

# MusicWeek



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## NEWS

### 02 LIMBERING UP

Radiohead's new album reignites the debate about release strategies



## ONLINE

### 12 MUSIC WEEK AWARDS

Find out how to enter May's industry bash at Camden's Roundhouse



## INTERVIEW

### 15 MARKUS DRAVS

Fresh from MPG and Brits success, the Arcade Fire producer talks to *MW*



## Boyle leads the British global charge – again



**S**USAN BOYLE has claimed the biggest-selling album worldwide by a UK-signed act for a second successive year, *Music Week* research reveals.

The Syco artist's second album *The Gift* sold 3.7m copies overseas during 2010 to top a *Music Week*-compiled chart of the top-selling albums last year by acts signed to UK record companies. Its achievement matches that of her first album *I Dreamed A Dream*, which finished as 2009's top UK album globally with 6.0m overseas sales.

Fellow Sony act Sade's *Soldier Of Love* finishes as the UK's second top seller of 2010 with 2.3m sales outside the UK, while Gentlemen Of The Road/Island's Mumford & Sons are third, after their first album *Sigh No More* attracted 1.3m overseas buyers.

Despite having been released in 2009, Warner Bros act Muse's *The Resistance* continued selling strongly enough the following year to be placed fourth with 1.0m overseas sales, while Parlophone act Gorillaz's third *Plastic Beach* is fifth after selling 0.9m copies outside the UK.

• FULL STORY ON PAGE 14-15

## INSIDE >>

**11 DIGITAL: MUSIC GAMING** Can the industry learn from the demise of the Rock Band and Guitar Hero franchises about how best to exploit video gaming?



**17 INTERVIEW: ROCKET MEN** *Music Week* talks to Elbow front man Guy Garvey and key members of the team for their fifth album ahead of its release

SPECIAL REPORT: MUSIC WEEK FOCUSES ON THE AWARDS SEASON

# Music awards: who wins?

**A**s we reach the end of an awards season topped by a reinvented Brits and a successful Grammys, *Music Week* asks what are the benefits for the music industry?

The new-look Brits at The O2 arena, in particular, demonstrated the potential power of the big event.

Led by Universal UK chairman and CEO David Joseph, the focus on artists and performance paid off spectacularly for Adele, who yesterday (Sunday) secured a chart double on the back of her performance of *Someone Like You*.

The song, taken from her second album *21*, climbed from number 47

to number one in the singles charts, selling 111,739. And Joseph said the changes had taken a definite "step in the right direction".

On the other hand, the television ratings for the show were disappointing and – Adele aside – the independent sector was largely excluded from the major honours.

In our four-part report we look at the variety of global awards and ask how much punch they deliver today.

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» See our four-page special, pages 4-7

## NEWS

## ▶ THE PLAYLIST

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

## TYLER, THE CREATOR

## Yonkers (XL)

A new signing to XL, Tyler's debut is as dark, urgent and exciting as it gets. The video attracted 400,000 views in four days last week. (single, out now)



## ADELE

## Someone Like You (XL)

Adele's breathtaking Brits performance gets the campaign for her second single off to a flying start, with the live version riding high on iTunes. (single, out now)



## FOO FIGHTERS

## White Limo (RCA)

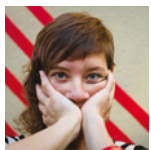
Dave Grohl screams his way through this track from the forthcoming album. Lemmy (Motörhead) has a cameo role in the video. (from album, April 11)



## RADIOHEAD

## The King Of Limbs (XL)

Their second album for XL, Radiohead prove they are still one of the most innovative, musical bands around. (album, out now)



## TUNE-YARDS

## Whokill (4AD)

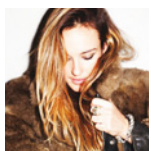
Currently enjoying a strong reaction online with first single Business, Whokill is an innovative return from California-based Merrill Garbus. (album, April 18)



## OH LAND

## Wolf And I (RCA)

Blog favourite Oh Land is in the UK for a handful of live shows this month as RCA gets the ball rolling on her UK assault. (single, March 13)



## BREAKAGE FEAT. JESS MILLS

## Fighting Fire (Digital Soundboy)

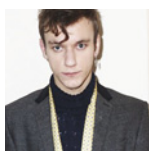
B-listed at Radio 1, vocalist Jess Mills is signed to Island who will release her solo album later this year. (single, February 28)



## FILMS

## Breezblocks (unsigned)

Folk-tinged rock entertaining interest across the board, the Leeds group drew familiar industry faces to a gig in their home town last week. (demo)



## WOLF GANG

## Dancing With The Devil (Atlantic)

Radio-friendly, guitar-driven pop which is setting up nicely for the UK group as they head out on tour with The Naked + Famous. (single, March 21)



## PAPER CROWS

## Fingertips (FutureCut)

A Future Cut-produced gem from the UK duo, Fingertips is a dark, understated song with a hypnotic charm. (from EP, March 7)



## SIGN HERE

Parlophone has signed **The Good Natured**. A new EP will be released in May with an album to follow

**ExLovers** have signed to Young & Lost / Mercury. Their latest single **Blowing Kisses** has sold out ahead of release

## THE KING OF LIMBS PROVOKES RENEWED DEBATE ABOUT R

## Industry limbers up for Ra

## RELEASES

BY BEN CARDEW/CHRIS BARRETT

THE RELEASE OF A NEW Radiohead album online just days after news of its existence had broken has ignited a new debate about how, where and when music – in all its formats – should be put on sale.

The band already have form in shaking up retail: the release of their last studio album *In Rainbows* was announced on October 1 2007, with the album becoming available digitally on October 10. In many ways that was more radical as fans were invited to pay what they thought the album was worth, in what remains a unique experiment for such a big act.

Nevertheless, last week's announcement of new album *The King Of Limbs* caught everyone unawares because few people knew of its existence. Before the release of *In Rainbows* the band had made it widely known via the internet that they had finished a new album; things were different this time around. As recently as November 2010, the band's guitarist Ed O'Brien told *Music Week* that work was still continuing on the new release and reports of a finished album were premature.

The *King Of Limbs* was made available to pre-order at £6 through a bespoke website – [thekingoflimbs.com](http://thekingoflimbs.com) – as a digital-only release from last Monday, as well as a “newspaper album”.

Consumers who ordered the album received a digital download last Friday, with the newspaper album to follow on May 9. The album will go on general release on CD, vinyl and download on March 28.

The band's co-manager Chris Hufford said (see Q&A) that the

Eyes front Thom Yorke in a still from the new Radiohead video for *Lotus Flower*

intention this time had been to “keep everybody guessing”.

In this he has succeeded: outside of the band's management and XL, which will eventually release the physical album in the UK, few people have heard the release and, a spoof review on the *Vice Magazine* website aside, there were no advance reviews.

Hufford explained this was important to the band. “One of the best things that happened with *In Rainbows* is that everyone heard it at the same time – the gatekeepers didn't have preferential treatment,” he said. “You can only do that by keeping it very quiet and keeping a tight little ship while trying not to allow

piracy, but that will happen, that is a fact of life.”

A remarkably similar logic is behind the recent high-profile decision by Sony, Universal and indies to release tracks for sale as soon as they go to radio. And just as that decision has forced a rethink among media, retail and labels, the industry has been picking over the implications of Radiohead's decision.

Surprisingly, traditional retailers were ambivalent about the move – or claimed to be. A HMV spokesman said *In Rainbows* had sold well despite being effectively available as a free download. The retailer expected similar sales from *The King Of Limbs*.

## WARNER TO SUPPORT LIMBS

Radiohead's long term publisher Warner/Chappell, which has looked after the band since the release of *Pablo Honey* in 1993, will continue to work with the band for new album *The King Of Limbs*.

For Radiohead's last release, *In Rainbows*, Warner created a one-stop shop for all aspects of the group's licensing and although it is understood that the publisher will not be repeating the model for *The King Of Limbs*, Warner declined to

expand on how it would be working with the group on the album.

In a short statement Warner/Chappell Music SVP, international legal & business affairs, Jane Dyball simply said, “We've been working with Radiohead over the past few weeks to prepare for this fantastic new album and are extremely pleased to be continuing our relationship with the band, providing a flexible range of services to help them achieve their goals.”

## GIG OF THE WEEK

**Who:** Øya Festival Vs Field Day  
**When:** Friday, February 25  
**Where:** Koko, Camden

**Why:** Organisers from Oslo's Øya Festival take on local players Field Day for this Club NME festival special, featuring the best up and coming Norwegian acts. Artists playing include Not Squares, Lucy Swann and Team Me



Adrian Bailey select committee chairman

GOVERNMENT POLICY impacting the music industry could become less fragmented, after an influential Government select committee recommended the sector should be served by a high-powered industrial council.

A creative council similar to those established for the car and aerospace sectors was one of two key findings contained in a Business Innovation and Skills committee report last Friday.

## Select committee recomm

The select committee, chaired by Adrian Bailey, also suggested the Government opened up the much-maligned Enterprise Finance Guarantee scheme to music companies.

But it was the industrial council – possibly headed by a Secretary of State – that has excited many insiders because the industry has been pressing for a creative committee comprising high-ranking Government ministers for several months.

UK Music proposed the creation of a Creative Industries Cabinet Committee in last year's Liberating Creativity Manifesto and Shadow Culture spokesman Ivan Lewis has called for a cross-Government group to provide leadership for the sector.

The report recommended, “The creative industries sector is a significant wealth creator in the UK. It is therefore surprising that Government engagement with the sector appears to be somewhat haphazard... we believe that a more structured approach would be beneficial.”

No ministers have been suggested for heading the council, but with Business Secretary Vince Cable chairing the Automotive Council, some insiders have suggested Culture Secretary Jeremy Hunt would be the obvious choice.

UK Music chief executive Feargal Sharkey, who gave evidence to the BIS committee at the end of last year and again earlier this month, told

## RELEASE STRATEGIES

## Radiohead

Indie retailer Lawrence Montgomery, managing director of Rise in Bristol, was not pleased the album was available digitally in advance of physical release. "I personally disapprove as I feel it harms people's perception of physical product," he explained. "I would like to see the industry as a whole look at the issue of different release dates for physical and digital."

"I think that this is the easiest and cheapest way for all labels to get behind physical and retail; if physical release dates were prior to digital across the board I feel it would reignite the excitement in physical formats, without the need for additional marketing costs."

As for XL, which also handled the physical release of *In Rainbows*, managing director Ben Beardsworth said there was a "big audience" for the album who would not use the bespoke site.

"Radiohead will do a lot of sales through their site and, yes, that will erode our tally," he said. "But there is a big audience out there who won't go to the site – those who would rather buy a CD or download from iTunes and they [Radiohead] have delivered us the tools needed to reach that audience."

"*In Rainbows* was available for free online for three months prior to the general release, and that still went in at number one both here and in the States."

Meanwhile, the OCC has said the release via the bespoke website will not be chart-eligible because it includes a competition, offering one person who orders the album the chance to win a signed two-track 12 inch. This breaches chart rules.

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## INDUSTRY INTERVIEW

CHRIS HUFFORD,  
RADIOHEAD MANAGER

Radiohead co-manager Chris Hufford talked exclusively to *Music Week* about the plot surrounding the band's new album *The King Of Limbs*, which was released digitally.

**MW** What was behind your move to make the Radiohead album available at such short notice and in three stages, starting with a digital-only release?

**CH** It's great to create excitement. Music is supposed to be exciting and not just a business. It is a business, obviously, but surely there is more to it than it feeling manufactured. It is great feeling the excitement from people and that is what it should be all about. We are trying to keep it fun, keep it interesting, keep it different and keep everybody guessing.

Essentially [the release plan] is just a logical progression from what we did on *In Rainbows*; learning from the good things that happened and the things that didn't happen quite as well as we hoped.

**In terms of what didn't work so well, is that why you haven't provided a "pay what you think it is worth" mechanism this time?**

We just felt that the culture has changed, everything is so much more web-based, it is just looking at where everything is at the moment and trying to make some rational decisions that will work for the band and for the release at this moment in time.

**Was the move to make the album available at such short notice a move to minimise piracy?**  
One of the best things that hap-



Chris Hufford: 'It's great to create excitement. Music is supposed to be exciting...'



pened with *In Rainbows* is that everyone heard it at the same time – the gatekeepers didn't have preferential treatment. You can only do that by keeping it very quiet and keeping a tight little ship while trying not to allow piracy. But that will happen, that is a fact of life.

**The initial download will only cost £6 [for an MP3]. That's a competitive price tag.**

It felt like the right price for our fanbase and that's the most important thing; they are the people who we want to look after.

**The album will be released in three stages including a multi-format "newspaper" version priced around £30. Why is it described as a newspaper album?**

That is because all the artwork has been done in the style of a newspaper.

**And you have partnered with XL again. Is that an album-by-album deal or ongoing relationship?**

It is a cracking little label. But everything we do is album by album.

**Retailers will not get the XL-released physical format until March 28. Are you not concerned that retail will not want to support it?**

Our allegiances are to the band. We manage Radiohead, we don't manage retail or labels, we just manage the band and are just trying to do

the best possible thing to allow another brilliant record to be embraced by the fanbase.

One hopes that retail will sell it. Ultimately most of these decisions are just economic – they are businesses. Does retail care about one particular band? They just care about how many units they are going to shift, that's the main thing. They are corporations and have to make their quarterly numbers.

**But how about the diminishing number of independent outlets that are not corporations and have supported Radiohead releases for many years?**

Obviously one tries to do one's best for them along the way.

**So will you be doing anything for Record Store Day?**

We may be.

**What can people expect from the album musically?**

All I can say is it is fucking brilliant and they have outstayed me again. But the music will do the talking. Hopefully people will see what I see in it and love it.

**Where was it recorded?**

Essentially in their own studio, but it has been fragmented around all the other activities the band members have been doing.

**Are there any live plans?**

There's nothing on the horizon.



## IN THIS ISSUE »

ANALYSIS SPECIAL  
THE IMPACT OF AWARDS 4

A Music Week four-page special focusing on awards show and their importance to the music industry  
**INTERVIEW: DAVID JOSEPH** 4  
The Brits committee chairman's reaction to his first awards show  
**INDIES AIM FOR OWN SHOW** 6  
Indie sector responds to Brits by planning its own showcase event

**MEDIA NEWS**  
**'BRAND' THE BUZZWORD AS MAGS SEE BEYOND ABC STATS** 8  
Print no longer the yardstick of brand reach, say mag publishers

**LIVE NEWS**  
**INGENIOUS PLANS TO TAKE CREAMFIELDS HIGHER** 10  
Dance festival set to expand as investment pays dividends

**DIGITAL NEWS**  
**'WHAT NEXT FOR MUSIC GAMES?'** 11  
Can industry learn from the demise of Rock Band and Guitar Hero franchises?

