (TCK Production)  
This album is full of optimistic messages and poetic, thought-provoking lyrics on tracks such as *Beauty of the Duty*. El Hayam is particularly magical as it is sung in Tally's Hebrew native language, making the song sound hauntingly beautiful.



**DAVID SHEPPARD (MOJO)**  
**Ölöf Arnalds: Surrender** (One Little Indian)  
When it comes to eliciting heart-stopping emotion from minimal resources, Ölöf Arnalds has few peers. *Surrender* is a simple essay in sublime submission, rendered with just voice and charango. Björk's unmistakable ululations eddy in the background to characteristically disarming effect.



**ELLIE PIOVESANA (DAILY STAR)**  
**Two Spot Gobi: Guiding Star** (IRL)  
Inspired by the film *Akira*, *Guiding Star* by Brighton six-piece Two Spot Gobi is a rousing journey of a track and a shining example of their uplifting, on-the-money pop sound. Singer James Robinson sounds all the more powerful live and their sunny disposition is infectious.

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](mailto:isabelle@musicweek.com)

- **Liam Bailey** You Better Leave Me (Polydor)
  - **Cage The Elephant** Shake Me Down (Relentless/Virgin)
  - **Duffy** My Boy (A&M)
  - **Grinderman** Palaces Of Montezuma (Mute)
  - **Japanese Voyeurs** Get Hole (Polydor)
  - **Maroon 5** Never Gonna Leave This Bed (A&M/Octone)
  - **N-Dubz** Morning Star (A&M/Island)
  - **Parade** Louder (Asylum/Atlantic)
  - **Nicole Scherzinger** Don't Hold Your Breath (Interscope)
  - **Shontelle** Perfect Nightmare (Island)
  - **Spark Crave** (679) Warner Brothers)
  - **Alex Turner** Submarine EP (Domino)
- This six-track EP contains material Arctic Monkeys frontman Alex Turner wrote for Richard Ayoade's upcoming film *Submarine*, based on the novel by Joe Dunthorne. Rather than focusing on a lead track for promotional purposes, Domino will instead service the entire EP to radio. *Submarine* will be released on CD, download and 10-inch vinyl formats.
- **White Lies** Holy Ghost (Fiction)
  - **Patrick Wolf** The City (Mercury)

#### Albums

- **Michael Ball** Heroes (UMTV)
- **Travis Barker** Give The Drummer Some (Island)
- **Justin Bieber** Never Say Never – The Remixes (Def Jam)
- **Does It Offend You, Yeah?** Don't Say We Didn't Warn You (Cooking Vinyl)
- **Funeral For A Friend** Welcome Home Armageddon (Distiller)
- **The Hoosiers** Bumpy Ride (Absolute)
- **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)
- **Royal Republic** We Are The Royal (Roadrunner)
- **Britney Spears** tbc (I)
- **The Vaccines** What Did You Expect From The Vaccines? (Columbia)



“There is always a sinking feeling that accompanies the first listen of an album by a hyped act, as it is very rare for the record to deliver on what the critics promise. So it is with great joy that The Vaccines' debut manages to live up to the excitement surrounding it. Think Interpol crossed with the strum of The Strokes and you're halfway there. Tracks such as *Norgaard* and *If You Wanna* will appeal to those yet to discover The Ramones, while *Wetsuit* and *Wolf Pack* deliver short, sharp bursts of adrenalin-fuelled guitar-pop last heard from by The Libertines. The album may not be breaking any new ground but it is unique enough from the current competition to make it clear why pundits have been getting so excited about this London four-piece.”

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

- **The View** Bread And Circuses (1965 Columbia)

#### March 21

##### Singles

- **Chris Brown** Yeah X3 (Jive)
- **Cheryl Cole feat. Dizzee Rascal** Everyone (Polydor)
- **DJ Sava feat. Raluka** I Like (The Trumpet) (Positiva/Virgin)
- **Dionne Bromfield feat. Diggy Simmons** Yeah Right (Island)
- **Eliza Doolittle** Mr Medicine (Parlophone)
- **Funeral For A Friend** Sixteen (Distiller)
- **Interpol** Lights (Soft Limit/Co-op)
- **Jonathan Jeremiah** Happiness (Island)
- **Jeremih feat. 50 Cent** Down On Me (Def Jam)
- **Kassidy** I Don't Know (Vertigo)

- **Linkin Park** Burning In The Skies (Warner Brothers)
  - **My Chemical Romance** Planetary (Go!) (Reprise/h43)
  - **Rihanna** S&M (Def Jam)
  - **Taylor Swift** Back To December (Mercury)
  - **The Vaccines** If You Wanna (Columbia)
  - **White Lies** Strangers (Fiction)
  - **Wolf Gang** Dancing With The Devil (Atlantic)
- On tour with The Naked And Famous throughout February and March, Wolf Gang have already enjoyed support from *The Guardian* and *The Times*. *Dancing With The Devil* is a taster from the tipped outfit's forthcoming debut album, recorded with producer Dave Fridmann (MGMT, Mercury Rev, Flaming Lips). The band have also been added to the SXSW line-up, where they are set to perform at the NME and Neon Gold/Chees Club events at the Austin event.

##### 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)
- **Camilla Kerslake** Moments (Future)
- **Charlie Landsborough** Love, In A Song (Edsel)
- **Joshua Radin** The Rock & The Tide (14th Floor)
- **Nicole Scherzinger** tbc (Interscope)
- **Shaheen** When I Come Of Age (Island)
- **Lil' Wayne** Tha Carter IV (Island)

#### March 28

##### Singles

- **Cheryl Cole feat. Travie McCoy** Yeah Yeah (Fascination)
- **Foe Foe** EP (Mercury)
- **Glasvegas** Euphoria (Columbia)
- **Josh Groban** Higher Window (Reprise/h43)
- **Gypsy & The Cat** Jona Vark (RCA)

- **Alex Metric & Steve Angello** Open Your Eyes (Positiva/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

- **Human League** (redo) (Wall Of Sound)
- **Jessie J** Who You Are (Island)
- **Katy B** On A Mission (Columbia/Rinse)
- **Sara Kempe** Let Me Fly (Manhattan/EMI)



- **King Creosote & Jon Hopkins** Diamond Mine (Domino)

“Diamond Mine finds Fence Collective's salty old mainstay team up with Brian Eno collaborator Jon Hopkins to revisit and dust down highlights from King Creosote's sprawling catalogue. But far from being a kneejerk rush through a bunch of fan favourites, the pair have spent seven years on and off attempting to create 'a soundtrack to a romanticised version of life in a Scottish coastal village' using songs deemed closest to fitting that remit. The result is a jaw-droppingly beautiful reappraisal of some of Creosote's most affecting songs. Backed by Hopkins' spare, almost hymnal production, the ambiance is added by field recordings of greasy spoon chatter, tidal waters and seagulls cawing. It's an affecting collection of songs, the quality of which many suspected King Creosote had in him, and one that remains with the listener long after its 32 minutes have played out.”

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

- **The Maine** Black & White (Warner Music)
- **Panic! At The Disco** Vices & Virtues (Decaydance/Fueled By Ramen)
- **Roxette** (Harm School) (Parlophone)

- **Sum 41** Screaming Bloody Murder (Mercury)

#### April 4

##### Albums

- **Glasvegas** Euphoric/Heartbreak (Columbia)
- **Jamie Woon** Mirrorwriting (Candent Songs)

#### April 11

##### Albums

- **Chipmunk** Transition (Jive)
- **Foo Fighters** tbc (RCA)
- **Gorillaz** The Fall (Parlophone)
- **Paul Simon** So Beautiful Or So What (Hearst/Concord)
- **Robbie Robertson** How To Become Clairvoyant (Fontana)
- **The Wombats** Proudly Present... This Modern Glitch (14th Floor)

#### April 18 and beyond

##### Albums

- **The Airborne Toxic Event** All At Once (Mercury) (25/4)
  - **Delta Maid** Outside Looking In (Geffen/Future) (9/5)
  - **Fleet Foxes** Helplessness Blues (Bella Union) (2/5)
  - **Jennifer Hudson** I Remember Me (RCA) (25/4)
  - **Guillemots** Walk The River (Polydor) (18/4)
  - **Pete Lawrie** A Little Brighter (Island) (25/4)
  - **Metronomy** The English Riviera (Moshi Moshi) (11/4)
- Metronomy's third album has already got the critics excited, and rightly so. The follow-up to 2008's *Nights Out*, the album is a big musical step forward for the group and looks set to elevate them commercially over the next 12 months. Its release will be preceded by next single *The Look* and quickly followed by a headline show at the C3 Shepherd's Bush Empire on April 16 and further dates nationwide.