**BREAKOUT**  
**EXLOVERS** 13



Young And Lost uncover some major potential

**ANALYSIS**  
**WINDOW ON THE WORLD** 14  
Susan Boyle enjoyed a second year of success abroad, but why are UK artists finding it ever harder to crack the global market?

**INTERVIEWS**  
**ROCKET MEN: ELBOW** 17  
Guy Garvey and the Elbow team spill the beans on new album *Build A Rocky Boy!*  
**MARKUS DRAVS: WINNING HANDS** 18  
Fresh from awards success, Music Week talks to German producer about his career

## ends industrial council for the creative industries

Bailey and his team that seven Secretaries of State and nearly 30 external agencies and non-departmental Government bodies had some input in the music business.

That, according to many executives dealing with Government, has not led to much joined-up thinking. Sharkey believed the mooted industrial council was a major move forward. "This would really deliver what we need," he said. "There is a real need for the Government to have a more coordinated approach when dealing with the music industry."

Sharkey suggested the council could help in providing business support, finance opportunities and also driving growth now that the cre-

ative sector has been designated as one of six areas the Government has targeted to encourage growth.

He added, "Like all other sectors of the economy, we need coordinated policy-making and our creators and investors require access to finance and support. For me it cuts across the whole lot, the DCMS, Treasury, BIS, Home Office, everything. So anything and everything that takes on music for the next generation. This is about treating the music industry as a grown-up industry, not giving it special treatment but parity with other industrial sectors."

Lewis is also a supporter of more joined-up thinking and said the

report echoed his criticism of the Government's failure to provide leadership in support of our creative industries. "One of the UK's great global success stories is at risk when with Government backing it could be at the heart of a strategy to fuel our economic recovery," he said.

The Government Assistance to Industry report also delivered another concession to the music sector, after it criticised the Government for excluding the creative sector from EFG funding. The report proposed the EFG criteria should be changed to ensure music companies can benefit from the £200m in funds recently made available by Government.

MMF chairman Brian Message, who also gave evidence to Bailey, has found only one example of a music company benefiting from EFG funds which has held back growth in the sector. This is because banks have been reluctant to lend to copyright-based firms without tangible assets: accounting rules mean copyrights cannot be included on a company's balance sheet.

Message welcomed the move by the BIS committee to urge the Government – "as a matter of urgency" – to change the criteria for companies to receive funding.

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## ANALYSIS AWARDS

## EDITORIAL PAUL WILLIAMS



The O2 and more focus on the artists made all the difference at this year's Brits

ONE OF THE MOST FACILE AND HACKNEYED THINGS ONE CAN SAY about the Brits is that it is "all about the music". However, this year at least, that statement turned out to be totally true.

Last week's ceremony ranks as one of the best and most enjoyable since the annual event reverted to a live TV broadcast and it did not take elaborate, expensive stage sets to achieve this – though there were several. Simply, the choice of The O2 as venue, the lay-out of the room and, most importantly, the artist selections and what they performed put the music right back at the heart of what the event is about.

A key part of achieving this was the decision to have the stage stretching out into the middle of the tables. This meant the audience on the floor was fully focused on what was happening in the show, rather than in their own booze-filled conversations, which is too often the case at the Brits. You actually felt like you were part of a proper music event at a real venue, rather than extras at a TV event taking place way off into the distance, making it difficult to properly connect with what was going on.

The more intimate feel this year was most evident with Adele's performance, a show-stopping Brits moment if ever there was one. It was just her and a pianist, one of the simplest performances the event has ever staged, but the room was completely silent, totally tuned in to what they were hearing and watching. Such a performance could not have worked in the vastness of Earls Court and would have been drowned out by the noise from the tables, but here it worked perfectly.

Mumford & Sons' performance was a brave one, too, deciding, like Adele, not to go for a big hit but a song unfamiliar to most of those watching at home. Equally, double winners and performers Arcade Fire would have been unfamiliar to large parts of this ITV1 audience and even fewer would have heard of best British female Laura Marling, but one of the jobs of the Brits is to give a platform to new or less-exposed talent. With some viewers it is the industry's only chance to do this, so it better make the most of it.

Ensuring the spotlight remained firmly on the music throughout was also helped by keeping presenter James Corden's role to a minimum – introducing the performers and categories and very little else – as was the decision to make the best British album category the main attraction. The album needs all the help it can get at the moment, so giving a slot to each of the five nominees was a smart move, emphasising that in these single-track dominated times acts can still be about more than one or two hits.

To make room for these in the show meant, among other things, ditching the outstanding contribution award but the ceremony did not seem to suffer at all for its loss. As great as it is to celebrate an artist's career achievements, it has always taken up a big chunk of the show. If the honour does return in future years, the winner's performance should be kept tighter, say to a couple of songs rather than a mini set.

Despite all these positives then, it was very disappointing the viewing figures were so low – at 4.8m the worst since 2006. It is a harsh reminder of how hard it remains for music on TV to attract decent numbers unless it is in the format of a more general entertainment programme such as The X Factor.

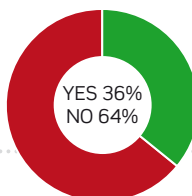
But the organisers should not be too despondent about the numbers because last week's show took the Brits back in the right direction, focusing on the artists and the music rather than relying on gimmicks or controversy. You cannot expect these changes to filter through to the TV figures immediately, so the industry needs to hold its nerve and stick with it.

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:

Can Nick Gatfield make Sony UK a key exporter of homegrown musical talent?



## THIS WEEK WE ASK:

Was The O2 arena a success as the new Brits venue?

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

IN A FOUR-PAGE SPECIAL, WE FOCUS ON THE IMPACT OF AWARDS

## Instant impact on sales

## EVENTS

BY PAUL WILLIAMS & CHARLOTTE OTTER

DESPITE HAVING THE lowest TV audience viewing figures since 2006, last week's Brit awards was counterbalanced by sales of the performers' albums increasing up to threefold.

Acts who performed during last Tuesday's show were yesterday (Sunday) set to take over most of the top positions on the OCC artist albums chart, while the singles chart was also expected to be overrun by songs performed at the show, led by XL act Adele's *Someone Like You*.

At the beginning of last week the single sat at 47 but was recording a week-on-week sales increase of 785% last Thursday, pushing it into the top three sellers.

However, the most startling evidence of the instant impact appearing on the show can have on an act's sales came from iTunes' singles and albums Top 100 charts in the days after the ceremony took place.

By last Thursday the retailer's top nine albums were all directly Brits-related, with the show's performers Adele (with both her albums), Island's Mumford & Sons, Parlophone act Tinie Tempah, Mercury's Rihanna and Arcade Fire, and Atlantic's Plan B filling the top seven; Virgin Records' surprise best British female winner Laura Marling ranked eighth and the Rhino-issued compilation *The Brit Awards Album 2011* ninth.

It was a similar story on iTunes' singles chart, where almost a quarter of the songs in the Top 100 last



Reading the riot act *Take That's* opening set launched the new-look Brits show on ITV1

Thursday were either the original studio recordings or Brits versions of songs performed at the event.

The Brits was shown live on ITV1, going up against Channel 4 hit *My Big Fat Gypsy Wedding* and BBC One's longstanding soap *Holby City*. An average of 4.8m viewers tuned in for the Brits – the lowest audience figures since 2006 and less than both *My Big Fat Gypsy Wedding* and *Holby City* – but BPI events director Maggie Crowe was unswayed.

She said the dip in audience figures was more than made up for by this impressive sales boost, explaining away the decline as a reflection of the way people watch TV today. "TV is like music; people are consuming it in different ways," she said. "Although the numbers are down, when you look at playback and views on YouTube, they work out at about the same."

## INDUSTRY INTERVIEW



## DAVID JOSEPH

Artists and their performances were the focus of this year's Brits after chairman David Joseph prioritised the show's musical style, presenta-

tion and balance over TV ratings.

That approach impacted on audience figures with the Universal UK chairman and CEO presiding over a drop in figures during his first year in charge: ITV1's live broadcast of last Tuesday's ceremony at The O2 averaged 4.8m viewers, according to Barb figures, a drop of around 1m on last year and the lowest audience since 2006.

However, Joseph, who succeeded Sony Music UK chairman and CEO Ged Doherty in the role, was unrepentant and suggested making the TV numbers the Brits' number one aim would mean compromises in terms of which acts could be featured.

"If you were just going for ratings and ratings were at the heart of everything the Brits was about you would probably end up with a very different entertainment show," said Joseph. "If you are trying to get 13m

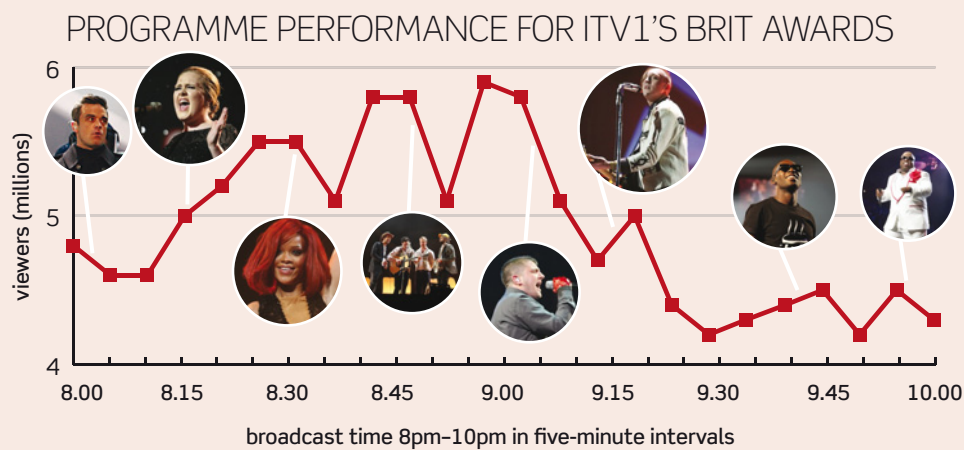
viewers you are going to approach it from a different angle. That wasn't our intention at all. The intention was a great line-up that represented the winners and the nominees and, what proved to be the right decision, having Adele, who is somebody who is riding high and somebody the whole industry is proud of."

Adele's performance, which saw her only accompanied by a pianist, symbolised a move by Joseph to shift the emphasis of the Brits this year directly on to the artists and the performances. That meant a bigger share of the two-hour show devoted to the performers and less time in between these and the awards being given out.

"It definitely felt like it took a step in the right direction," he said. "I was very happy with that and I felt there needed to be a focus on the music and the performers and be more intimate. I felt we definite-

AWARDS SHOWS ON THE MUSIC INDUSTRY AND TALK TO BRITS BOSS DAVID JOSEPH

# Brits cancels out drop in TV ratings



XL managing director Ben Beardsworth said he was thrilled by how well the singer had done. "She stole the show at the Brits because she made the strongest move by stripping everything back to pure

musical performance, and that's what people react to," he said. "It was a brave approach and she totally pulled it off."

Going by iTunes' sales of the Brits performances up to last

Friday, Tinie Tempah took silver position with his medley Written In The Stars/Miami 2 Ibiza and Pass Out featuring Eric Turner and Labrinth, followed by Plan B and Take That.

Parlophone managing director Miles Leonard said Tinie's strong sales performance, coupled with two award wins, would help strengthen the singer's presence in the US, where there is already a buzz building.

"We have been working with Tinie in the States since December 2010; however, his success last week will boost his profile there, introducing him to people who may not have been aware of him before now. This will in turn translate into sales further down the line," he said.

Similarly, Atlantic Records chairman Max Lousada said Plan B's award for best male was "great timing", coming as the performer concentrates on promoting his international profile.

"Recognition from a ceremony like the Brits is really wonderful as it will really help to boost sales of his album abroad," he said.

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## ARTISTS' FORTUNES RISE OFF THE BACK OF AWARDS SHOWS

Awards ceremonies typically fall into two camps: those such as the Ivor Novello awards with a strong industry credibility and those like the Brit Awards and the Mercurys which are shown on television. That was the observation of Atlantic Records chairman Max Lousada, who noted, "This second type of event is an excellent way of giving opportunities for bands who wouldn't otherwise get main exposure on shows like The X Factor and helps to bring talent to the foreground and credibility to less mainstream acts".

Just two days before the UK industry celebrated the Brits, the US music

business had its own annual awards event, the Grammys. The global film industry is also in the middle of awards season, with the BAFTAs, Golden Globes and the Oscars all taking place within the first two months of the year.

While none of these events has anywhere near the effect of the Brits on UK sales, the Grammys in particular can still boost an act's fortunes.

EMI vice president of marketing Carole MacDonald said the success of artists at the Grammys could provide a lift both in the US and around the world, citing Lady Antebellum (below) as a

prime example. The band's triumph at this year's Grammys, where they won five awards, had doubled their UK sales, she explained.

"Their win came at the end of their British campaign and has provided a wonderful uplift in sales," she said. "It will be a great base to work on for the release of their second album which is out later this year."

UK act Mumford & Sons also experienced a Grammys lift in the US, after they were nominated for two awards. Their Sigh No More album climbed to two in the US last week, with sales of

50,000 representing a 99% week-on-week increase.

Lousada said awards shows would continue to be relevant to the industry, despite worries about falling viewing figures, although some events would continue to have more of an impact on an artist's profile than others.

"All awards will benefit an act - for example, the NME Awards [which takes place this Wednesday] is important for guitar bands," he said. "However, what all of them do is raise the profile of a particular act, giving them extra exposure and recognition, which is fantastic."

ly achieved that and the music connected with the audience."

Joseph added that looking at the indicators at HMV and iTunes and the sales surge for many of the performing artists meant "there was a bigger effect on music fans than in some years".

Adele's performance of Someone Like You perfectly typified Joseph's desire for "bold and brave performances", which resulted in moving away from typical Brits-length sets.