## SINGLE OF THE WEEK

**Lady GaGa** Born This Way (Interscope)



It is rare these days for the release of a single to be a real event. But Born This Way's debut last Friday morning definitely fulfilled the criteria. The internet – and particularly Twitter – went mad, with Born This Way immediately leaping to the top of trending topics. The song's undoubted resemblance to Madonna's classic *Express Yourself* did not, shall we say, exactly go unnoticed by Twitter users either. But there is a lot more to Born This Way than this: the song bursts with the spirit of Seventies disco, but imbued with the best 2011 production nous that money can buy and it is, quite frankly, sickeningly addictive. Expect a big, big hit.

## ALBUM OF THE WEEK

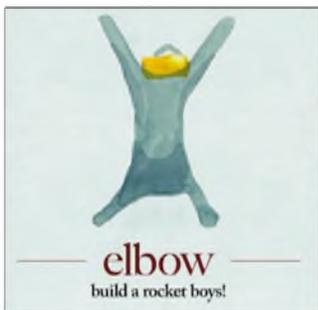
**PJ Harvey** Let England Shake (Island)



Polly Harvey's homage to England is one laden with shame, dirt, death and destruction. The resulting album veers from the idiosyncratic *Glorious Land* – which features a jangle riff of *The Last Stand* liberally scatted through the song – to the lush, poetic *Hanging In The Wire*, which features vocals from Bad Seeds' Mick Harvey. *Let England Shake* is a bold move for Harvey; true to form, it is different from everything else she has released, unleashing a powerful but dark record which grows with every listen. In attempting to understand England through her writing, one gets a revealing glimpse into the psyche of an artist on top of her game and on course for the top of the charts again, 20 years into her career.

# KEY RELEASES

# Beady Eye keep Elbow at arm's length



Elbow *Build A Rocket, Boys!*

## PRE-RELEASE FOCUS

BY ALAN JONES

IN THE BATTLE OF BODY PARTS, Liam Gallagher's Beady Eye continue to outstare all comers on the pre-release charts, with *Different Gear*, Still Speeding at number one at HMV and Play and two at Amazon. Elbow have pushed aside all others to top the Amazon list with *Build A Rocket*,

Boys! and are ranked at number two at Play and number three at HMV.

With first single Überlin attracting plenty of airplay, REM's *Collapse Into Now* improves 7-4 at Amazon, 10-8 at HMV and 14-12 at Play. The group's 15th album in a career spanning more than 30 years, it is the follow-up to 2006's *Accelerate*, which has sold a comparatively modest 159,000 copies but did provide the band

with their eighth number one. *Collapse Into Now* is said to be "more expansive", although Überlin is a comparatively conservative, albeit excellent song.

America's Got Talent discovery Alexis Jordan's debut single *Happiness* topped Shazam's list of songs most tagged for identification by its users last year, shortly before it was released. It was a major hit, reaching number three and

selling more than 300,000 copies. Follow-up *Good Girl* looks set for similar success, and vaults 7-1 on the Shazam chart this week.

It only ever got to number six on the sales chart and has since fallen from the Top 20 but Britney Spears' *Hold It Against Me* hangs on atop Last.fm's Hype chart, where it remains ahead of runner-up Timie Tempah's *Written In The Stars* for a third straight week.

### Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	RIHANNA	1608	620
2	EMINEM	1521	-297
3	SOULJA BOY TELL 'EM	1276	-39
4	LADY GAGA	1017	-88
5	GREEN DAY	871	-77
6	DEMI LOVATO	818	-401
7	JASMINE V	682	70
8	FRANZ FERDINAND	660	640
9	TOKIO HOTEL	602	38
10	JUSTIN BIEBER	601	-43
11	JONAS BROTHERS	547	-74
12	KE\$HA	543	-158
13	LIL WAYNE	435	-278
14	THE LONEY ISLAND	432	56
15	TOBIAS HELD	418	417
16	GORILLAZ	410	-314
17	GREYSON CHANCE	404	-84
18	BLACK EYED PEAS	402	-86
19	SHAKIRA	374	170
20	DR. DRE	331	136

musicmetric

### Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	BEADY EYE	<i>Different Gear...</i>	Beady Eye
2	ELBOW	<i>Build A Rocket Boys!</i>	Polydor
3	CLARE MAGUIRE	<i>light After Dark</i>	Polydor
4	VACINES	<i>What Did You Expect...</i>	Columbia
5	AVRIL LAVIGNE	<i>Goodbye Lullaby</i>	Columbia
6	VARIOUS	<i>Glee: The Music Vol. 4</i>	Epic
7	NOAH & THE WHALE	<i>last Night...</i>	Mercury
8	LADY GAGA	<i>Born This Way</i>	Interscope
9	DEVILDRIVER	<i>Beast</i>	Roadrunner
10	WITHIN TEMPTATION	<i>Unforgiving</i>	Roadrunner
11	GREEN DAY	<i>Awesome As F**k</i>	Reprise
12	REM	<i>Collapse Into Now</i>	Warner Brothers
13	KATY B	<i>On A Mission</i>	Columbia/Rinse
14	JOE BONAMASSA	<i>Dust Bowl</i>	Provogue
15	FOO FIGHTERS	<i>Foo Fighters</i>	Columbia
16	TIFFANY PAGE	<i>Walk Away Slow</i>	Mercury
17	THE VIEW	<i>Bread And Circuses</i>	1965
18	WOMBATS	<i>This Modern Glitch</i>	14th Floor
19	THE STROKES	<i>Angles</i>	Rough Trade
20	CAGE THE ELEPHANT	<i>Thank You...</i>	Relentless

PLAY.COM

### Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	ELBOW	<i>Build A Rocket Boys!</i>	Polydor
2	BEADY EYE	<i>Different Gear...</i>	Beady Eye
3	GLEE CAST	<i>Glee The Music Vol. 4</i>	Epic
4	REM	<i>Collapse Into Now</i>	Warner Brothers
5	THE SECRET SISTERS	<i>Secret Sisters</i>	Decca
6	JESSIE J	<i>Who You Are</i>	Island/Lava
7	FGTH	<i>Liverpool</i>	Salvo
8	AVRIL LAVIGNE	<i>Goodbye Lullaby</i>	Columbia
9	THE LOW ANTHEM	<i>Smart Flesh</i>	Bela Union
10	VACINES	<i>What Did You Expect...</i>	Columbia
11	LADY GAGA	<i>Born This Way</i>	Interscope
12	WITHIN TEMPTATION	<i>Unforgiving</i>	Roadrunner
13	NOAH & THE WHALE	<i>last Night...</i>	Mercury
14	CLARE MAGUIRE	<i>light After Dark</i>	Polydor
15	HUMAN LEAGUE	<i>Credo</i>	Wall Of Sound
16	PET SHOP BOYS	<i>Most Incredible...</i>	Parlophone
17	MURRAY GOLD	<i>Dr Who Xmas Carol</i>	Siva Screen
18	VIA	<i>Golden Age Of Rock'n'Roll Vol. 12</i>	Ace
19	THIRTEEN SENSES	<i>Crystal Sounds</i>	PIAS
20	JOE BONAMASSA	<i>Dust Bowl</i>	Provogue

amazon.co.uk

### Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	BEADY EYE	<i>Different Gear...</i>	Beady Eye
2	MATT CARDLE	<i>bc Syco</i>	
3	ELBOW	<i>Build A Rocket Boys!</i>	Polydor
4	LADY GAGA	<i>Born This Way</i>	Interscope
5	JESSIE J	<i>Who You Are</i>	Island/Lava
6	BRITNEY SPEARS	<i>Femme Fatale</i>	J
7	RISE AGAINST	<i>Endgame</i>	Geffen
8	REM	<i>Collapse Into Now</i>	Warner Brothers
9	WOMBATS	<i>This Modern Glitch</i>	14th Floor
10	AVRIL LAVIGNE	<i>Goodbye Lullaby</i>	Columbia
11	VACINES	<i>What Did You Expect...</i>	Columbia
12	KATY B	<i>On A Mission</i>	Columbia/Rinse
13	GREEN DAY	<i>Awesome As F**k</i>	Reprise
14	GLASVEGAS	<i>Euphoric/Heartbreak</i>	Columbia
15	THE STROKES	<i>Angles</i>	Rough Trade
16	THIRTEEN SENSES	<i>Crystal Sounds</i>	PIAS
17	ALEXIS JORDAN	<i>Alexis Jordan</i>	Columbia
18	HUMAN LEAGUE	<i>Credo</i>	Wall Of Sound
19	DURAN DURAN	<i>All You Need...</i>	Skin Divers
20	DEVILDRIVER	<i>Beast</i>	Roadrunner

hmv.com

### Top 20 Last.fm Overall chart

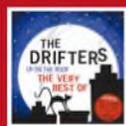
Pos	ARTIST	TITLE	Label
1	ADELE	<i>Rolling In The Deep</i>	XL
2	RIHANNA	<i>Only Girl (In The World)</i>	Def Jam
3	BRUNO MARS	<i>Grenade</i>	Elektra/Atlantic
4	KATY PERRY	<i>Firework</i>	Virgin
5	MUMFORD & SONS	<i>The Cave</i>	Island
6	RIHANNA	<i>S&amp;M</i>	Def Jam
7	THE XX	<i>Crystalised</i>	Young Turks
8	KE\$HA	<i>We R Who We R</i>	RCA
9	MUMFORD & SONS	<i>little Lion Man</i>	Island
10	THE XX	<i>Islands</i>	Young Turks
11	TEMPER TRAP	<i>Sweet Disposition</i>	Infectious
12	BRUNO MARS	<i>Just The Way You Are</i>	Elektra
13	JAMES BLAKE	<i>Limit To Your Love</i>	Polydor
14	ELLIE GOULDING	<i>Starry Eyed</i>	Polydor
15	BIFFY CIYRO	<i>Many Of Horror</i>	14th Floor
16	BON IVER	<i>Skinny Love</i>	4AD
17	THE XX	<i>VCR</i>	Young Turks
18	FLORENCE/MACHINE	<i>Dog Days...</i>	Island
19	ELLIE GOULDING	<i>Your Song</i>	Polydor
20	THE SMITHS	<i>This Charming Man</i>	Rhino

last.fm

## CATALOGUE REVIEWS

### THE DRIFTERS

Up On The Roof: *The Very Best Of* (Rhino/Sony 88697852702)



The Drifters have had two distinct periods of success in Britain. Initially coming to prominence in the first half of the Sixties when fronted by Ben E. King, they returned in 1973 with Johnny Moore, leading them to more and bigger hits. In the King era, they were gifted wonderful material such as *Save The Last Dance For Me* and *Up On The Roof*, both of which are included here alongside *Under The Boardwalk*. The band reconvened in 1972 with hits including *Down On The Beach Tonight*, *Kissin' In The Back Row Of The Movies* and *Like Sister And Brother*. All are here, as are two tracks from the band's current line-up: a version of U2's *I Still Haven't Found What I'm Looking For* and new single *Do You Dream Of Me*.

### JACKIE DESHANNON

Come And Get Me: *The Complete Liberty & Imperial Singles Vol. 2* (Ace CDCHD 1290)



Ace rolls out its second chronologically arranged selection of 26 A- and B-sides from Jackie DeShannon's estimable catalogue. A fine songwriter in her own right, DeShannon was also a gifted interpreter of other people's material and this set – which covers 1964-1967 – includes superb examples of both. From her own pen, the magnificent *When You Walk In The Room* and the Motown-esque *Are You Ready For This* are top-drawer. Her take on Burt Bacharach's *What The World Needs Now Is Love* – a Top 10 hit for her Stateside – is heartfelt and definitive. Twenty pages of heavily annotated and informative sleeve notes complete an impressive package.

### ZZ HILL

Snap Your Fingers with ZZ Hill: *The Best Thing That Happened To Me/ZZ (Shout! SHOUT 70)*



Inspired by BB King and effortlessly spanning the blues/soul divide, ZZ Hill made a number of excellent albums before his premature death in 1984. *Snap Your Fingers...* brings together his 1972 United Artists set *The Best Thing That Happened To Me*, and 1974 follow-up *ZZ on a single disc*. The Best Thing That Happened teamed Hill with the cream of Atlanta's session men and found him on superb vocal form, with great James Lewis/Fred Hughes originals and a loose-limbed version of Holland/Dozier/Holland's *Can I Get A Witness*. ZZ is more of the same, even including a daring and successful version of Donna Fargo's *Funny Face*. All in all, a welcome reissue from an underrated talent.

### VARIOUS

Soul Breakout '60 (Fantastic Voyage FVDD 081)



This compilation charts soul's progress through 1960 via 60 original recordings. The fact that all are now more than 50 years old means they are out of copyright, allowing total discretion for the compilers. They had some tremendous material to work with but deserve kudos for coming up with a set which includes James Brown's first Top 40 hit (*Think*), Aretha Franklin laying down a marker (*Today I Sing The Blues*), the sublime vocals of Sam Cooke (*Chain Gang*), ongoing brilliance from Fifties hitmakers Ray Charles (*Sticks & Stones*), Ben E King (*Spanish Harlem*) and Brook Benton (*Kiddio*) and tracks from developing acts Barrett Strong (*Money*), The Miracles (*Shop Around*) and Mary Wells (*Bye Bye Baby*).

Alan Jones

## CATALOGUE SINGLES TOP 20



This	Last	Artist	Title / Label / Distributor
1	1	ADELE	<i>Make You Feel My Love</i> / XL (PIAS)
2	3	RIHANNA	<i>Unfaithful</i> / Def Jam (ARV)
3	5	AMY MACDONALD	<i>This Is The Life</i> / Vertigo (ARV)
4	6	FLORENCE + THE MACHINE	<i>Dog Days Are Over</i> / Island (ARV)
5	4	EMINEM	<i>Lose Yourself</i> / Interscope (ARV)
6	9	COLDPLAY	<i>Fix You</i> / Parlophone (E)
7	12	SAVAGE GARDEN	<i>Truly Madly Deeply</i> / Columbia (ARV)
8	NEW	AGGRO SANTOS FEAT. KIMBERLY WYATT	<i>Candy</i> / Future (ARV)
9	13	MASSIVE ATTACK	<i>Teardrop</i> / Virgin (E)
10	7	ISRAEL KAMAKAWIWO'OLE	<i>Somewhere Over The Rainbow</i> / Decca (ARV)
11	18	SEAL	<i>Kiss From A Rose</i> / Warner Brothers (CIN)
12	8	TAKE THAT	<i>Rule The World</i> / Polydor (ARV)
13	NEW	THE KOOKS	<i>She Moves In Her Own Way</i> / Virgin (E)
14	15	FAITH HILL	<i>There You'll Be</i> / Warner Brothers (CIN)
15	RE	SEMISONIC	<i>Secret Smile</i> / MCA (ARV)
16	17	JORDIN SPARKS FEAT. CHRIS BROWN	<i>No Air</i> / Jive (ARV)
17	2	MUSE	<i>Feeling Good</i> / A&E (CINR)
18	RE	ROBBIE WILLIAMS	<i>Angels</i> / Chrysalis (E)
19	NEW	THE PROCLAIMERS	<i>I'm Gonna Be (500 Miles)</i> / Chrysalis (E)
20	11	ADELE	<i>Chasing Pavements</i> / XL (PIAS)

Official Charts Company 2011

# CLUB CHARTS

## Tiesto and friends launch surprise attack on chart



Surprise, surprise Tiesto and collaborator Diplo



R-rated Ke\$ha tops the Commercial chart

### ANALYSIS

BY ALAN JONES

DESPITE ITS TITLE, IT'S NOT A shock that C'mon (Catch 'Em By Surprise) is number one on the Upfront club chart this week. A massive hands-in-the-air, hip-house thumper, it is a collaboration between Dutch trance legend Tiesto, rising US star Diplo and rapper Busta Rhymes. Hard to avoid on radio, with Radio 1 and 1Xtra pushing it very hard and on TV, with MTV Dance, MTV Base, Flava and Dance Nation all giving it saturation coverage. It is also a club monster and romps to an easy victory atop the chart this week, where it has a 21.79% victory margin over runner-up Static Revenger.