According to Joseph, Adele and her manager (Jonathan Dickins) asked for more time to allow her to sing the song in its entirety. "It was very sacred to her and we increased the amount of time we gave Plan B and Rihanna," he said. "If the artists have worked so hard to be on that stage I didn't want their performance just to last three minutes. Having longer performances made it more music on the night."

Also part of the live line-up, as well as being double winners, were Arcade Fire whose appearance Joseph believed was part of the Brits' remit to introduce music to those watching. "A lot of the artists on the show had never been in front of a mainstream audience," he said.

"Arcade Fire won two awards and they're an incredible band. I believe they are the best at what they do and we have a responsibility about educating the audience about who is the best in their class. It's good to push mainstream audiences otherwise we'll be in danger of just booking the same acts every year."

Having less-obvious acts performing clearly runs the risk of losing viewers, although Joseph concluded

the drop in audience for the Brits this year was more about what the other channels were screening at the same time "rather than us doing anything wrong".

"The viewing figures are still really incredible for a music show," he said.

"ITV seem really pleased with it. The issue is the slot on Channel 4 which normally gets about a million viewers but got between 7m and 8m that night.

[My Big Fat Gypsy Wedding] was the final series episode of what has been one of Channel 4's biggest successes for years.

"I'm sure the committee would book every act again. That line-up was a reflection of what has happened in this industry."

Two big changes introduced by

**"It definitely felt like it took a step in the right direction... I felt the music connected with the audience..."**

## NEWS IN BRIEF

### MP presses for live exemption

An Early Day Motion about live music and licensing exceptions for small venues has been submitted by Culture Select Committee chairman John Whittingdale. The Conservative MP has already attracted eight signatures in support of his EDM, which noted "that it is now more than 12 months since the Department for Culture, Media and Sport launched a consultation to exempt small live music events from the bureaucracy of the Licensing Act 2007". He called on the Government to introduce an exemption "without delay".

### IP Review team taps into opinion

Professor Ian Hargreaves will host an open surgery event at the end of the month to mop up opinion from AIM and other interested parties which have not yet had the opportunity to meet with him and his IP Review team. A series of 20-minute slots is being offered on February 28 at the IPO headquarters in Bloomsbury, just four days before the end of the call for evidence phase of the Review.

### Carey prepares roster for fame

Paul Carey is stepping his The Music Management business up a gear in 2011, with an approach to business that takes in outside investment in his acts and in-depth A&R development. Carey, possibly best known as manager of Shirley Bassey, has spent the last 12 months putting together a roster of acts.

### Publisher reaches for Sault

Warner/Chappell has promoted Mike Sault to director of A&R as part of a move by the company to co-ordinate how it handles its repertoire in Britain. In his new position, Sault will report to managing director Richard Manners and will assume responsibility for all new and current signings, catalogue and standard repertoire, as well as promoting Warner/Chappell song-writing talent overseas.

### Baldwin on board at Imagem

Imagem Group has appointed group VP syncs and creative services Natasha Baldwin to its board.

### Co-Operative welcomes indie label

Brooklyn-based indie label Mexican Summer/Kemado Records, home to No Joy and True Widow, has agreed a licensing deal with independent label group Co-Operative Music.

### Lowe brings talent to Agency

The Agency Group has hired former Elastic Artists' agent Greg Lowe to work from its London offices. Lowe brings underground, alternative indie, and electronic pop talent to the agency's roster including acts such as Girl Talk, Crystal Fighters, Fujiya & Miyagi, Neon Indian, Zola Jesus and The Phenomenal Handclap Band.



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## ANALYSIS AWARDS

## NEWS IN BRIEF

## ■ Converse rescues 100 Club



London's 100 Club venue has been saved from closure, after striking a deal with

Converse. The iconic venue on London's Oxford Street had been under threat due to spiralling overheads, prompting musicians such as Paul McCartney to lend their support. In December 100 Club owner Jeff Horton revealed that he was in talks with an unnamed sponsor but did not say who, due to confidentiality agreements. Now he has revealed that Converse was set to sponsor the venue, although he said this would not mean a heavy-handed presence and the venue would remain 100% independent.

## ■ Pandora hopes to raise \$100m

US-based music-streaming and recommendation service Pandora has filed an IPO (initial public offering), which reveals it has more than 80m users. The documents filed for Pandora's IPO also revealed its apps – available across a multitude of mobile platforms – have been downloaded 50m times. The company is hoping to raise \$100m (£62m).

## ■ Music's gender gap highlighted

PRS for Music Foundation has highlighted the gender gap in the music industry by offering a new funding programme to encourage more women songwriters.

## ■ Music Anywhere... even iPads

The next generation of the My Music Anywhere service will be available on iPads following a new retail link-up with Best Buy. The new version of the service – previously called Music Anywhere and first made available through Carphone Warehouse's stores last summer – uses cloud technology to give users access to their entire music library wherever they are in the world.

## ■ New website on the Rise

Music Week Award-winning indie record store Rise Records has upgraded its website, rise-music.co.uk, as it looks to widen its geographical appeal. The site is intended to mirror the layout of one of the retailer's stores – it has outlets in Bristol, Cheltenham and Warwick – by offering a wide range of music on CD and vinyl, as well as DVDs and books.

## ■ Award for 'The Special One'

José Mourinho is to be honoured with The Legend of Football Award at next month's Football Extravaganza in aid of Nordoff-Robbins Music Therapy. The Real Madrid manager, who previously managed Chelsea, will receive the prestigious award from Manchester United manager Sir Alex Ferguson at the event at London's Grosvenor House Hotel on Tuesday, March 22.

MW EXAMINES THE GROWING IMPORTANCE OF TELEVISION EXPOSURE TO C

## Stars scramble for award-show

## LIVE

■ BY GORDON MASSON

THE COMPETITION TO perform on televised award shows is growing in importance for bands looking to boost ticket sales, with agents rating the mass exposure as a real bonus in generating live revenues.

With increasingly fewer prime-time programmes featuring music, award shows such as the Brits, the Barclaycard Mercury Prize, the Grammys and various MTV ceremonies around the world provide acts with rare opportunities to showcase their talent to a mass audience.

"The profile an act can get from a show like the Grammys or the Brits is huge and can provide a real bump for ticket sales, so it's definitely something we keep an eye on," said Mike Greek at Creative Artists Agency.

"If there's any chance that one of your acts might be in contention to perform at a big televised show, then you route your tours around that to



Sing it loud Rihanna and Adele saw web traffic increase off the back of their Brits performances

make sure a band can attend. That doesn't just apply to the huge events – if an act is particularly hot in a specific market, say Holland, then you try to make sure their tour plans allow them to be available if there is a big Dutch awards ceremony scheduled."

Free Trade Agency managing director Paul Boswell agreed. "It's a



Photos: John Marshall, JM International

delicate balance," he said. "If an artist is going out on tour and you think there might be a chance they will be asked to perform, then you try to keep those dates free. But if that doesn't happen and those dates end up empty, it can be an expensive exercise."

The interest in the acts who performed at last week's Brit Awards

was instantly identifiable online, as thousands of consumers scrambled to enquire about ticket availability.

Web monitor Experian Hitwise revealed the level of traffic visiting primary ticketing sites on the day of the awards rose, with Brits performers Rihanna, Mumford & Sons, Plan B, Adele, Tinie Tempah, Arcade Fire and Take That all featuring in the top 10 most searched-for tickets online.

Secondary ticketing giant Viagogo said it had seen demand for Adele tour tickets surge 180% in the 24 hours following the singer's performance at the ceremony. Last Wednesday, tickets for her London show in April were trading at £170 – up £80 since the previous night's televised performance.

And the secondary market is expecting demand for Adele tickets to increase further as she announced an extra London date on her September tour.

"Adele proved the power of a live performance. Despite not winning an award, tickets to see her in concert

## Grammys throws up the odd shock as Brits sticks with

THE CORRELATION BETWEEN commercial success and Brits wins was once again evident in 2011 despite the fact that the winners of the Brits – with the exception of British breakthrough and British single – are decided by a voting panel rather than sales.

In total four of the 10 awards (excluding British single, Critics' Choice and British producer) went to the artist whose latest album had sold the most copies:

## ■ BRITISH MALE SOLO ARTIST

Plan B's second album *The Defamation of Strickland Banks* had sold 961,421 before last week's Brits.

## ■ BRITISH GROUP

Take That's last album *Progress* had sold 1,931,431 before the event.

## ■ INTERNATIONAL FEMALE

Rihanna's album *Loud* had sold 1,058,496.

## ■ INTERNATIONAL BREAKTHROUGH

Justin Bieber's *My World* had sold 599,176 prior to the event.

As for British single, that went to Tinie Tempah's *Pass Out*, the second highest-selling track on the list with 656,262 sales, behind Matt Cardle's *X-Factor*-assisted *When We Collide* (935,562).

Of course, there are certain caveats to this: an act's last album is not always entirely representative of their commercial fortunes, for one.

The most obvious example of this is the Glee Cast, who were nominated for international breakthrough. Their most recent album is *Rocky*



No surprises Plan B took home a solo award

Horror Show, a tie-in to a recent episode of the show, which had sold just 12,514 copies in the UK before the awards. But even their best-selling UK album, *Glee – The Music, Season One Volume One*, has sold fewer copies than Bieber's *My World*.

In only two of the categories did the lowest-selling artist win:

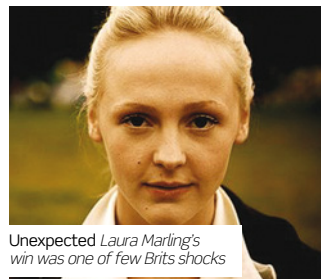
## ■ BRITISH FEMALE SOLO ARTIST

Laura Marling, a surprise decision on the night. Her most recent album had sold 139,045 copies before the Brits.

## ■ INTERNATIONAL ALBUM

Arcade Fire, whose most recent album *The Suburbs* had sold 237,531 before the Brits.

The link between commercial hits and Brits success is further underlined by the sales figures for the nominated albums. Of the 35 artists nominated for the 10 awards (again excluding British single, Critics' Choice and British producer) only five had seen their most recent album sell less than 100,000 in the UK before the awards:



Unexpected Laura Marling's win was one of few Brits shocks

■ Mark Ronson (*Record Collection*, 86,130)

■ Kanye West (*My Beautiful Dark Twisted Fantasy*, 77,563)

■ Robyn (*Body Talk Pt 3*, 7,484 – if UK sales of all three volumes of *Body Talk* were added together the total was still below 100,000)

■ Glee Cast (*Rocky Horror Show*, 12,514)

■ The National (*High Violet*, 77,759)

By contrast, 14 of the nominated artists had sold more than 400,000 copies of their latest album in the UK before the Brits.

Surprisingly, given their staid reputation, the Grammys tend to throw up more surprises than the Brits in terms of winners.

In the four main categories at the 2011 Grammys – record of the year, album of the year, song of the year, and best new artist – the best-selling artist did not prevail once.

In record of the year and song of the year, Lady Antebellum's *Need You Now*, which sold 3.18m units in the US in 2010 according to Nielsen Soundscan figures, beat Eminem's *Love The Way You Lie* to the prize, despite the latter selling 1.06m more units last year.

This hardly constitutes a David versus Goliath triumph for Lady Antebellum. But jazz singer Esperanza Spalding beating Justin Bieber, Florence + The Machine, Drake and Mumford & Sons to best new artist was a shock result far greater than anything the Brits threw up.

Arcade Fire's winning album of the year – against competition including Eminem, Lady Antebellum, Lady GaGa and Katy Perry – was also totally unexpected.

In terms of UK awards, the Mercury Prize is probably best known for producing unexpected winners who have not sold significant numbers.

In 1997, the little-known Reprazent's *New Forms* beat Radiohead's *OK Computer*, The Prodigy's *Fat Of The Land* and Spice Girls' *Spice* to the prize.

Jazz sensation Esperanza Spalding beat Justin Bieber and Drake to a Grammy



COMMERCIAL SUCCESS AND FINDS THE INDEPENDENT SECTOR HAS AWARDS PLAN OF ITS OWN

# TV slots Independent sector aims for its own awards recognition

are proving to be the hottest post-Brit ticket – outstripping all other acts that performed live at the Brits,” said Viagogo UK director Ed Parkinson.

That is a trend well recognised by booking agents: Boswell admitted performing at an awards ceremony was arguably better than winning. “If it’s a show that a lot of people watch, then performing is the key,” he said.

Boswell did not dismiss the importance that collecting an award could have for an artist, but he maintained that a good performance, seen by millions of viewers, could have a much more beneficial impact.

“Winning an award can elongate an album campaign and that obviously can have a positive impact on the live side of things, too,” observed Boswell.

“But it’s different for every act: the Mercurys helped Elbow, for instance, but at the same time Speech Debelle was out a couple of weeks later playing to 10 people a night.”

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

## Commercial success

And in 2009, the unfancied Speech Debelle’s Speech Therapy won against competition including Florence + The Machine’s Lungs, Kasabian’s West Ryder Pauper Lunatic Asylum and La Roux’s La Roux.

At other times, though, the Mercury goes to a more obvious winner, such as The xx’s eponymous debut in 2010 or Arctic Monkeys’ Whatever People Say I Am, That’s What I’m Not.

Of course, there are both advantages and disadvantages to the close correlation between commercial success and Brits wins. Winning an award can help to boost sales – although typically it is performing on the night that reaps the greater reward – as well as provide useful PR. Theoretically, the fewer records an act has sold, the more it needs this boost.

But things do not always work in this way. The Mercury win for the Arctic Monkeys did not create a massive sales lift because the band were already very well known by this point. Speech Debelle’s Speech Therapy also failed to benefit from the win.

As for The Brits, an unexpected winner is good PR for the event itself – Belle & Sebastian winning best newcomer in 1999, for example, was massive news.

But it can – and in the case of Belle And Sebastian did – lead to the event being considered out of touch with the UK record industry.

## INDIES

BY ROBERT ASHTON

THE INDIE SECTOR HAS responded to another disappointing night for its acts at the Brits by launching its own awards.

None of the three nominated indie acts – The xx, The National and Vampire Weekend – made it on to the winner’s podium at last Tuesday night’s event, with only Adele benefitting significantly from any post-awards sales bounce following her live performance at The O2.

AIM and Impala want that to change this year. Both indie organisations have launched new events to champion the best music in their sector. The move is long overdue – many indie executives have long complained that their sector has been overlooked at the many national and international awards events.

“There’s a strong sense of us and them,” said one, after witnessing a zero haul for the indie sector last Tuesday night.

The European indie outfit has launched a new “Mercury-style” award, the European Independent Album of the Year, which will take place on February 28.

AIM’s own awards follow in October at Floridita in Soho, with a promise by the organisation’s chairman and chief executive Alison Wenham to stop sitting on the sidelines around the awards season.

“AIM can contribute to the awards map,” she said. “We don’t want to overlap, but I am comfortable with the indie sector getting recognition. We only had a few nominations for the Brits and the indie sector needs more showcasing than that.”

Wenham was loathe to reveal too many details about



Sea change Stornoway Xfm’s New Music Award win has boosted album Beachcomber’s Windowsill

her outfit’s inaugural awards but there will be 13 honours on the night at the 370-capacity venue and they will not be sales-based. “We will be delighted to put the spotlight on artists who don’t normally have the oxygen of publicity,” she said. “We don’t want them to be sales-based because that is only one way of measuring success and it is limited way.”

Wenham expects the indie show to grow in the next few years to become a leading showcase of talent, although she is not being over-ambitious. “We don’t want them to be a stretch, we want to test the concept and our belief, but I am certain in five years’ time they will be a mainstream show,” she said.

Similarly, the new Impala award, which will sit alongside its existing sales award, is taking a “slow burn” approach. The new European Independent Album of the Year awards have been introduced to help mark the 10th anniversary of Impala and a shortlist



Nominees Skunk Anansie’s Wonderlustre is up for European Independent Album of the Year

of 21 nominated albums was announced last week.

They include three UK albums: Barking by Underworld (Cooking Vinyl), Wonderlustre by Skunk Anansie (V2 Benelux/earMUSIC) and Field Music (Measure) by Field Music (Memphis Industries).

Three releases from overseas artists signed to UK-based labels were also nominated. They were: High Violet by The National (4AD), Pop Negro by El Guincho (Young Turks) and Philharmonics by Agnes Obel (PIAS Benelux/UK).

A jury of Impala board members will select the winner on February 28 regardless of sales figures or publicity.

Impala executive chair Helen Smith said the awards “recognise talent and great music irrespective of sales. The albums demonstrate the diversity of the European independent sector”.

However, she too expected the criteria for nominations and the selection process to evolve with the progression of the award and there is already talk of further honours alongside best album in future years.

Despite their complaints that the indies have not been given a fair crack of the whip at awards ceremonies, Wenham, Smith and others from the indie sector will have been cheered that one indie act

did benefit at the Brits.

Despite not winning any awards last Tuesday night, the performance by XL’s Adele helped generate an instant surge in sales of her albums on Amazon.co.uk. In the hour following her performance, current album 21 had a sales uplift of nearly 900%, while 19 moved to number three on the Amazon charts, with a sales surge of more than 800%.

Adele’s version of Someone Like You live from the O2 ceremony also climbed to number one on the iTunes charts last Thursday.

Other award organisers have also pointed to their success in promoting indie music. Barclaycard Mercury Prize organiser David Wilkinson said The xx benefitted after being shortlisted for its prize last year. Immediately after picking up that prize last September the band’s eponymous debut was also propelled to a chart peak. “That is a good indication of the spotlight,” he said.

Xfm’s head of music Mike Walsh also said the Xfm New Music Award, won by 4AD band Stornoway earlier this month, had done much to push the indie agenda.

The xx were nominated for the Xfm 2010 shortlist well before there was “any traction” with the album. “The xx were nominated quite early on [in the album’s sales cycle] and I think we helped raise the flag for that and had a big impact on word of mouth,” he said.

Similarly, he explained that 4AD were “very happy” with the way the New Music Award had helped boost the profile of Stornoway’s debut album Beachcomber’s Windowsill.

“I’m sure it will benefit the band and Xfm listeners will pick up on it,” he said, adding that he would do anything to support the new AIM awards.

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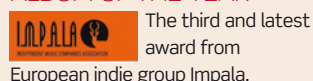
## INDEPENDENT RECOGNITION: THE ‘OTHER’ AWARD SHOWS

### AIM AWARDS



Launched in response to the poor showing of indie acts on the Brits nominations – and winners – list. The inaugural awards show, which has not yet got an official name, will take place in October at Soho’s Floridita. There are expected to be 13 award categories and nominations will be based on a variety of factors.

### EUROPEAN INDEPENDENT ALBUM OF THE YEAR



The third and latest award from European indie group Impala. Twenty-one albums have already been nominated for the European Independent Album of the Year, which will be held in tandem with the established European Sales Awards and the Annual Outstanding Contribution to European Independent Music. The winner of these new awards is announced on February 28.

### XFM NEW MUSIC AWARD



This will take place for only the fifth time early next year, although it is likely to expand and move from this year’s home at the Borderline. Won by Stornoway on February 9, the award has previously gone to The xx, Glasvegas and The Enemy.

### BARCLAYCARD MERCURY PRIZE

Since 1992, the Mercury Prize has championed music through the album of the year competition, won by The xx last year. This year’s launch takes place on July 19 with the awards show on September 6. The Prize also celebrates live music through the Barclaycard Mercury Prize Sessions, which showcases bands with exclusive performances.



# MEDIA

**ON MUSICWEEK.COM**  
 • Brit Awards fail to attract viewers  
 • Songbook returns - in 3D

CHARTS KEY ■ HIGHEST NEW ENTRY ■ HIGHEST CLIMBER

TV AIRPLAY CHART TOP 40				nielsen	
This Wk	Last Wk	Artist Title Label	Plays		
1	1	JESSIE J FEAT. B.O.B Price Tag / Island/Lava	583		
2	2	CHRIS BROWN Yeah 3X / Jive	560		
3	4	DAVID GUETTA FEAT. RIHANNA Who's That Chick? / Positiva/Virgin	519		
4	6	JLS FEAT. TINIE TEMPAH Eyes Wide Shut / Epic	459		
5	5	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher / 4th & Broadway	454		
6	3	BRUNO MARS Grenade / Elektra/Atlantic	429		
7	17	CHIPMUNK FEAT. CHRIS BROWN Champion / Jive	379		
8	7	ENRIQUE IGLESIAS/LUDACRIS/DJ FRANK E Tonight (I'm Lovin' You) / Interscope	371		
9	12	ALEXIS JORDAN Good Girl / StarRoc/RocNation/Columbia	363		
10	13	NICKI MINAJ FEAT. DRAKE Moment 4 Life / Cash Money/Island	361		
11	9	KE\$HA We R Who We R / RCA	354		
12	11	TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman / Parlophone	348		
13	8	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home / Bad Boy/Interscope	317		
14	15	MARTIN SOLVEIG FEAT. DRAGONETTE Hello / 3 Beat Blue/AATW	298		
15	16	JESSIE J Do It Like A Dude / Island/Lava	283		
16	NEW	NICOLE SCHERZINGER Don't Hold Your Breath / Interscope	281		
17	10	WRETCH 32 FEAT. L Traktor / MoS/Levels Recordings	257		
18	18	RIHANNA FEAT. DRAKE What's My Name? / Def Jam	256		
19	14	PINK F**kin' Perfect / LaFace	248		
20	19	ADELE Rolling In The Deep / XL	241		
21	20	CHASE & STATUS Blind Faith / Vertigo	229		
22	26	RIHANNA Only Girl (In The World) / Def Jam	224		
23	30	FAR EAST MOVEMENT FEAT. RYAN TEDDER Rocketeer / Interscope/Cherrytree	221		
24	22	BRUNO MARS Just The Way You Are (Amazing) / Elektra/Atlantic	212		
25	21	BLACK EYED PEAS The Time (Dirty Bit) / Interscope	211		
26	31	MODESTEP Feel Good / UKF	192		
27	23	KATY B FEAT. MS DYNAMITE Lights On / Columbia/Rinse	186		
28	36	CEE LO GREEN Forget You / Warner Brothers	182		
29	29	KATY PERRY Firework / Virgin	175		
30	NEW	BOB SINCLAR FEAT. SEAN PAUL Tik Tok / AATW	160		
31	NEW	TIESTO V DIPOLO FEAT. BUSTA RHYMES C'mon (Catch' Em By Surprise) / Wall Of Sound	156		
32	33	MCFLY That's The Truth / Island/Super	156		
33	28	AVRIL LAVIGNE What The Hell / RCA	155		
34	NEW	MIKE POSNER Please Don't Go / J	151		
35	NEW	JEREMIH FEAT. 50 CENT Down On Me / Def Jam	147		
36	27	TINCHY STRYDER Let It Rain / Island	147		
37	24	OLLY MURS Heart On My Sleeve / Epic/Syco	146		
38	37	PITBULL FEAT. T-PAIN Hey Baby (Drop It To The Floor) / J	145		
39	40	YOU ME AT SIX FEAT. CHIDDY BANG Rescue Me / Virgin	145		
40	25	FAR EAST MOVEMENT FEAT. CATARACS & DEV Like A G6 / Interscope/Cherrytree	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, Viva, VH1

## CAMPAIGN FOCUS

### RON SEXSMITH



Cooking Vinyl is hoping that Ron Sexsmith's 11th studio album will help the veteran artist reach out to a wider UK audience, with a considerable media plot lined up for the release.

The aptly-titled Long Player Late Bloomer will be released on February 28 and some strong foundations have already been laid at radio, with Believe It When I See It A-listed at Radio 2.

Strong TV spots will give the campaign an additional boost. A making-of documentary entitled Love Shines will air on BBC Four on March 10, the same night Sexsmith's episode of Songwriters Circle is screened on the channel.

Further radio sessions with Jools Holland, 5Live and 6Music are also scheduled, while press features are confirmed in *Mojo*, *The Sunday Times* and *The Mail On Sunday*.

"Ron hasn't had this sort of support for an album in some time so we are confident it is going to help re-connect him with UK audiences," said Cooking Vinyl product manager Stuart Giles.

Giles explained traditional print ads were being backed up with a targeted online campaign via Facebook driving people to pre-order his album from Amazon.

Sexsmith will be in the UK in April for a headline date at the Barbican in London before starting a European tour.

## PRINT IS NO LONGER THE YARDSTICK, SAY PUBLISHERS

# 'Brand' is the buzzword as mags see beyond ABC stats

### PRINT

BY BEN CARDEW

MUSIC MAGAZINES MAY have performed disappointingly in the recent ABCs, but publishers argue their future relies on more than simply shifting physical copies.

The recent ABC figures, which covered the last six months of 2010, painted a fairly bleak picture of the music-magazine market: overall, the rock-magazine sector was down 4.6% on the year, with *NME* taking a particular battering - the IPC title lost 6,320 readers in the year, taking its average readership to 32,166.

The two bright points in the figures among rock magazines were the Bauer titles *Mojo* and *Kerrang!*. The former grew its average circulation by 3.2% in the period to 94,617 readers per issue, although it was down 3.9% year-on-year, while the latter was down 2.4% in the six-month period to 42,967, but up 4.5% for the year.

Future's two titles - *Classic Rock* and *Metal Hammer* - both performed relatively poorly in the bi-annual sales report, with *Classic Rock*'s readership falling 5.0% in the year to 67,695 and *Metal Hammer* experiencing a 0.1% rise in readership for the year, to 41,826, although it was down 5.0% over the six-month period.

But Future group publishing director for music Mia Walter said this was to be expected in an age when magazines increasingly relied on digital platforms and brand extensions to reach their readers.

"There is nothing really surprising in these figures. From what I've been able to see, down 4-5% is pretty average in the music sector," she said. "The big thing for us is that *Classic Rock* in the last year has been about how to create new products for the markets using the *Classic Rock* name."

She explained that the last 12 months had seen *Classic Rock* launch its *Classic Rock Presents: AOR* magazine



Mojo magazine up 3.2% to 94,617 in late 2010

special, continue to publish *Classic Rock Prog*, release a "fan pack" edition of Slash's most recent solo album and launch the High Voltage festival in London.

None of these contribute to the magazine's ABC figure and nor, under current rules, do the digital editions of both *Classic Rock* and *Metal Hammer* sold via Zinio.

"Increasingly, what is happening is the ABCs - although still a good measure of newsstand - is less relevant in the touch points that we have with our readers and our commercial partner," Walter said. "*Classic Rock* is a good example of that: we have Prog, AOR, Slash Packs; all of these are new routes to market."

And she explained that these new avenues could also help drive significant revenues, with the fan-pack magazines selling for £14.99 an issue, with six more album specials coming this year, while both Prog and AOR have a cover price of £8. "That is pretty healthy for us in terms of price and touch points that we have with consumers but it doesn't get counted in the ABCs," she said.

All this, however, is set to change in August, when ABC announces its first cross-platform figures. These numbers, which take in digital editions, will not be included in the

headline figures published by ABC but companies who have opted in will be able to publish this figure alongside the traditional circulation figure on their ABC certificate.

One of the pioneers of this multi-media brand strategy has been *NME*: the IPC title has long staged its own awards and has also established TV, radio and mobile offerings.

IPC Inspire managing director Paul Williams said that *NME* had become "the exemplar of a modern multi-platform media brand, serving its core audience of 16-24-year-olds in print, online, via social media, on TV, radio, mobile and most recently via apps." IPC also claimed *NME* had a "weekly brand reach" of more than 1m.

"Our mission is to continue engaging with passionate music fans on multiple platforms and delivering *NME*'s editorial voice and unique access, while offering our advertisers innovative and targeted marketing solutions," Williams concluded.

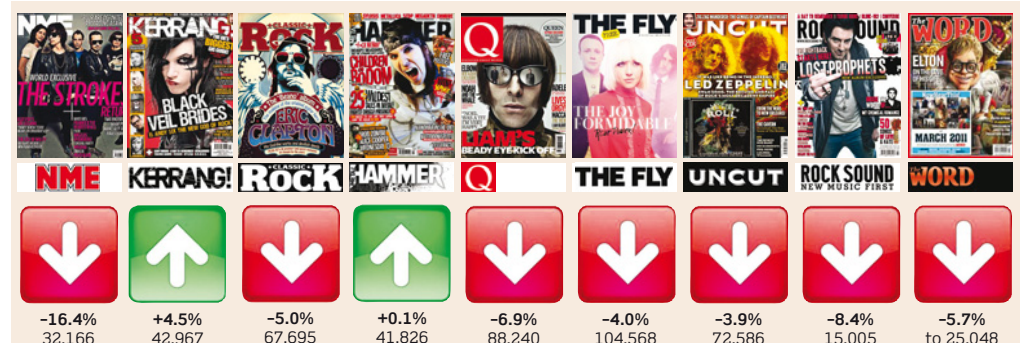
Meanwhile at Bauer, *Kerrang!*, Q and *Mojo* publishing director Rimi Atwal said that alongside the ABC, the company was interested in engagement across all channels. "The discovery of music is now available on demand and it's vital our brands engage whenever and wherever our consumers are," she said.