Meanwhile, Ke\$ha gets her first number one on the Commercial Pop chart with We R Who We R jumping 3-1. She previously topped the Upfront chart in 2009 with her breakthrough hit Tik Tok, which had a more modest number seven peak on the Commercial Pop chart. We R Who We R will not give Ke\$ha her second Upfront number one - it slides 6-18 this week, even though its principal mixes, like those of Tik Tok, were prepared by Fred Falke.

Rihanna's S&M dashes 28-4 on the Urban chart, while Chris Brown's Yeah 3X leaps 16-2 but both are a long way behind Pitbull's Hey Baby (Drop It To The Floor), which has moved 22-3-1 since debuting a fortnight ago. It switches places with Loick Essein's Stuttering in an all-Sony top three.



Dropping in to the Urban chart Pitbull feat. T-Pain

### UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title/Label
1	3	4	TIESTO V DIPOLO FEAT. BUSTA RHYMES	C'mon (Catch 'Em...) / Wall Of Sound
2	5	2	STATIC REVENGER/RICHARD VISSION/LUCIANA	Like That / Frenetic/Mercury
3	15	3	CHROMED FEAT. ELY JACKSON	Hot Mess / Run
4	37	2	ERICK MORILLO & EDDIE THONEICKI/ SHAWNEE TAYLOR	Live Your Life / 3 Beat
5	11	2	SHAUN BAKER	Frontline / 3 Beat/Blue
6	7	3	INNA	10 Minutes / 3 Beat/AATW
7	13	4	DAMIEN S FEAT. LEE THOMAS	Long Lost Summer Love / Loverush/Digital
8	19	3	SLASH FEAT. FERGIE	Beautiful Dangerous / Roadrunner
9	12	4	JES	Awaken / Magic Muzik
10	1	6	ARMIN VAN BUUREN VS SOPHIE ELLIS-BEXTOR	Not Giving Up On Love / AATW
11	31	2	MICHAEL CANITROT	You And I / Hed Kandi
12	20	3	BIG BASS	Everybody Noze / G3
13	18	4	OBSESSIV FEAT. SOPHIA MAY	I Will Never Give You Up / Digital Love
14	26	2	THERESE	Drop It Like It's Hot / Pwllt Musik
15	4	5	LOICK ESSIEN & N-DUBZ	Stuttering / RCA
16	23	5	SCOTT & LEON	You Used To Hold Me 2011 / S&L
17	25	3	FIO	Like An Angel / Loverush/Mero
18	6	4	KE\$HA	We R Who We R / RCA
19	39	2	TIESTO + HARDWELL	Zero 76 / Musical Freedom
20	NEW		GRAEME LLOYD/LIZZIE CURIOUS	Two Left Feet/New World Translations / Kult
21	14	6	COCKBULLKID	Hold On To Your Misery / Island/Moshi/Moshi
22	10	6	ROGER SANCHEZ & FAR EAST MOVEMENT FEAT. KANOBBS	2Gether / MoS
23	NEW		GYPSY & THE CAT	Jona Vark / RCA
24	29	2	JUSTIN MICHAEL & KEMAL	Trouble / Ultra
25	2	5	VARIOUS	Matt Waterhouse Represents - 2011 Sampler EP / White Label
26	NEW		KIRSTY HAWKSHAW V KINKY ROLAND	Fine Day Reloaded / Loverush/Digital
27	22	6	ALEXIS JORDAN	Good Girl / StarAcad/RocNation/Columbia
28	17	6	KATY PERRY	E.T. / Virgin
29	16	6	BOB SINCLAR FEAT. SEAN PAUL	Tik Tok / AATW
30	NEW		ATHENE NOELLE	Innamorata / Silver Blue
31	27	10	ERIC PRYDZ	Niton (The Reason) / Data/MoS
32	NEW		RIHANNA	S&M / Def Jam
33	21	6	LEXVAZ	Green (Ep): Versus/Up & Down/Forasts / White Label
34	28	8	YASMIN	On My Own / MoS
35	NEW		REGI & TYLER	Runaway / Mostiko
36	NEW		DONDRIA	You're The One / Malaco
37	9	4	PATRICK HAGENAAR FEAT. JON JUNIOR	We Feel The Same / Houseworks
38	24	8	WYNTER GORDON	Dirty Talk / Atlantic
39	NEW		ALAN CONNOR	Stone Cold / JJA
40	NEW		APOLLO 440	The Future's What It Used To Be / Stealth Sonic

### COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title/Label
1	3	3	KE\$HA	We R Who We R / RCA
2	14	2	DJ SAVA FEAT. RALUKA	I Like (The Trumpet) / Positiva/Virgin
3	4	3	TIESTO V DIPOLO FEAT. BUSTA RHYMES	C'mon (Catch 'Em...) / Wall Of Sound
4	9	2	INNA	10 Minutes / 3 Beat/AATW
5	1	4	BRITNEY SPEARS	Hold It Against Me / Jive
6	17	2	PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor) / J
7	28	2	ALESHA DIXON FEAT. JAY SEAN	Every Little Part Of Me / Asylum/Atlantic
8	12	2	OLIVY MURS	Heart On My Sleeve / Epic/Syco
9	11	4	KATY PERRY	E.T. / Virgin
10	20	2	CHROMED FEAT. ELY JACKSON	Hot Mess / Run
11	24	3	TWISSMAN FEAT. GINNY B	Sumo / Zy
12	2	4	JLS FEAT. TINIE TEMPAH	Eyes Wide Shut / Epic
13	NEW		RIHANNA	S&M / Def Jam
14	19	3	KATE ALEXA	Infatuation / White Label
15	6	5	TAIO CRUZ FEAT. TRAVIE MCCOY/KYLIE MINOGUE	Higher / 4th & Broadway
16	27	2	LETHAL B/WILEY/KANO/GHETTYS/JME/CHIPMUNK/P MONEY/FACE	Pow 2011 / Search & Destroy
17	NEW		SHAUN BAKER	Frontline / 3 Beat/Blue
18	22	3	PIXIE LOTT	Can't Make This Over / Mercury
19	25	2	DIAGRAM OF THE HEART	If I Were You / Deconstruction/Columbia
20	NEW		MIKE POSNER	Please Don't Go / J
21	NEW		FEARLESS FEAT. LOIS	Not Too Late / AATW
22	NEW		CHIPMUNK FEAT. CHRIS BROWN	Champion / Jive
23	18	5	ROGER SANCHEZ & FAR EAST MOVEMENT FEAT. KANOBBS	2Gether / MoS
24	13	5	BOB SINCLAR FEAT. SEAN PAUL	Tik Tok / AATW
25	NEW		SELENA GOMEZ	A Day Without Rain / Hollywood/Fascination
26	21	6	RIHANNA FEAT. DRAKE	What's My Name? / Def Jam
27	NEW		ENCORE	Wind Up / Island
28	23	7	WYNTER GORDON	Dirty Talk / Atlantic
29	26	8	DAVID GUETTA FEAT. RIHANNA	Who's That Chick? / Positiva/Virgin
30	NEW		ERICK MORILLO/EDDIE THONEICKI/SHAWNEE TAYLOR	Live Your Life / 3 Beat