Atwal called *Kerrang!* a multi-platform youth culture brand and highlighted the magazine's website, alongside *Kerrang! Radio*, *The K! Awards*, *K! tours* and *K! podcasts*.

Similarly she said Q, whose circulation fell 1.4% on the period and 6.9% over the year to 88,240, was "the beating heart of a brand" that has developed online, on TV, radio, at gigs, tours and the Q Awards.

Channelfly's free title *The Fly* remains the UK's biggest rock-music title, with 104,568 readers. IPC's *Uncut* saw its audience fall 2.0% in the period to 72,586; *Rock Sound*'s audience fell 8.4% in the year to 15,005; and Development Hell's *The Word*'s readership dropped 5.7% year-on-year to 25,048.

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Figures above are the year-on-year change in ABC figures together with readership totals as of December 2010



**CHARTS KEY**

- HIGHEST NEW ENTRY
- HIGHEST CLIMBER
- AUDIENCE INCREASE
- AUDIENCE INCREASE +50%

# AIRPLAY ANALYSIS

BY ALAN JONES

## What price Jessie J after her latest chart double?



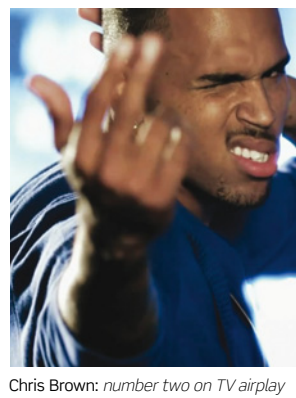
Jessie J: the winner of the Brits Critics' Choice continues to go from strength to strength

After debuting at number 30 a fortnight ago and climbing to number four last week, Price Tag completes its climb to the top of the radio airplay chart for Jessie J feat. B.o.B. Arriving at the summit just three weeks after Jessie J's debut single Do It Like A Dude peaked at number five, Price Tag racked up substantial increases in plays (up 657 week-on-week to 2,355) and audience (69.75m, an improvement of 20.13m) to finish the week with a 17.13% greater reach than Bruno Mars' Grenade, which slips 1-2. Perhaps surprisingly, Price Tag was aired more times on Radio 2 - 18, making it that station's top tune - than on Radio 1, where its tally of 15 plays was bettered by 13 other tracks. Purely on plays, Price Tag's top supporters were The Hits (86), Capital FM Yorkshire and Capital FM North East (59 each).

week, and Price Tag's lead is down from 35 plays to 23. Its promotional clip was aired 583 times in the latest frame, with top tallies from MTV Hits (79 plays), Chart Show TV (64) and MTV Base (58).

While Jessie J settles in atop the radio airplay chart, Price Tag has been knocked off the top of the OCC sales chart by Adele's Someone Like You. The sensation of this year's Brit Awards, the track's success has taken radio a little by surprise. To be fair, support for its predecessor Rolling In The Deep was still growing, and Someone Like You had not been serviced as a single. Aired just 40 times on the Music Control panel a fortnight ago, Someone Like You is set to explode this week but ahead of that it manages to improve 348-76, with plays expanding ninefold to 333, and audience almost quadrupling to 11.44m. Perhaps for the first time ever, the station to provide most exposure to a sales chart number one in the week of its coronation was Smooth Radio, which topped the list for both plays (20) and audience share (24.445). The track was aired just once on Radio 1, and three times on Radio 2.

Ranked alongside Adele and Jessie J in the top three of the sales chart, Lady GaGa's Born This Way explodes on its first full week on the radio airwaves, catapulting 47-4, with the chart's biggest increase in both plays (up from 381 to 1,828) and audience (from 16.08m to 51.25m). Its top supporter, with 73 plays, was The Hits, while 17 spins on Radio 1 and eight on Radio 2 generated 1.37% of its plays but 46.47% of its entire audience.



Chris Brown: number two on TV airplay

Price Tag also continues atop the TV airplay chart. It jumped 9-1 on that list last week, hotly pursued by Chris Brown's Yeah 3X, which exploded 16-2. Support for both tracks slips back this

Radio playlists are online at www.musicweek.com

### UK RADIO AIRPLAY CHART TOP 50



This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %+or-	Total Aud (m)	Aud %wk +or-
1	4	3	2	JESSIE J FEAT. B.O.B Price Tag Island/Lava	2355	38.69	69.75	40.6
2	1	8	7	BRUNO MARS Grenade Elektra/Atlantic	3378	1.35	59.55	-2.68
3	3	8	4	ADELE Rolling In The Deep xl	3073	5.06	52.78	4.35
4	47	2	3	LADY GAGA Born This Way Interscope	1828	367.52	51.25	218.72
5	6	6	11	KESHA We R Who We R RCA	1638	-4.77	48.78	3.41
6	5	6	8	JLS FEAT. TINIE TEMPAH Eyes Wide Shut Epic	2462	4.45	48.31	0.5
7	2	6	10	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher 4th & Broadway	2231	13.42	46.83	-17.36
8	9	3	13	PINK F**kin' Perfect LaFace	2204	26.09	39.65	19.46
9	11	2	31	TAKE THAT Kidz Polydor	933	30.31	36.54	12.6
10	8	17	19	CEE LO GREEN Forget You Warner Brothers	2194	9.37	36.36	5.57
11	7	19	59	MIKE POSNER Cooler Than Me J	1825	-7.22	34.37	-7.76
12	13	21	25	RIHANNA Only Girl (In The World) Def Jam	1893	1.18	31.68	-0.75
13	10	11	20	RIHANNA FEAT. DRAKE What's My Name? Def Jam	1640	-10.43	31.6	-2.95
14	21	3		THE SCRIPT If You Ever Come Back Phonogenic	1262	22.17	31.25	15.4
15	26	24	28	BRUNO MARS Just The Way You Are (Amazing) Elektra/Atlantic	1884	7.47	29.37	18.62
16	18	17	73	NELLY Just A Dream Island	1381	-2.75	27.38	0.81
17	14	18	34	KATY PERRY Firework Virgin	2007	-8.1	27.21	-6.69
18	15	4	5	CHIPMUNK FEAT. CHRIS BROWN Champion Jive	878	27.62	26.84	-6.93
19	19	17	50	PINK Raise Your Glass LaFace	1655	-12.71	25.85	-4.72
20	25	3	9	CHRIS BROWN Yeah 3X Jive	1103	3.96	24.99	0
21	37	12	15	DAVID GUETTA FEAT. RIHANNA Who's That Chick? Positiva/Virgin	901	-3.22	24.68	23.52
22	23	5	22	MARTIN SOLVEIG FEAT. DRAGONETTE Hello 3 Beat Blue/AATW	598	6.03	24.3	-6.61
23	16	8	12	JESSIE J Do It Like A Dude Island/Lava	958	-17.63	24.27	-13.17
24	45	2		CLARE MAGUIRE The Last Dance Polydor	893	39.75	23.76	36.63
25	12	6	35	BRITNEY SPEARS Hold It Against Me Jive	1191	-16.24	23.74	-26.14
26	20	15	55	FAR EAST MOVEMENT FEAT. CATARACS & DEV Like A G6 Interscope/Cherrytree	786	-15.85	23.48	-13.33
27	32	20	54	TAKE THAT The Flood Polydor	1778	-3.84	23.16	-2.11
28	31	20	89	JLS Love You More Epic	1590	-10.97	23.01	-3.28
29	17	13	70	OLLY MURS Thinking Of Me Epic/Syco	1682	-17.1	22.56	-17.66
30	NEW	1		OLLY MURS Heart On My Sleeve Epic/Syco	864	0	22.27	0
31	30	2		THE PIERCES You'll Be Mine Polydor	372	121.43	22.18	-7.43
32	22	12	37	KATY B FEAT. MS DYNAMITE Lights On Columbia/Rinse	992	-15.36	21.78	-16.93
33	42	2		ALEXIS JORDAN Good Girl StarRoc/RocNation/Columbia	795	28.02	21.24	10.86
34	43	2	38	NOAH & THE WHALE L.I.F.E.G.O.E.S.O.N. Mercury	359	12.19	21.14	15.33
35	24	10	57	MATT CARDLE When We Collide Syco	1783	-12.9	20.99	-16.31
36	NEW	1		MICHAEL JACKSON Hollywood Tonight Sony	140	0	20.59	0
37	33	3		BEADY EYE The Roller Beady Eye	356	8.21	20.53	-12.23
38	NEW	1	21	YOU ME AT SIX FEAT. CHIDDY BANG Rescue Me Virgin	147	0	20.42	0
39	28	2		MANIC STREET PREACHERS Postcards From A Young Man Columbia	203	9.73	19.53	-19.6
40	NEW	1	18	TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman Parlophone	551	0	18.6	0
41	50	27	65	TAIO CRUZ Dynamite 4th & Broadway	909	2.6	18.54	16.6
42	38	30	90	THE WANTED All Time Low Geffen	1058	-6.45	18.4	-5.69
43	35	39	96	KATY PERRY FEAT. SNOOP DOGG California Gurls Virgin	994	-8.64	18.06	-20.41
44	41	10	92	TRAVIE MCCOY FEAT. BRUNO MARS Billionaire Decaydance/Fueled By Ramen	645	1.42	17.74	-8.27
45	34	5	16	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home Bad Boy/Interscope	498	-15.74	17.51	-24.72
46	46	2		HURTS Sunday Major Label/RCA	183	24.49	17.36	0.4
47	RE			BLACK EYED PEAS I Gotta Feeling Interscope	1007	0	17.11	0
48	RE			LABRINTH Let The Sun Shine syco	755	0	17	0
49	RE			PLAN B She Said 679/Atlantic	1020	0	15.91	0
50	RE			MCFLY FEAT. TAIO CRUZ Shine A Light Island/Super	775	0	15.84	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Brunel FM, 2CR-FM, 6 Music, 95.8 Capital FM, 96 Trent FM, 96.2 The Revolution, 96.3 Aire FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Viking FM, 99.9 Radio Norwich, Absolute Radio, Absolute Xtreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Swindon, BBC Radio Ulster, Beacon FM, Choice FM London, Citybeat, 96.7FM, Cycle 1 FM, Cycle 2, Cool FM, Downtown Radio, Dream 100 FM, Dream 107.7, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South Coast 103.2 FM, Galaxy Yorkshire, Gaydar Radio, Gold, Hallam FM, Heart 100.5, Heart 100.7, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.9, Heart 103, Heart 103.3, Heart 106, Heart 106.2, Heart 106.3, Heart 106.4, Heart 106.5, Heart 96.9, Heart 97, Heart 97.1, Heart 97.2, Imagine FM, Imvicta FM, Isle Of Wight Radio, Juice 102.2, KFM, Kerangal 105.2, Key 103, Kiss100 FM, Kiss 101, Kiss 105/108, Leicester Sound, Lincs FM, Magic 105.4 FM, Magic 170, Manx, Marcher Sound, Merca FM, Metro Radio, Minister FM, Mix 96, Nation Radio, New 96.4, BIRMG, NME Radio, Northsound 1, Northsound 2, Oak FM, Ocean FM, Palm 105.5, Pirate FM, Premier Christian Radio, Q102.9 FM, Radio City 96.2, Ram FM, Real Radio Scotland, Real Radio Wales, Real Radio Yorkshire, Red Dragon FM, Rock FM, Signal One, Smooth 100.4 (Manchester), Smooth 105.7 (Birmingham), Smooth 106.6 FM, Smooth FM (London), South West Sound FM, Southern FM, Spire FM, Tay AM, Tay FM, TFM, The Coast 106, The Hits Radio, The Pulse, U105, Wave 105 FM, West FM, West Sound AM, Wire 102.2, XFM 104.9, XFM Manchester

### PRE-RELEASE CHART TOP 20

This week	Artist Title Label	Total audience (m)
1	THE SCRIPT If You Ever Come Back / Phonogenic	31.25
2	CLARE MAGUIRE The Last Dance / Polydor	23.76
3	OLLY MURS Heart On My Sleeve / Epic/Syco	22.27
4	THE PIERCES You'll Be Mine / Polydor	22.18
5	ALEXIS JORDAN Good Girl / StarRoc/RocNation/Columbia	21.24
6	MICHAEL JACKSON Hollywood Tonight / Sony	20.59
7	BEADY EYE The Roller / Beady Eye	20.53
8	HURTS Sunday / Major Label/RCA	17.36
9	WONDERLAND Not A Love Song / Mercury	15.62
10	CHASE & STATUS Blind Faith / Vertigo	15.37
11	RON SEXSMITH Believe It When I See It / Cooking Vinyl	15.31
12	MARLI HARWOOD It's Called A Heart / Marli Records	13.69
13	BELLE & SEBASTIAN I Want The World To Stop / Rough Trade	13.43
14	THE WANTED Gold Forever / Geffen	12.95
15	ROBERT PLANT Harm's Swift Way / Decca	12.90
16	WIZ KHALIFA Black & Yellow / Atlantic	10.91
17	REM Uberlin / Warner Brothers	10.82
18	TIM MCGRAW & GWYNETH PALTROW Me And Tennessee / curb	10.40
19	MCFLY That's The Truth / Island/Super	8.66
20	LUPE FIASCO The Show Goes On / Atlantic	8.43

LIVE

DANCE FESTIVAL SET TO EXPAND FURTHER AS INVESTMENT ARRANGEMENT PAYS DIVIDENDS

# Ingenious plans to take Creamfields higher

INVESTMENT

BY BEN CARDEW

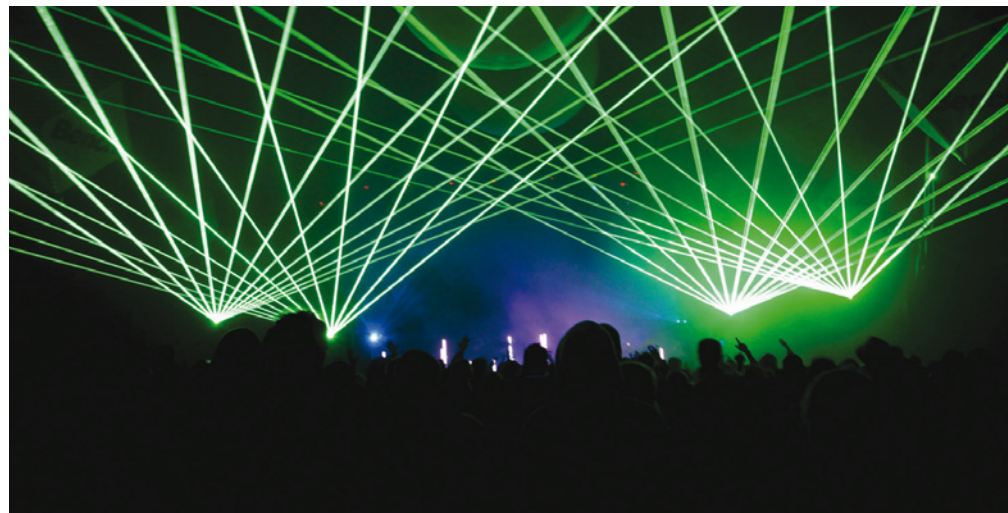
INGENIOUS INVESTMENTS IS targeting a 50% increase in attendances at this year's Creamfields festival, up to 60,000 a day, as the company reaps the benefits of the live music investment.