### URBAN TOP 30

Pos	Last	Wks	ARTIST	Title/Label
1	3	3	PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor) / J
2	16	2	CHRIS BROWN	Yeah X3 / Jive
3	1	6	LOICK ESSIEN & N-DUBZ	Stuttering / RCA
4	28	2	RIHANNA	S&M / Def Jam
5	2	8	RIHANNA FEAT. DRAKE	What's My Name? / Def Jam
6	5	3	JLS FEAT. TINIE TEMPAH	Eyes Wide Shut / Epic
7	7	9	USHER	More / LaFace
8	6	6	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY	Coming Home / Bad Boy/Interscope
9	8	11	WRETCH 32 FEAT. L TraKtor	/ MoS/Levels Recordings
10	14	2	ALESHA DIXON FEAT. JAY SEAN	Every Little Part Of Me / Asylum/Atlantic
11	4	12	WILLOW SMITH	Whip My Hair / Columbia/Roc Nation
12	11	3	YETUNDE	Mr GQ / Greengarden
13	10	10	KATY B FEAT. MS DYNAMITE	Lights On / Columbia/Rinse
14	9	9	TALAY RILEY	Sargeant Smash / Jive
15	20	3	ENCORE	Wind Up / Island
16	13	5	RETROSPEXX FEAT J2K, SKIBADEE & LEE JOHN	R.A.V.E.R. / White Label
17	12	4	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE	Higher / 4th & Broadway
18	NEW		MICHAEL JACKSON	Hollywood Tonight / Sony
19	17	12	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6 / Interscope/Cherrytree
20	15	4	NATHAN WATSON	Reach Out (You've Got A Friend) / Strawberry Moon
21	21	3	TINCHY STRYDER FEAT. MELANIE FIONA	Let It Rain / 4th & Broadway
22	24	2	WAKA FLOCKA FLAME FEAT. ROSCOE DASH & WALE	No Hands / Asylum
23	19	5	TOM GLIDE & THE LUV ALL STARS	Luv Is Coming Up / Expansion
24	18	8	TINIE TEMPAH FEAT. KELLY ROWLAND	Invincible / Parlophone
25	22	18	GYPTIAN	Hold You / MoS/Levels Recordings
26	NEW		WIZ KHALIFA	Black & Yellow / Atlantic
27	NEW		CHIPMUNK FEAT. CHRIS BROWN	Champion / Jive
28	27	5	SKEPTA VS N-DUBZ	So Alive / 3 Beat/AATW/BEK
29	NEW		LETHAL B/WILEY/KANO/GHETTYS/JME/CHIPMUNK/P MONEY/FACE	Pow 2011 / Search & Destroy
30	25	14	BLACK EYED PEAS	Trae Time (Dirty Bit) / Interscope

### COOL CUTS TOP 20

Pos	ARTIST	Title
1	MILK & SUGAR	Hey (Nah Neh Nah)
2	MAGNETIC MAN FEAT. JOHN LEGEND	Getting Nowhere
3	SKEPTA	Amnesia
4	SHARAM/ANOUSHEH KHALILI	Fun
5	CASSIUS	I Love U So
6	RETRO/GRADE	Reset
7	CLOXK	Catch Your Fall
8	CLARE MAGUIRE	The Last Dance
9	HARD ROCK SOFA & ST BROTHERS	Blow Up
10	DANNY DOVE/BEN PRESTON	Falling
11	VANDROID	Master & Slave
12	DN DIABLO FEAT. DRAGONETTE	Animale
13	BROOKES BROTHERS FEAT. ROBERT OWENS	Beautiful
14	KATY PERRY	E.T.
15	THE DIRTBOMBS	Remix EP
16	SULTAN & NED SHEPHERD	FEAT. NADIA ALI Call My Name
17	CHRIS LAKE	Secrets In The Dark
18	TIESTO + HARDWELL	Zero 76
19	INNERPARTYSYSTEM	American Trash
20	OLAV BASOSKI	New Day



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



## The Streets ahead with swansong set

### CHARTS: IN DEPTH

BY ALAN JONES

APPARENTLY FIGHTING A losing battle against Chipmunk's *Champion* in midweek sales flashes, **Jessie J's** *Price Tag* faced a further serious challenge from the Friday release of *Born This Way*, the title track and introductory single from **Lady GaGa's** eagerly awaited second album. But Chipmunk faded and despite excellent sales in the short period it was available, *Born This Way* was unable to mount a serious challenge, leaving *Price Tag* to take singles chart honours for the second straight week.

Its successful defence was due in no small part to the fact that, having topped the chart instantly when released under the new On-Air/On-Sale initiative, it was still fresh enough to radio listeners last week to be gaining new admirers, and thus increased its sales week-on-week by 13.77% to 95,657.

Featuring vocals from Chris Brown, *Champion* is the second single from Tottenham rapper **Chipmunk's** second album, *Transition*. It is his 10th Top 75 entry and although he will be disappointed it did not reach number one this week, he must be much happier than he was last November when, in his last week as a teenager, *Flyng High* - the first single from *Transition* - was doing anything but, debuting and peaking at a lowly number 72. With first-week sales of 91,249,

*Champion* beats the 82,390 copies *Chipmunk's* only number one hit, *Oopsy Daisy*, sold when debuting at the apex in 2009.

Both *Price Tag* and *Champion* ended up comfortably ahead of **Lady GaGa's** *Born This Way*, which notched up nevertheless useful sales of 61,448 between its release on Friday and the end of the chart eligibility period at midnight on Saturday. *Born This Way* is GaGa's 11th chart entry, and seventh Top 10 hit.

Completing the top five, **Bruno Mars' Grenade** dips 2-4 (54,392 sales), while **Adele's Rolling In The Deep** continues the orderly decline which has seen it move 2-3-4-5. It sold 47,907 copies last week, to raise its career tally to 243,525.

Aside from *Price Tag*, the only single in the Top 10 to increase sales is **Yeah 3X**, by **Chris Brown**. Although leapfrogged by his *Chipmunk* collaboration, *Yeah 3X* is a real grower climbing 9-6 with sales up 13.21% week-on-week at 41,701.

London urban acts supply four of this week's five highest debuts. In addition to *Champion*, they are **Pow 2011** (number 33, 8,869 sales) by **Lethal Bizzle feat. Grime Allstars**, who include JME, Wiley, *Chipmunk*, *Face*, *P. Money*, *Ghetts* and *Kano*; *Stuttering* (number 36, 8,560 sales) by rapper **Loick Essien feat. N-Dubz**; and *Feel Good* (number 38, 8,264 sales) by dubstep quartet **Modestep**. Also new to the Top 40 are *Moment 4 Life* by **Nicki Minaj feat. Drake** (up

#### SALES STATISTICS WEEK 06

vs last week	Singles	Artist albums
Sales	3,159,513	1,710,369
prev week	3,158,446	1,629,412
% change	+0.0%	+5.0

vs last week	Compilations	Total albums
Sales	359,509	2,069,878
prev week	308,492	1,937,904
% change	+16.5%	+6.8%

Year to date	Singles	Artist albums
Sales	19,223,608	10,111,718
vs prev year	16,501,864	10,108,620
% change	+16.5%	+0.0%

Year to date	Compilations	Total albums
Sales	1,906,776	12,018,494
vs prev year	2,190,293	12,298,913
% change	-12.9%	-2.3%

Compiled from sales data by Music Week

55-22, 13,155 sales) and *Animal* by **Neon Trees** (43-40, 7,465 sales). In an ever-worsening climate for the genre, *Animal* is the only rock track in the Top 40. **Noah & The Whale** (number 32, 9,793 sales) are higher with **L.I.F.E.G.O.F.S.O.N** but that is too gentle to qualify as a true rock track.

**Rihanna** is within an ace of her 17th Top 10 hit, with the controversial S&M - or *Come On* as some are now calling it - climbing 20-11, with a whacking 121.30% increase in sales to 32,045.

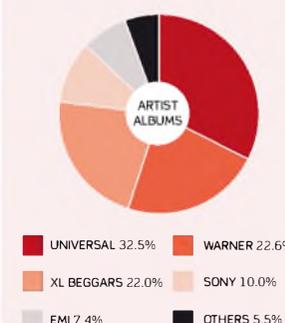
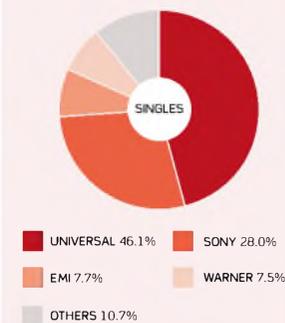
Overall singles sales are up just 0.03% week-on-week to 3,159,513. That's 4.80% below same-week 2010 sales of 3,318,733, which were inflated by sales of 453,426 copies of *Helping Haiti's* charity single *Everybody Hurts*.

Valentine's Day has provided welcome added impetus to album sales in the second week of February for a long time - but in recent years the effect has declined and this year it has barely helped the overall market. Last year, only four of the Top 40 artist albums declined week-on-week, immediately prior to Valentine's Day. This year, 11 of them did.

**Adele's 21** is one of these to decline but also a likely beneficiary capping its week-on-week decline at 1%, as it sold 134,241 copies to raise its 20-day total to 477,972. **Chase & Status' No More Idols** was clearly not helped, and dips 2-5, with sales off 51.5% week-on-week to 25,560. Its decline allows **Bruno Mars' Doo-Wops & Hoeligans** to rebound 3-2 (44,395 sales).

With S&M set to become its third Top 10 hit, **Rihanna's Loud** also rebounds, advancing 5-3 (31,561 sales). The album has been in the top five throughout its 13-week chart career and is **Rihanna's** second million-seller in the UK with sales to date of 1,058,496 copies. Completing the top five **Eva Cassidy's Simply Eva** rises 6-4 (27,353 sales).

#### MARKET SHARES • WEEK 06



Mike Skinner is calling a halt to **The Streets** but **Computers And Blues**, his fifth album under that name, emulates the first four by finding a home in the Top 10 debuting at number eight (16,153 sales). That is enough to make it the week's highest new entry, ahead of *Scound Of 2011* runner-up **James Blake's** debut album (number nine 15,940 sales). **The Streets'** career sales of 2.089m albums includes a contribution of 1.101m from *A Grand Don't Come For Free*.

A year to the week after they made their album chart debut with *Glee - The Music - Season One - Volume 1*, the all-conquering **Glee Cast** rack up their eighth Top 40 album, *The Rocky Horror Glee Show* (number 23, 10,007 sales). It raises their career album sales to 1.16m. With the album - which contains seven tracks and has a playing time of less than 22 minutes - being issued simultaneously with its constituent tracks, only two have enough firepower to chart independently inside the Top

75: *The Time Warp* (number 63 4,057 sales) and *Touch A Touch A Touch A Touch Me* (number 72 3,291 sales).

Number three in February 2009 **UB40's Love Songs** has been the subject of renewed TV advertising to push its credentials as a Valentine's Day gift. It seems to have worked quite well with the album - which has recently been selling fewer than 100 copies a week - re-entering the list at number 16. It sold 11,681 copies last week to lift its overall sales to 107,780. Aimed at the same market **Roberta Flack's Love Songs** climbs 20-11 (13,809 sales) and **Marti Pellow's Love To Love** advances 38-27 (7,219 sales).

Other current Top 40 albums to enjoy a surge in sales last week - whether or not a consequence of the Valentine's Day effect - are **Rumer's Seasons Of My Soul** (up 9-7, 21,214 sales, a week-on-week increase of 59.85%) **Take That's Progress** (13-10, 14,412, 33.44%) **Pink's Greatest Hits: So Far** (23-17 11,413 51.3%) **Michael Buble's Crazy Love** (25-20, 10,160, 52.03%), **Black Eyed Peas' The Beginning** (34-30, 6,266 27.9%) **The Very Best Of Fleetwood Mac** (44-31, 6,058, 63.7%) and **Robbie Williams' In And Out Of Consciousness...** (39-34, 5,598, 30.55%).

Comparatively few artist albums are created specifically for Valentine's Day. However many multi-artist sets are and this week's Top 10 compilations includes six such collections, most notably **Love Songs: The Ultimate Collection**, a Sony/Rhinc collaboration which jumps 8-1 on sales of 11,373 copies. It finally brings the curtain down on the 12 week reign of **New That's What I Call Music! 77** which dips to number six (9,622 sales).

The compilation market grows 16.54% week-on-week, easily outstripping the 4.97% growth of the artist album market. Overall album sales - at 2,069,878 - are up 6.81% week-on-week but down 16.68% on same week 2010 sales of 2,483,969.

## INTERNATIONAL CHARTS

### Jessie J makes international ripples on eve of debut album

THE WORLD'S BIGGEST-SELLING ALBUM for the second week in a row - even though its North American release is still eight days away - is **21** by **Adele**. The British singer/songwriter is number one for a third week at home and for a second week in Ireland, the Netherlands, New Zealand and Switzerland, while moving to the top in Flanders. **21** is topped in Austria and Germany, falling 1-2 in both countries, and is also

off in Finland (6-11), France (10-17), and Spain (12-19) but holds steady in Australia (number three) and climbs in Wallonia (11-3), Greece (15-6) and Finland (42-19). Completing its impressive portfolio, the album debuts at two in Denmark, Iceland and Sweden and at seven in Italy.

London trio **White Lies'** second album *Ritual* declines more widely, falling in Flanders (4-7), Denmark (2-

#### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE 21	£7.00	£8.99	£8.99	£8.99
2 BRUNO MARS Doo Wops & Hoeligans	£7.99	£8.99	£9.99	£8.99
3 RIHANNA Loud	£8.00	£8.99	£9.99	£8.99
4 EVA CASSIDY Simply Eva	£8.93	£8.99	£8.99	£8.99
5 CHASE & STATUS No More Idols	£8.93	£8.99	£8.99	£8.93

Source: Music Week

CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER

INDIE SINGLES TOP 20

Table with 5 columns: This, Last, Artist Title / Label (Distributor). Top entries include Adele's 'Rolling In The Deep' at #1, Wretch 32's 'I Traktor' at #2, and Adele's 'Make You Feel My Love' at #3.

INDIE ALBUMS TOP 20

Table with 5 columns: This, Last, Artist Title / Label (Distributor). Top entries include Adele's '21' at #1, Eva Cassidy's 'Simply Eva' at #2, and Adele's '19' at #3.

INDIE SINGLES BREAKERS TOP 10

Table with 5 columns: This, Last, Artist Title / Label (Distributor). Top entries include Hype Squad's 'Black And Yellow' at #1, Ed Sheeran's 'The A Team' at #3, and Your Favorite Martian's 'Zombie Love Song' at #4.

COMPILATION CHART TOP 20

Table with 5 columns: This, Last, Artist Title / Label (Distributor). Top entries include Various's 'Love Songs - The Ultimate Collection' at #1, Various's 'Me To You With Love' at #2, and Various's 'Brit Awards 2011' at #3.

CLASSICAL ALBUMS TOP 10

Table with 5 columns: This, Last, Artist Title / Label (Distributor). Top entries include Andre Rieu & Johann Strauss Orchestra's 'Moonlight Serenade' at #1, Andre Rieu's 'Forever Vienna' at #2, and Andre Rieu's 'The Collection' at #3.

JAZZ & BLUES ALBUMS TOP 10

Table with 5 columns: This, Last, Artist Title / Label (Distributor). Top entries include Eva Cassidy's 'Simply Eva' at #1, Rumer's 'Seasons Of My Soul' at #2, and Imelda May's 'Love Tattoo' at #3.

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BY ALAN JONES



11), the Netherlands (9-19), Poland (14-28), Sweden (12-41), Ireland (24-42), Switzerland (41-53), Wallonia (27-58) and Italy (64-95). Its solitary improvement comes in Greece (57-36), though it debuts in Germany (10) and Austria (21).

After clawing its way to number six in the US last week - the highest position of its chart career - Mumford & Sons' Sign No More falls back to number 11 but it returns to the Top 10 in the Netherlands, where it rises 15-5, and stays Top 10 in two more, climbing 4-3 in New Zealand and 10-9 in Canada. Mancunian duo Hurts' debut album

Happiness loses Top 10 status in three of the four countries in which it held it last week, declining 10-14 in Finland, 8-14 in Poland and 5-15 in Germany - but the album rises to number one for the first time in Estonia, where it dethrones local band Ultima Thule's Jälgede Jälgedes.

Marianne Faithfull proves at 64 years of age she can still pack a punch charting in five countries with her latest album Horses And High Heels. Set for release here next month on Dramatic, the album debuts at number 26 in Switzerland, 30 in France, 35 in Germany, 68 in Austria and 78 in

the Netherlands. It is her highest-charting album in Germany since 1979 and her highest-charting album in France ever, narrowly pipping Before The Prison, which reached number 31 in 2005.