Ingenious invested £1.7m into Creamfields in 2008, helping to turn the event into a two-day festival.

The deal gives the investment company a 20% share of second-day profits of Creamfields, for as long as the event runs, with festival organiser Cream guaranteeing £1.27m of minimum revenue for Ingenious, significantly reducing the risk.

Ingenious explained the investment had been a success both for Creamfields - which won best festival at the 2010 Music Week Awards - and for itself. In 2008, Creamfields attracted 20,000 people a day through the gates; in 2009 this was up to 30,000 and last year 40,000.

Ingenious received a £120,000 share of Creamfields profits in



2010 and will also benefit if the event is sold. "These sorts of festivals can be sold for six to nine times the post-tax earning multiples," said Ingenious investment director Paul Bedford. "So we could exit for between six to nine times £120,000."

Now Ingenious wants the event to expand again, despite the economic squeeze. "We are looking to



**"It goes against the market. Even when there is a bit of doom and gloom, people are buying tickets to put a smile on their faces"**

PAUL BEDFORD, INGENIOUS (LEFT)

go for a 60,000 capacity this year but we will be happy with 50,000," Bedford told journalists at an Investments in Entertainment Seminar last week.

And this is not the only way the company is looking to expand its live music investments: Ingenious is taking the 80's Rewind Festival, which debuted profitably in Henley-on-Thames last year, to Scotland in 2011, with plans to license the name for use in the Netherlands, South

Africa and Australia.

Bedford explained his company was trying to create brands with its investments and 80's Rewind was a prime example of this.

Ingenious also invests in the Underage and Field Day festivals and Bedford said that the market was proving resistant to the UK's economic troubles.

"Three festivals are on sale already and ticket sales are holding up well," he said. "It goes against

the market. Even when there is a bit of doom and gloom, people are buying tickets to put a smile on their faces."

"And we have seen a flight to quality, too," added Ingenious Investments CEO James Clayton.

Bedford explained that investors also appreciated the added benefits that investing in live could bring.

"We focus on putting a smile on our investors' faces, in terms of getting tickets for their children," he said. "The subject matter we deal with, we shouldn't be embarrassed by it. That is why I am in media - it is a good subject matter."

However, Clayton said Ingenious was no longer keen to invest in recorded music, after previously backing albums from The Prodigy and Robbie Williams (although the latter was in a multi-rights deal).

"Our first VCTs were in recorded music," he said. "That was challenging. It demonstrated the need for having the minimum revenue commitments. [Ingenious underpins 75% of its investments with minimum revenue agreements from the other party]."

"We invested in the last Prodigy album, which was the best-selling independent album in Europe that year and we made a bit of money," said Bedford.

"We are learning and understanding how consumers are coming to music. They are coming to it from the live scene."

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## Promoters to feast on food-related events

THE ORGANISERS OF THE Harvest at Jimmy's festival in Suffolk plan to expand the brand by spinning off a range of Harvest-branded food products and twinning the event.

Alongside a raft of acts, the promoters have booked top-line chefs, with the leading restaurateurs behind music industry favourite eateries Bentleys and Hix lined up to help cater the events.

Big Wheel Promotions, which launched the Harvest at Jimmy's event two years ago on the back of the popular TV series Jimmy's Farm, has joined forces with Alex James to establish a twin event at the Blur bassist's farm in Oxfordshire.

Alex James Presents Harvest will run the same weekend as the main event over the September 9-12 weekend. Relentless managing director and Big Wheel founder Shabs Jobanputra said twinning festivals was a good way of attracting new bands, but in this case also meant he had been able to attract good chefs - crucial for any festival nowadays. To reflect this Harvest at Jimmy's is now billed as the festival of food and music.

"It's relatively easy to book the music side of things, but the chefs are all crazily busy, so being able to offer them two days of engagements, rather than just flying them in for one, is a great help," he said

Already confirmed for the Oxfordshire event, which will cater for around 10,000 people each day, are Richard Corrigan, Mark Hix and Yotam Ottolenghi.

Big Wheel has also sketched out a plan for moving into a range of Harvest-branded foodstuffs. "Chefs are getting much more TV time than any music artists these days, so having a festival based around cooking is a fantastic way of engaging people with music," said Jobanputra. "Whether you're six or 65, you're into cooking right now, so there are opportunities there to grow the Harvest brand and tapping into that popularity is helping our company grow in a whole new dimension."

KT Tunstall and Stevie Earle are lined up to provide live entertainment.

Jobanputra and business partner Paul Franklyn have also mooted a plan to establish a Harvest festival overseas.

VIAGOGO Ticket resale price chart			HITWISE Secondary ticketing chart			TIXDAQ Secondary ticketing chart			
pos	event	ave price (£)	pos	prev	event	pos	prev	event	£m
1	DURAN DURAN	125	1	2	TAKE THAT	1	1	TAKE THAT	0.8
2	DOLLY PARTON	118	2	1	JLS	2	3	KYLIE MINOGUE	2.6
3	ERIC CLAPTON	115	3	6	RIHANNA	3	5	RIHANNA	2.6
4	ROGER WATERS	113	4	NEW	DOLLY PARTON	4	4	JUSTIN BIEBER	2.5
5	JAMIROQUAI	108	5	7	JUSTIN BIEBER	5	6	ROGER WATERS	2.2
6	TAKE THAT	105	6	NEW	ARCTIC MONKEYS	6	NEW	DOLLY PARTON	1.4
7	USHER	95	7	5	JESSIE J	7	2	KINGS OF LEON	1.2
8	NE-YO	82	8	3	ADELE	8	7	BARRY MANILOW	1.1
9	RIHANNA	81	9	12	VARIOUS	9	8	GLEE LIVE	1.1
10	BRUNO MARS	75	10	NEW	SADE	10	10	DURAN DURAN	1.0
11	ARCADE FIRE	67	11	4	USHER	11	13	ERIC CLAPTON	0.7
12	KINGS OF LEON	64	12	8	ROD STEWART	12	14	BON JOVI	0.5
13	KATY PERRY	62	13	20	ANDRE RIEU	13	12	V FESTIVAL	0.5
14	TINIE TEMPAAH	61	14	19	KINGS OF LEON	14	19	READING/LEEDS FESTIVAL	0.5
15	JUSTIN BIEBER	59	15	NEW	WESTLIFE	15	11	ENRIQUE IGLESIAS	0.4
16	WESTLIFE	58	16	NEW	THE WANTED	16	NEW	SADE	0.3
17	X FACTOR LIVE	52	17	NEW	BRUNO MARS	17	NEW	ELTON JOHN	0.3
18	CHASE & STATUS	48	18	NEW	BON JOVI	18	16	T IN THE PARK	0.3
19	THE STREETS	45	19	13	VARIOUS	19	15	ROD STEWART	0.2
20	BLACK CROWES	44	20	NEW	VARIOUS	20	18	ISLE OF WIGHT FESTIVAL	0.1

**DIGITAL**

INDUSTRY CAN LEARN FROM THE DEMISE OF ROCK BAND AND GUITAR HERO

**Where next for music games?****GAMING**

BY EAMONN FORDE

THE NEWS THAT ACTIVISION was discontinuing its Guitar Hero franchise came just weeks after Viacom sold Harmonix, publisher of the rival Rock Band game, to investment firm Columbus Nova.

This double-whammy of the two biggest brands in music-based console gaming hitting the wall could be read as proof positive that the music and gaming honeymoon is over. Or they could, conversely, simply be seen as the expected casualties of a format transition, as music-based gaming migrates online and onto mobile.

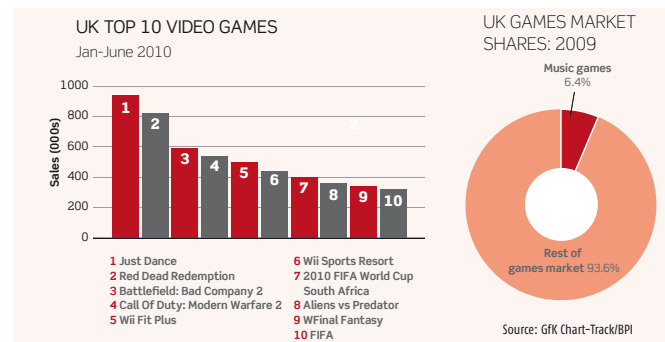
When it arrived in 2005, Guitar Hero offered an important new revenue stream and a powerful marketing platform to record labels still smarting from the decline in CD revenues and a nascent download business unable to make up the shortfall.

Rock Band followed in 2007 and even secured a major coup in 2009 with Beatles: Rock Band, the first time the band had let their music be used in any new format since the CD and a whole year before they made their music available on iTunes.

Despite this, games publishers' relationships with labels were often rocky. Warner Music CEO Edgar Bronfman Jr criticised them for building businesses on label and publisher assets but not recompensing them well enough. This was despite entire games being built around acts such as Aerosmith, Van Halen and Green Day and the games themselves often being padded out with extra downloads, creating a double revenue stream.

Where things really started to go wrong was when the sector became flooded with titles too quickly. Multiple Guitar Hero and Rock Band titles were released in the same year (see timeline) but the aggregate audience was not increased enough to sustain this. Indeed, the set-up costs for a gamer of having to buy not just the game but also the peripherals (the instrument-shaped controllers) meant that it was always going to be niche compared to a blockbuster shooter game such as Call Of Duty.

Music games did respectable business but the cost of development and the added complication of music clearance meant they were less alluring as a revenue source to games publishers than sporting titles and shooters. The cracks began to appear in 2009 as the market for music games in the UK started to fall, with revenues of £95m down from £107m the year before. This fed into the



**"The smartphone revolution has given handset owners the tools to access music and games anywhere, at any time"**

CHARLES FITZGERALD, PIAS MOBILE

**"We are in the middle of a big shift in gaming, away from consoles and towards games you can play on your mobile"**

BART DECREM, TAPULOUS

development of an exit strategy for the likes of Activision to start to get out of music gaming.

It is misleading, however, to regard the woes of Guitar Hero and Rock Band as indicative of the overall music gaming market. Indeed, new figures show that dance-based games continue to flourish. Ubisoft, publisher of Just Dance and Michael Jackson: The Experience, has revealed that it sold 10.5m dance-based titles globally in the final quarter of 2010. There is also still marketing money being spent in this sector as Dance Central has just been announced as the headline sponsor for Kylie Minogue's European Aphrodite: Les Folies Tour 2011.

The introduction of motion-based technology on Xbox Kinect and Sony Move do, however, offer new hope for music on console games. Dance games, of course, were early adopters but there is an opportunity for the creation of a whole new music game category that fully harnesses the technology and creates consumer excitement again.

Also, a focus on console gaming

on platforms like Xbox and PlayStation ignores the two boom areas for all forms of gaming in recent years - online social games and mobile.

Tapulous founder Bart Decrem said an enormous sea change for music games was afoot. "We are in the middle of a big shift in gaming, away from consoles and expensive AAA titles and towards social games, casual games and games that you play on your computer or phone," he explained. "This will broaden out the types of people who play across all ages and genders. Gaming is becoming a social activity and a part of that is a shift away from the console and towards the PC and mobile."

As they are available for free or a small charge, such games can reach a substantially larger audience than console games. Indeed, Facebook recently revealed that 200m of its 500m users globally play a social game each month. The biggest game on Facebook, Farmville, has no music element but others such as Music Pets, SongHi and Nightclub City do, with Universal among the

music companies banking on their growth potential.

PIAS head of mobile Charles Fitzgerald said mobile was bursting with potential for music-based games. "The smartphone revolution has given handset owners the tools to access music and games anywhere, at any time," he said. "The platform presents lower barriers to entry and the apps provide a two-way channel between artist and fan. This is a logical progression from the more one-way nature of console games such as Guitar Hero. We are delighted with the success of, for example, Tiesto vs Diplo feat. Busta Rhymes' C'Mon Tap Tap Revenge game, and feel the reach and consequent marketing potential of these apps is clear."

Rather than bemoan the collapse of Rock Band and Guitar Hero, the music industry can instead look to what can be learned. Ultimately five important lessons for the future health of music games on new digital platforms can be identified:

1) The cost of entry is key. Titles that sell for £40+ for the game and £180+ for bundled peripherals may come with enticing margins, but development costs run into the millions and the user base will be reduced the higher the price tag becomes.

2) Product lines do need to be refreshed but doing so too frequently will damage the brand and see incrementally smaller uptake figures. Free updates, which are easy to do on app-based games, can be used to extend the lifespan of titles which, in turn, build customer loyalty.

3) Adapting to technological shifts is key. Console gaming was a bonanza for music titles for a period, but the rise of social gaming and mobile gaming opens a new chapter.

4) Social and online games can play a powerful marketing role, taking on a viral life. This is something EMI is currently investing in, having built games for several of its acts including Lily Allen, Gorillaz, Kylie Minogue and Iron Maiden.