Finally, Jessie J has yet to release an album but the ripples from her UK singles success are spreading. Her debut single Do It Like A Dude improves 12-11 in Ireland and 26-12 in New Zealand, while debuting at 36 in Denmark and at 93 in Australia. Follow-up Price Tag is also off and running, commanding debuts in Ireland (12), Canada (74) and the US (88).

MusicWeek

Incorporating former MBI, Future Hits, Green Sheet, Hit Music, Fromo, Record Mirror and Tours Report

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



Member of Periodical Publishers' Association. ISSN - 0265 1548

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

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UK £2.50, Europe £2.75, Rest Of World Airmail £3.50, Rest Of World Airmail £3.90. Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

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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	3	<b>ADELE</b> 21 XL CD520 (PIAS) ★	(FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)	
2	3	4	<b>BRUNO MARS</b> Doo Wops & Hooligans Elektra/Atlantic 756788272 (CIN) ●	(The Smeezingtons/Neeclz/The Supa Dups)	
3	5	13	<b>RIHANNA</b> Loud Def Jam 2752365 (ARV) 3★	(StarGate/Wee/Harrell/Bozeman/The Runners/Riddick/PolowDaDon/Sham/Mei&Mus/Stewart/Dean/SounCz/Alex Da Kic)	SALES INCREASE ↑
4	6	2	<b>EVA CASSIDY</b> Simply Eva Blix Street G210199 (ADA/CIN)	(Cassidy/Biondo)	SALES INCREASE ↑
5	2	2	<b>CHASE &amp; STATUS</b> No More Idols Vertigo 2745135 (ARV) ●	(Kennard/Milton/Nowels/Sub Focus/Plan B)	
6	4	73	<b>ADELE</b> 19 XL CD313 (PIAS) 2★	(Abbiss/Whiter/Ronson)	
7	9	15	<b>RUMER</b> Seasons Of My Soul Atlantic 5249825752 (CIN) ●	(Brown)	+50% SALES INCREASE ↑
8	New		<b>THE STREETS</b> Computers & Blues 6791Atlantic 2564674349 (CIN)	(Skinner)	HIGHEST NEW ENTRY ▲
9	New		<b>JAMES BLAKE</b> James Blake A&M/Atlas ATLAS02CD (ARV)	(Blake/M:andrew)	
10	13	13	<b>TAKE THAT</b> Progress Polydor 2748474 (ARV) 6★	(Price)	SALES INCREASE ↑
11	20	2	<b>ROBERTA FLACK</b> Love Songs Rhino 8122797808 (CIN)	(Dorn/Mardin/Flake/Ertegun/McDaniels/Ferla/Mercury/Flack/Miles/Heyl/Omar/Tian/Jones/Barnes/Barnes)	+50% SALES INCREASE ↑
12	11	7	<b>ALFIE BOE</b> Bring Him Home Decca 2759210 (ARV)	(Moigan/Pochin)	SALES INCREASE ↑
13	3	9	<b>IMELDA MAY</b> Mayhem Decca 2749140 (ARV)	(May/Wright/Goldberg)	
14	7	41	<b>ELLIE GOULDING</b> Lights Polydor 2732799 (ARV)	(FT Smith/Starrsmith/FrankMusic)	
15	14	71	<b>MUMFORD &amp; SONS</b> Sign No More Gentlemen Of The Road/Island 2722538 (ARV) 3★	(Dravs)	SALES INCREASE ↑
16	Re-entry		<b>UB40</b> Love Songs Virgin CDV3055 (E)	(Various)	
17	23	13	<b>PINK</b> Greatest Hits? So Far!!! Laface 88697807232 (ARV)	(Perry/Briggs/Austin/Storch/Armstrong/Fields/Manni/Machopyscho/Di. Luke/Martin/Kasz Money/Pink/Danaj/Shellback)	SALES INCREASE ↑
18	10	14	<b>CEE LO GREEN</b> The Lady Killer Warner Brothers 7567889289 (CIN) ●	(FT Smith/The Smeezingtons/Allen/Marsh/Remi/Simpkin/5plash/Dr. Luke/Ng/Ch/Green)	
19	17	24	<b>KATY PERRY</b> Teenage Dream Virgin CDV3084 (E) 2★	(Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Ammol/Wells)	SALES INCREASE ↑
20	25	69	<b>MICHAEL BUBLE</b> Crazy Love Reprise/h43 9362496277 (CIN) 7★	(Foster/Rock/Gatica/Chang)	+50% SALES INCREASE ↑
21	13	11	<b>OLLY MURS</b> Ollly Murs Epic/Spyco 88697765022 (ARV) ★	(Prine/Isaak/Future Cut/Rotson/Argyle/Brammer/Green/Fitzmaurice/Shanks/About/Black/Byrne/The Invisible Men/Taylor/Horn)	SALES INCREASE ↑
22	21	14	<b>THE OVERTONES</b> Good Ol' Fashioned Love WME 5249825442 (CIN) ●	(Southwood)	SALES INCREASE ↑
23	New		<b>GLEE CAST</b> Glee - The Music - The Rocky Horror Show Epic 88697796462 (ARV)	(Anders/Astrom/Murphy)	
24	16	44	<b>PLAN B</b> The Defamation Of Strickland Banks 6791Atlantic 5186584712 (CIN) 3★	(Drew/Epworth/Appapoulayi/Mcfwan)	
25	12	19	<b>TINIE TEMPAH</b> Disc-Overy Parlophone 9065132 (E) ★	(Targett/Claire/Shux/McKenzie/Roberts/Hill/SH/US/Swedish House Mafia/Hayne/Naughty Boy/Harrison)	
26	15	31	<b>ELIZA DOOLITTLE</b> Eliza Doolittle Parlophone 6099540 (E) ★	(Prime/Dodds/Jonny S/Hauger/Thornalley/Chris/Anthon/Napier)	
27	33	3	<b>MARTI PELLOW</b> Love To Love Marti Pellow MPEL1CD1 (AMD)	(Mitchell)	+50% SALES INCREASE ↑
28	24	109	<b>LADY GAGA</b> The Fame Interscope 1791397 (ARV) 4★	(RedOne)	SALES INCREASE ↑
29	26	14	<b>JAMES BLUNT</b> Some Kind Of Trouble Atlantic/Custard 7567889301 (CIN) ●	(Rolson/Kurstin/White/Giffin/Huain)	
30	34	11	<b>BLACK EYED PEAS</b> The Beginning Interscope 2754899 (ARV)	(Will.I.am/D. Ammol/Free School/Guest/Tuinfort/Jerkins)	SALES INCREASE ↑
31	44	32	<b>FLEETWOOD MAC</b> The Very Best Of WSM 812273632 (CIN) 4★	(Various)	HIGHEST CLIMBER ▲
32	23	16	<b>THE WANTED</b> The Wanted Geffen 2741607 (ARV)	(Mac/Deberg/Cufather/Rami/Falk/The Whiteboy/Kurkin/Barry Blue/Phat Fabel/Wonfor/Cham/erick/Flack/Dreamlab/Various)	SALES INCREASE ↑
33	30	12	<b>JLS</b> Outta This World Epic 88697742862 (ARV) ★	(Mac/Deekay/StarGate/Rigoli/Jemy/Bo/Ly/Bass/Biongers/WonDaDup/lessi/Al/nio/Gad/Syence/Taylor/Smith/Seconi/Biaice/Beil)	SALES INCREASE ↑
34	39	18	<b>ROBBIE WILLIAMS</b> In And Out Of Consciousness: The Greatest Hits 1990-2010 Virgin CDV3082 (E) 2★	(Horn/Tennant/Lowe/Ronson/Mekanik/Williams/Duffy/Stanger/Ch/m/Leis/Power/Brumbly/Hague/Kennecy/Waic)	SALES INCREASE ↑
35	27	17	<b>KINGS OF LEON</b> Come Around Sundown Hand Me Down 88697782411 (ARV)	(Petraglia/King)	
36	33	4	<b>TWO DOOR CINEMA CLUB</b> Tourist History Kitsune/Cooperative CDAC25 (PIAS) ●	(James/Zdar)	SALES INCREASE ↑
37	32	22	<b>THE SCRIPT</b> Science & Faith Phonogenic 88697754492 (ARV) ★	(Sheehan/O'Donoghue/Friampton/Kipner)	SALES INCREASE ↑
38	36	13	<b>ANDRE RIEU &amp; JOHANN STRAUSS ORCHESTRA</b> Moonlight Serenade Decca 533178 (ARV)	(Rieu/Jacobs/Vermeulen/Rieu)	SALES INCREASE ↑

This wk	Last wk	Wks in chart	Artist / Title (Produce)	Label / Catalogue number (Distributor)	
39	42	15	<b>BON JOVI</b> Greatest Hits Mercury 2752339 (ARV) 2★	(Fairbairn/Jovi/Ebbin/Sambicci/Shanks/Rock/Cillins/Benson)	SALES INCREASE ↑
40	40	125	<b>KINGS OF LEON</b> Only By The Night Hand Me Down 8869732721 (ARV) 5★	(Petraglia/King)	SALES INCREASE ↑
41	37	79	<b>FLORENCE + THE MACHINE</b> Lungs Island 1797940 (ARV) 4★	(Epworth/Francis/Mackie/Hugell/White)	
42	New		<b>TEDDY THOMPSON</b> Bella Verve Forecast/UMTV 2747088 (ARV)	(Kahne)	
43	New		<b>SUGARLAND</b> The Incredible Machine Decca 2758460 (ARV)	(Gellimore/Bush/Nettles)	
44	46	12	<b>NICKI MINAJ</b> Pink Friday (Cash Money) Island 2754184 (ARV)	(Kane/Swizz Ecet/21/Gw/FC/CMoney/Rotem/Wansel/Dekit-M/Miner/WILL.I.am/Drew Money)	SALES INCREASE ↑
45	22	25	<b>KE\$HA</b> Animal RCA 88697640462 (ARV)	(Dr. Luke/Blanco/Martin/Garrison/Shellback/Neville/Kustin/Creez/FT Smith)	
46	47	89	<b>PAOLO NUTINI</b> Sunny Side Up Atlantic 256469037 (CIN) 4★	(Nutini/Jones)	SALES INCREASE ↑
47	45	34	<b>EMINEM</b> Recovery Interscope 2739452 (ARV)	(Dust/Blaze/DJ Khalil/Mr. Porter/Chin-Quee/Gilbert/Eminem/Hayne/Boi-1da/Evens/Burnett/Osiris/Shepherd/Dr. Dre/Eric/Enger/Various)	SALES INCREASE ↑
48	New		<b>GREGG ALLMAN</b> Low Country Blues Rounder/Decca 6189592 (ARV)	(Burnett)	
49	19	2	<b>SKEPTA</b> Doin' It Again 3 Beat/AATW/BKB GLOBE CD98 (ARV)	(Skepta/Bonnick/Adenuga/Price/Eass Bcy/Flesh/Agent XIS-X/Drew/Davey/Denzel/Mr. Mitch)	
50	58	44	<b>THE XX</b> xx Young Turks YTO3CD (FIAS) ★	(Smith/McCone/C)	SALES INCREASE ↑
51	43	15	<b>CHERYL COLE</b> Messy Little Raindrops Polydor 2753287 (ARV)	(Wilkins/Starrsmith/WILL.I.am/Collins/Kipner/Free School/Reneal/Shook/Factem)	
52	49	23	<b>ARCADE FIRE</b> The Suburbs Sonovox 2742629 (ARV) ●	(Arcade Fire/Dreves)	SALES INCREASE ↑
53	41	74	<b>PIXIE LOTT</b> Turn It Up Mercury 2700146 (ARV) 1★	(FT Smith/Hugell/Thornalley/Kustin/Gac/Meberg/Zizic/RedOne/Lambert/Wilfether)	
54	53	142	<b>TAKE THAT</b> Never Forget - The Ultimate Collection RCA 82876748522 (ARV) 3★	(Various)	SALES INCREASE ↑
55	35	4	<b>WHITE LIES</b> Ritual Fiction 2751636 (ARV)	(McAulder/Dingell)	
56	52	109	<b>RIHANNA</b> Good Girl Gone Bad Def Jam 1735109 (ARV) 5★3★	(Carter/Admistration/Sturken/Fogers/Various)	SALES INCREASE ↑
57	56	9	<b>MEAT LOAF</b> Piece Of The Action - The Best Of Camden Deluxe 88697467082 (ARV)	(Various)	SALES INCREASE ↑
58	68	99	<b>MICHAEL JACKSON</b> Number Ones Epic 2022509 (ARV) 6★	(Jones/Jackson/Various)	SALES INCREASE ↑
59	29	2	<b>GEORGE MICHAEL</b> Faith: Remastered Epic 4600002 (ARV) 4★	(Michael/McLewis)	
60	56	10	<b>DUFFY</b> Endlessly A&M 2753146 (ARV)	(Hammond/Duffy/Kizus/Price)	SALES INCREASE ↑
61	Re-entry		<b>CELINE DION</b> My Love: Essential Collection Sony BMG 88697411422 (ARV)	(Various)	
62	Re-entry		<b>PAOLO NUTINI</b> These Streets Atlantic 094634 (CIN) 4★	(Nutini)	
63	48	65	<b>BIFFY CLYRO</b> Only Revolutions 14th Floor 5186561452 (CIN) ★	(GG Garth/Biffy Clyro)	
64	51	11	<b>N-DUBZ</b> Love Live Life AATW/Island 2758314 (ARV) ●	(Rawson/Hudson/Scundz for/Grover/Baptiste/Flego/Grusse/Parker & James/TYS Griffin/Clawes/Kepta/Solez/mr.com/Various)	
65	74	32	<b>LED ZEPPELIN</b> Mothership - Best Of Atlantic 812279513 (CIN) 2★	(Page)	SALES INCREASE ↑
66	54	43	<b>DAVID GUETTA</b> One Love Festival/Virgin 6064700 (E) ★	(Guetta)	SALES INCREASE ↑
67	57	23	<b>PROFESSOR GREEN</b> Alive Till I'm Dead Virgin CDV3080 (E) ●	(Naughty/ECy/Future/Wilfether/The Thronic/Gatz/Marie/mite/brinth/De Diggler/Tue/Tiger/Sunray/Talsian/Phil/Hips/Fink/Heye)	SALES INCREASE ↑
68	63	54	<b>GUNS N' ROSES</b> Greatest Hits Geffen 9862108 (ARV) ● 3★	(Various)	SALES INCREASE ↑
69	Re-entry		<b>STEREOPHONICS</b> A Decade In The Sun - Best Of V2 1780699 (ARV) 2★	(Hones/Lowe)	
70	New		<b>THE BOXER REBELLION</b> The Cold Still Absentee TBRO5CD (ADA/CIN)	(Thomas)	
71	55	54	<b>JUSTIN BIEBER</b> My World Def Jam 2736487 (ARV) 2★	(Bieber/Cerrom/Stewart/Hazell/NO-Mile/Dry Swift/Waymire/Lew/S/Muhcmmec/Hz/milcna/Shim/Prett/Feel Fresh/DJ Frank/E/Mallme)	SALES INCREASE ↑
72	Re-entry		<b>BELLOWHEAD</b> Hedonism Navigator NAVI/GATD/R042 (PROP)	(Leckie)	
73	Re-entry		<b>BARBRA STREISAND</b> The Ultimate Collection Legacy 88697790432 (ARV)	(Gibb/Galuten/Richardson/Streisand/Ramcne/Pe/Ch/Klein/Galle/W/L/E/L/Kc/p/ellr/an/Er/gman/Bergme/Legicne/Wr/gu/A/nas/ie/Ne/c/oes)	
74	55	8	<b>DEVLIN</b> Bud, Sweat & Beers 4th & Broadway 2743990 (ARV) ●	(White/SH/Krazer/Perini/Crisp/Habrinchi/Da Diggler/Naughty Boy/Mojam/Rachet/Future CU/Baba/Iciz/Lewis/Rwz/Artillan/Henric/TM)	
75	59	24	<b>THE SATURDAYS</b> Headlines Fascination/Geffen 2746350 (ARV)	(Mac/Hilbert/Reynolds/Arthor/Bancaniello/Watters/Holmes/In/lost/Young/Boice/Magnusson/Kreuger/Starrsmith/Wheatley/Taliaferro)	SALES INCREASE ↑

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