5) That said, games can be monetised in other ways, with a freemium strategy being used to get the titles in front of as many players as possible as well as targeting people who would not normally consider themselves gamers. In-app purchasing, as illustrated by Tap Tap Revenge, can drive single sales while virtual goods within social games are a boom area, with eMarketer forecasting that such revenues will grow from \$856m (£534m) in 2010 to \$1bn (£0.62bn) this year.

✉ eamonn.forde@me.com

**NEWS IN BRIEF**

■ **Digital sales rise in Oz**

The Australian Recording Industry Association reported digital sales in the country rose 32% to 55m units and grew 32% to a value of \$104m (£64.5m) last year.

■ **Songkick wins new investment**

Concert recommendation service Songkick has raised \$1.9m (£1.2m) in a fourth round of funding.

■ **GetJar receives VC injection**

Independent app store GetJar has secured \$25m (£15.6m) in Series C funding from a number of investors including Tiger Global Management and Accel Partners.

■ **Pandora tops innovation list**

Fast Company has named Pandora as the most innovative music company in the world.

■ **Sirius XM gathers momentum**

US satellite broadcaster Sirius XM added 1.2m new subscribers in 2010 and now reaches 20.2m listeners. Its revenues of \$2.82bn (£1.75bn) were up 14% from 2009 while earnings rose 35% to \$626m (£388.6m).

■ **Sony Music Unlimited US arrives**

Sony has launched its Music Unlimited subscription service, powered by Qriocity, in the US.

■ **YouTube and RightsFlow link**

YouTube has signed a rights management partnership with RightsFlow to ease processing and management on music rights.

■ **7digital on Samsung smartphone**

7digital will power the music hub on the new Samsung Galaxy S II smartphone.

■ **Topspin opens to all comers**

Topspin is making its direct to fan retail and digital marketing platform open to any acts next month, with fees starting at \$9.99 (£6.20) a month.

**NEW APPS**

■ **Soundtrack To London (Ovi - free)**

Developed by the Museum Of London, this app offers an interactive guide to historic music locations in the UK capital.

■ **MusicsHake Remix - Jackson 5 (iPhone - £1.79)**

Enables users to create their own mix of the band's ABC single by shaking their handset.

**NEW SERVICES**

■ **TweetLouder** lets users identify

and follow musicians on Twitter by syncing with their listening history across music services.

■ **ViralMusicLists** has launched in

beta and shows which tracks, albums and acts on Spotify are having the biggest viral sharing impact in the past 24 hours.

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# TALENT BREAKOUT

## Young And Lost find new signing

### BREAKOUT

BY STUART CLARKE

**E**XLOVERS HAVE BECOME the latest addition to the Young & Lost Recordings roster, the first long-term signing to the predominantly singles label since Noah And The Whale.

The UK act have been gradually building their UK presence over the past 12 months through a steady live schedule and handful of limited-edition single releases via Young And Lost, starting with Photobooth/Weightless last year.

The band are managed by Simon Bobbett, who also looks after The Wombats and The Good Natured. He said signing to Young And Lost was a natural progression for the band.

"Young And Lost have been very supportive of the band from the off, having put out their early limited singles and promoted the band on their live shows. It feels like a natural home for the band. Sara and Nadia at Young And Lost are great and they have done a fantastic job with Noah And The Whale," he said.

The band have been enjoying growing support for their latest single, Blowing Kisses, a double A-side



### CAST LIST

**Management**  
Simon Bobbett,  
SB Management  
**Label**  
Young and Lost  
Club  
**Live bookings**

Matt Bates,  
Primary  
**PR**  
Beth Brookfield,  
Emma Philpott,  
Purple PR  
**Online PR**

Matt Brown, Ellie  
Jones, Stay Loose  
**Radio**  
Alan James, AJPR  
**Regional radio**  
Bob Hermon,  
BH Promo

recorded with Jimmy Robertson (Florence + The Machine, The Big Pink), which will be released on March 6. The song is enjoying healthy specialist play from Radio 1 and 6 Music, for whom they performed a live session last week.

The next step in the campaign will see the band hit the road with label mates Noah And The Whale in May, coinciding with the release of

their first full single.

Bobbett said they were looking to springboard the album campaign on the back of the dates, which will be followed by their own headline tour.

"The band has built up a steady live following over the past year or so having supported Pete Doherty and Golden Silvers among others," said Bobbett. "Plus there has been solid radio support from Huw

Stephens, Zane Lowe, Xfm and 6 Music. We now have a great team in place and a fantastic record so everything is stepping up a gear."

ExLovers were formed in 2008 and bolstered their original two person line-up to a full band in 2011. The band are currently holed up at Rockfield studios working on their debut album.

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

### THIS WEEK ON MUSICWEEK.com

#### ■ Brits triumph for Tinie and Arcade Fire

**Kaddy:** "Trust the Big Four to oust all indie recognition in their big event last night."

**Ryan Sinclair:** "Biggest mistake of the evening was getting James Corden to present it, he was rubbish. He was rubbish a couple of years ago so I am at a loss as to why they got him in again???"

**MT:** "I thought it was a great show, truly spectacular, right from Take That at the start. Adele was amazing (I don't remember a Brits audience ever responding in the middle of a performance like that before - spine-tingling), Plan B was fabulous, so was Cee-Lo. As for the indies, Kaddy - if the academy doesn't vote for them (that's hundreds of music industry people, media and artists, btw), they don't win. I would have liked recognition for The xx, but they didn't get it. Tough."

**Ian:** "Completely agree with Ryan, although James Corden did a good job on his own, the show was slow and muddly."

**Paul Carey:** "I've been to every Brit Awards for the past 14 years and I really think that this year's was the best I've been to."

## DOOLEY'S DIARY



### Jetlag, reflexology and fighting to board the Brits after-parties

**S**O THE FIRST-EVER BRITS AT The O2 and Dooley must say he was very impressed with how well it worked, however he was somewhat surprised to find **BPI** supremo **Geoff Taylor** having to wait until the red carpet bustle was over before he was let into the post-Brits **Universal party** - surely running the company that runs The Brit Awards would be enough to gain swift entry? Apparently not... Meanwhile the **Warner party** was in full swing in the sumptuous surrounds of Two Temple Place where **Plan B's** posse was out in force along with **The Wombats**, **Jason Derulo** and **Wolf Gang**. Guy Berryman, Jo Whiley, Ollie Murs, Will Young, Chipmunk and Stuart Price were also spotted by a now slightly blurry-eyed Dooley, while **Warner Music UK CFO & SVP Simon Robson** was left to manfully work the door of the VIP room. Pictured (right) is **Cee-Lo** with **Warner Bros A&R**

**Paul Brown**... Of course, the first year at a new venue meant the odd teething problem, not the least being the boats. **EMI's** party, which took place on the Silver Sturgeon, proved nigh on impossible to access without the exact combination of passes and luck, with at least one *Music Week* staffer **stuck on the windy O2 dock** after all three record company boats

departed. Another just decided to get the Tube... What with the **Grammys** two days earlier, there were a lot of **jet-lagged executives** wandering around in a bit of a daze at the Brits last Tuesday, having only just flown in. Among them was Sire Records founder and long-time friend of the UK **Seymour Stein**, resplendent in a very fetching **Ramones** tie, no doubt inspired by the punk legends being recognised with a lifetime achievement at the Grammys. Despite



the jet lag, Stein summoned enough energy to go to Sheffield the next day to check out an act... Dooley was also delighted to bump into former **EMI communications** mouth-

piece **Cathy Cremer** after the ceremony, discovering she had played a hugely-important part in the night's proceedings - tending to the needs backstage of the artists in her new role as a **reflexologist**... Meanwhile, **Ghostface Killah** caused a bit of a stir during

#### Mark

**Ronson's** DJ set at Proud in Camden. Apparently Killah was looking for trouble with security staff "squaring up unprovoked". Ronson, ever the peacekeeper, managed to quickly step in diffusing the situation by asking the rapper to join him on the decks instead. Ronson clearly knew "Wu Tang Clan ain't nothin' to f\*ck wit", (his words not ours), and afterwards the pair, now best friends, even stopped to pose for a moody picture (above)... **Chris Evans** paid an unusual tribute to Universal Music last week on his Radio 2 show. Talking about awards shows on the morning of the Brits, the ginger-topped presenter launched into this unusual statement. "Those people at Universal Music... they seem to run everything nowadays. The planet's run by Universal..."



They had it right in the name, didn't they? They knew where they were going, we'll start with the world and call ourselves Universal"... The demise of **Gary Moore** has saddened many, not least, reports Guy

#### Garvey, Elbow guitarist Mark Potter

who made something of a hash of his only meeting with the rock and blues legend. "He came to an Elbow gig and Mark was talking to him, afterwards Mark

was looking really bashful and regretful so I asked him 'what's wrong?', he said 'he was asking me how long I've been playing and what kind of guitars I use and so I started talking about my guitar style then told Gary Moore that I hate guitar solos'... **Whoops!**... Expect controversy at what promises to be a thrilling **Football Extravaganza** next month. **Brian McLaughlin** and his team have not only secured **Richard Keys** as host, just weeks after his unfortunate Sky Sports exit, but have also lined up none other than **Sir Alex Ferguson** to present his old arch enemy **José Mourinho** with the Legend of Football Award. For ticket and sponsorship enquiries about the March 22 do in aid of Nordof-Robbins at London's Grosvenor House Hotel, email [rae@theft.co.uk](mailto:rae@theft.co.uk) or call 07734088464.

## ANALYSIS INTERNATIONAL

## WINDOW ON THE WORLD

Susan Boyle has become the UK's biggest overseas seller for the second year in succession. But for even the biggest UK artists, global success is now that much harder to attain



## OVERSEAS SALES

BY PAUL WILLIAMS

**S**USAN BOYLE HAS YET AGAIN DEFIED THE shrinking global albums market and proven she is no one-release wonder by becoming the UK's biggest overseas seller for a second successive year. Having outsold every other UK release in 2009 with her debut *I Dreamed A Dream*, which that year sold 6m units outside the UK, she repeated the feat in 2010 with *The Gift* finishing as the year's biggest-selling album globally by a British-signed act with 3.72m non-UK sales.

As was the case in 2009 when *I Dreamed A Dream* was 3.1m sales ahead of its closest challenger – Mercury act U2's *No Line On The Horizon* – *The Gift* outsold its two nearest rivals combined with fellow Sony release *Soldier Of Love* by Sade a distant second with 2.3m overseas sales.

Boyle's success was a swift answer to those critics who may have written off the Britain's *Got Talent* runner-up's initial success as a flash in the pan that would not last beyond her first album, while the manner of her victory again emphasised that it really takes something special these days to sell several million copies or more of an album worldwide.

"Sycos know exactly what her strengths are," says Sony UK international vice president Dave Shack. "The A&R is so strong, the vision for her is so tight and with each project the public know exactly what they are getting. She has such a big fanbase; they're not going to be disappointed."

Matching the pattern of *I Dreamed A Dream*, the US supplied the majority of *The Gift*'s sales outside the UK, contributing around 2.5m to its 3.72m overseas total. However, the album was also a significant seller in a number of other leading markets, including reaching number one in Canada and two in Australia, while in neighbouring New Zealand it not only topped the chart but attained four-times platinum status. Her first album also continued selling strongly, adding 600,000 overseas sales to its 2009 tally and only just missing out on our chart of the 10 biggest UK-sourced album sellers of 2010.

Just 50 weeks separated Boyle's two albums, but there was a gap of nine years and three months between Sade's *Lovers Rock* and its successor *Soldier Of Love*, which finishes as the UK's second top global seller of 2010.

## ABOVE

The Brit pack Susan Boyle topped the UK-sourced albums chart (see below) while Gorillaz came in fifth

Like *The Gift*, the majority of *Soldier Of Love*'s sales were achieved in the US where it debuted at number one on the Billboard 200 last February with 502,000 sales and eventually sold 1.2m units in the market. Canada, France and Italy were among the other markets that delivered number ones in a campaign Shack says only had minimal involvement from Sade Adu herself. "She did a couple of big meaningful events, but not a shedload," he notes. "Less is more."

Despite the huge fallback in album sales in the US over the last few years, with the market there declining by a further 12.8% in 2010, according to Nielsen SoundScan, the US-led successes of *The Gift* and *Soldier Of Love* illustrate the continuing importance of America for achieving decent overseas sales numbers for British albums. These two releases were not only the top British sellers globally outside the UK last year, but they also filled the top two positions on a BPI chart published earlier this month of 2010's top UK albums in the US. In fact, six of the BPI chart's Top 10 also feature in our Top 10 chart of the UK's top global albums with Mumford & Sons' *Sigh No More*, Gorillaz's *Plastic Beach*, Florence + The Machine's *Lungs* and Muse's *The Resistance* appearing on both countdowns.

As regards the four on the BPI chart missing from the *Music Week* UK global sellers Top 10, Australian/UK act AC/DC and Rod Stewart are excluded as our main count-

down only includes acts signed to UK record companies and AC/DC and Stewart are both overseas signings. However, Stewart does crop up in 10th place with *Fly Me To The Moon The Great American Songbook Volume V* on our chart ranking 2010's top overseas sellers by UK acts based on nationality, rather than where they are signed.

Meanwhile, Boyle's *I Dreamed A Dream* and Elton John and Leon Russell's Mercury album *The Union*, which are both in the BPI Top 10 chart, are placed in 13th and 14th place on the top UK-signed sellers of 2010 having both sold around 0.6m units abroad during the year.

Also owing the main bulk of its success to the US, Mumford & Sons' *Sigh No More* is the year's third biggest UK seller overseas. More than 600,000 sales were achieved in the US during a slow build in which the album did not first chart on the Billboard 200 until last February and took until January this year to make the Top 10 for the first time, peaking at number eight. The album, which was released by independent Glassnote in North America and by Universal in other markets, accumulated another 410,000 non-UK sales elsewhere to take its 2010 tally overseas comfortably above the 1m mark.

Florence + The Machine's *Lungs* was similarly subject to a slow, sustained international campaign as it achieved 0.76m non-UK sales last year to appear as the UK's seventh biggest overseas seller. A 2009 release like *Sigh No More*, the Island Records album eventually reached a peak of 14 on the US chart – but not until last September after Florence had performed *Dog Days Are Over* on the MTV Video Music Awards. It also peaked at two in Australia, its highest overseas chart ranking.

"It's been such a long campaign. It has been steady but there have been spikes in it," says Universal UK international vice president Hassan Choudhury. "The great thing is it's going to put us in an incredible position for the next album."

Universal Music Publishing UK and Europe president Paul Connolly, whose company publishes Mumford & Sons and Florence, adds, "Florence + The Machine and Mumford & Sons are UK breakthrough acts in the truest sense. In achieving their respective successes here in the UK, they've built a momentum that has carried them well beyond these shores. And because that momentum is driven by fantastic songs, real artistic vision and an incredible work ethic, it's going to carry them a long way further, too."

## TOP UK-SOURCED ALBUMS WORLDWIDE 2010

Artist/album	Label	Chart positions in:						
		US	UK	FR	IT	CA	AU	
01	SUSAN BOYLE <i>The Gift</i>	Sycos 3.7m	1	24	-	29	1	2
02	SADE <i>Soldier Of Love</i>	Epic 2.3m	1	13	2	1	1	4
03	MUMFORD & SONS <i>Sigh No More</i>	GotR/Island * 1.3m	6	-	29	173	5	1
04	MUSE <i>The Resistance</i>	Warner Bros 1.0m	3	11	1	1	1	1
05	GORILLAZ <i>Plastic Beach</i>	Parlophone 0.9m	2	22	3	2	3	1
06	JAMES BLUNT <i>Some Kind Of Trouble</i>	Atlantic 0.9m	11*	-	2	3	6	8
07	FLORENCE + THE MACHINE <i>Lungs</i>	Island 0.8m	14	-	55	117	21	3
08	TAKE THAT <i>Progress</i>	Polydor 0.8m	-	-	1	53	-	65
09	ROBBIE WILLIAMS <i>In And Out Of...</i>	Virgin 0.7m	-	-	1	-	-	3
10	AMY MACDONALD <i>A Curious Thing</i>	Mercury 0.6m	-	-	1	16	-	-
=10	ROLLING STONES <i>Exile On Main Street</i>	Polydor 0.6m	2	18	3	2	-	6

\* album released by Glassnote in North America • album released in US in 2011 ■ retrospectives excluded from main albums chart. Figures in blue represent global shipments for UK-signed acts for 2010, excluding sales from the UK. Figures rounded up to one decimal place

## TOP UK-SOURCED SINGLES WORLDWIDE 2010

Artist/single	Label
01 TAO CRUZ Dynamite	4th & Broadway 5.4m
02 TAO CRUZ Break Your Heart	4th & Broadway 4.4m
03 LA ROUX Bulletproof	Polydor 2.1m
04 CEE LO GREEN Forget You	Warner Bros 1.9m
05 THE SCRIPT Breakeven	Phonogenic 1.8m
06 MUSE Uprising	Warner Bros 1.3m
07 MUMFORD & SONS Little Lion Man	GotR/Island * 1.1m
08 FLORENCE + THE MACHINE Dog Days Are Over	Island 0.9m
09 COLDPLAY Viva La Vida	Parlophone 0.8m
10 KYLIE MINOGUE Aphrodite	Parlophone 0.5m

\* single released by Glassnote in North America  
Figures in blue represent global shipments for UK-signed acts for 2010, excluding sales from the UK. Figures rounded up to one decimal place

## UK'S TOP GLOBAL SELLERS 2000-2010

Artist/album	Label
2000 THE BEATLES 1	Apple/Parlophone 13.5m
2001 ENYA A Day Without Rain	WEA 7.3m
2002 U2 The Best Of 1990-2002	Island 5.2m
2003 DIDO Life For Rent	Cheeky 5.4m
2004 U2 How To Dismantle An Atomic Bomb	Island 7.5m
2005 COLDPLAY X&Y	Parlophone 6.2m
2006 JAMES BLUNT Back To Bedlam	Atlantic 4.3m
2007 AMY WINEHOUSE Back To Black	Island 3.4m
2008 COLDPLAY Viva La Vida Or Death...	Parlophone 5.7m
2009 SUSAN BOYLE I Dreamed A Dream	Syco 6.0m
2010 SUSAN BOYLE The Gift	Syco 3.7m

Above: the best-selling UK-sourced album globally each year and what it sold in the year in question outside the UK. Figures rounded up to one decimal place

Albums by Muse, Gorillaz and James Blunt finish above Florence with Warner Bros act Muse's *The Resistance* the only album to make the UK's Top 10 global sellers both in 2009 and 2010. Having sold around 1.4m copies abroad the year before to finish as the third top UK album of the year, *The Resistance* added another 1.01m overseas sales the following year to make it to fourth place. The band were also last week among UK Grammy winners with *The Resistance* named best rock album.

The Muse set is one of two Warner albums to make the UK's Top 10 global sellers, the other coming from Atlantic signing James Blunt whose third album *Some Kind Of Trouble* finishes sixth with 0.88m sales, a figure lacking any US business as the set was not released there until January this year.

EMI also claims two albums in the 10, led by the 0.91m non-UK sales of Parlophone act Gorillaz's *Plastic Beach* in fifth place. The album's predecessor *Demon Days* was also the UK's fifth top global seller in its year of release – 2005 – but needed 3.3m sales to make the cut then, demonstrating just how rapidly sales of the biggest album sellers have dwindled in the last few years.

Fellow EMI act Robbie Williams has appeared more frequently than any other act in these annual listings of the UK's top global sellers since *Music Week* started compiling them in 2000, cropping up in eight years between 2001 and 2009.

## TOP ALBUMS BY UK ARTISTS WORLDWIDE 2010

Artist/album	Label
01 SUSAN BOYLE The Gift	Syco 3.7m
02 SADE Soldier Of Love	Epic 2.3m
03 MUMFORD & SONS Sigh No More	GotR/Island * 1.3m
04 MUSE The Resistance	Warner Bros 1.0m
05 PHIL COLLINS Going Back	Atlantic 0.9m
06 GORILLAZ Plastic Beach	Parlophone 0.9m
07 JAMES BLUNT Some Kind Of Trouble	Atlantic 0.9m
08 FLORENCE + THE MACHINE Lungs	Island 0.8m
09 TAKE THAT Progress	Polydor 0.8m
10 ROD STEWART Fly Me To The Moon...	J 0.7m

\* album released by Glassnote in North America  
Figures in blue represent global shipments for acts of UK nationality for 2010, excluding sales from the UK. Figures rounded up to one decimal place



Having made it to fourth place a year earlier with 1.3m overseas sales of *Reality Killed The Video Star*, he crept in again last year, occupying ninth spot thanks to 0.67m sales of his Virgin-issued retrospective *In And Out Of Consciousness – The Greatest Hits 1990-2010*.

Released just five weeks after that album, Williams' *Take That* reunion *Progress* is eighth on the list with its 0.76m non-UK sales heavily concentrated within Europe. The band's first album as a five-piece since 1995, it was also their first German number chart-topper in as many years, one of Williams' most-important overseas markets, while *Progress* also helped them slowly start to reconnect in key territories such as Australia and France, albeit with chart peaks by year end of 65 and 53 respectively.

"The *Take That* story has been incredible and we're only on phase one with the first single. We're not far off 1m sales," says Universal's Choudhury. "There's no doubt the whole Robbie factor was extremely helpful for our campaign internationally and we had a hugely successful radio record and commercial single with *The Flood*."

Two Universal albums tie for 10th place on the chart – Amy Macdonald's *A Curious Thing* and The Rolling Stones' reissued *Exile On Main Street*, giving the major four of the 11 titles on the chart outright and one other partially as it handles Mumford & Sons for the world outside North America where it goes through independent Glassnote. The other three



ABOVE  
Rising Sons  
*Sigh No More* by Mumford & Sons is the UK's third biggest seller overseas

LEFT  
UK's best sellers  
*Dido* (2003), *Coldplay* (2005 and 2008) and *James Blunt* (2006)

BELOW  
The UK *Resistance*  
Muse make the UK's Top 10 global sellers for the second year running



major acts have two titles apiece.

A Curious Thing's run included number one positions in Germany, Austria and Switzerland, while the overhaul of The Stones' 1972 double set reached two in the US and three in Germany. It made it the most successful reissued UK album of the year, finishing ahead of EMI's remastered *The Beatles 1967-1970*, which sold 0.51m copies overseas last year, and its companion *The Beatles 1962-1966*, which attracted around 0.49m buyers.

Among the independents, Dramatico act Katie Melua's fourth studio album *The House* sold around 0.5m units during the year, including reaching the top five in France, Germany and the Netherlands, while the self-titled debut by XL's *The xx* had 0.42m overseas takers during the year, selling particularly well in the US, despite never rising any higher than 92nd on the *Billboard* 200.

It was also one of the few UK debuts last year to make a meaningful sales impact overseas with budget-conscious labels increasingly narrowing down the field of which acts they should even bother to try to break internationally.

"You have to pick and choose more; you can no longer take 100 of your artists and try to break them," says Sony's Shack whose act Hurts' first album *Happiness* performed better internationally than back home, attracting around 0.34m overseas buyers and Top 10 placings in a number of European markets.

But even the biggest artists are finding it harder to accumulate decent global album numbers, a reflection more of the general slide in album sales than anything particularly relating to UK artists. But that meant the qualification point to make the year's Top 10 UK global sellers hit its lowest point this century last year, dropping to 0.64m sales. Just four years earlier 1.8m sales were needed to make the Top 10.

"It's harder and harder to make an impact and it has to come down to the quality of the material," suggests Shack. "When I look at the names on the list there's a reason why some aren't on it and some are."

The increasing downward direction of the albums market will only make it harder this year, although the return of superstars such as Coldplay and U2, Adele's successful second album and the impact of new acts including Jessie J should ensure a strong global presence for UK-signed acts in the year ahead.

## DOWNLOAD STAR IS RISING FOR 'PHENOMENON' TAO CRUZ

Taio Cruz was by some distance the UK's biggest download star globally of 2010 with his two biggest hits selling nearly 10m units overseas.

The 4th & Broadway/Island signing occupies first and second positions on *Music Week's* first-ever chart of the biggest singles of the year by UK-signed acts with *Dynamite* selling 5.4m copies last year and *Break Your Heart* 4.4m units. The nearest act to him are Polydor's La Roux whose *Bulletproof* in third spot finished 2.3m units behind *Break Your Heart*.

"Taio Cruz is a phenomenon," says Universal UK international vice presi-

dent Hassan Choudhury. "He makes records that have got mass appeal right across the demographics from kids to older people and he seems to sit on all radio formats throughout the globe."

As with all the UK's Top 10 downloads, Cruz's numbers are dominated by US sales, a reflection of the size of that market for single-track downloads compared to anywhere else. However, the Hot 100 chart-topping *Break Your Heart* and its follow-up *Dynamite*, which peaked at two on the same chart, were also substantial hits in a number of other territories, including Australia, Canada,

France, Germany and the Netherlands.

Cruz is also the most glaring example of how singles success does not automatically translate into album sales. While his single-track downloads last year were weighed in the millions, his album *Rokstarr* only enjoyed relatively moderate interest, including in the US where it quickly dropped down the chart after debuting at eight. It is a point fully realised by Choudhury.

"Our next big job is to establish him as an album artist," he says. "We're thrilled with the amount of singles we've sold, but our next aim

is to drive the consumer to the album. We have to convince them he is an album artist and that is the challenge for the next album."

The chart's number three *Bulletproof* was also a Top 10 single in the US, while fifth-placed *Breakeven* by Phonogenic's The Script claimed the majority of its 1.8m overseas last year Stateside over a number of months as it climbed as high as 12 on the Hot 100. Between them is *Forget You* by Cee Lo Green who, despite being American, qualifies for our chart of UK-sourced sellers as he is signed to Warner Bros UK.



Fellow Warner Bros act Muse, Island's Florence + The Machine and Gentlemen Of The Road/Island's Mumford & Sons make appearances in both the biggest UK album and singles lists, while Coldplay's 2008 US chart-topper *Viva La Vida* added another 0.8m to its cumulative overseas total to make it to ninth on the chart. Fellow Parlophone act Kylie Minogue's *Aphrodite* is 10th.



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- Jeremy Silver** (FAC)
- Gary McLarnan** (MMF)
- Paul Brindley** (Music Ally)
- Caroline Elleray** (Universal)
- Chris Carey** (PRS for Music)
- Scott Cohen** (The Orchard)
- Gary Downing** (Frukt)



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**INTERVIEW** ELBOW**PREPARE FOR LIFT-OFF**

On the eve of the release of their fifth album *Build A Rocket Boys!*, Elbow's Guy Garvey and key team members talk to Music Week about what the Mercury-winning band have in store for 2011

**TALENT**

■ BY CHRISTOPHER BARRETT

**W**HEN ELBOW PICKED UP THE Barclaycard Mercury Prize in 2008, it was hard to imagine a more deserving winner. It was the culmination of nearly 20 years' hard work for the Manchester quintet and a flurry of awards followed, arenas sold out and the winning album, *The Seldom Seen Kid*, went on to shift close to 810,000 units in the UK alone.

"Every day for 18 months there was some great news after 19 years of clinging to the odd bit of good news," says Elbow frontman Guy Garvey.

Having finally enjoyed mainstream success after years on the periphery, when Garvey started putting pen to paper during a band excursion to the Isle of Mull he began reflecting on less comfortable times, life in his early twenties, and the theme for the new album *Build A Rocket Boys!* was established.

"Build A Rocket means chase dreams and have fun for as long as you can," says Garvey. "The sentiment comes from the fact that I am still in the same gang I joined when I was young. Being in a band is a lot like being in a gang, especially initially when you can't play for shit. We were awful for 10 years. The first band I was in, which was based only two streets away from where I live now, we never played a gig – rehearsals comprised of smoking under a bridge in trenchcoats looking like a band for a couple of hours and then bashing through a couple of numbers throwing shapes," he laughs.

Garvey and his gang have come a very long way since then and expectations are naturally running high for the forthcoming album. The mood is buoyant at Fiction with the label due to release the album on March 7 ahead of an extensive UK arena tour, an array of international live activity and a number of key summer festival dates.

Fiction Records managing director Jim Chancellor believes *Build A Rocket Boys!* will surprise many. "A lot of people think of Elbow as an indie band but they are much more than that; this album is verging on classical. I think they have smashed it out of the park," he says.

"The most amazing thing about this record is that it has gone in a direction that not many people were expecting. A lot of people were waiting for an obvious arena-filling anthemic approach but the band have gone in the other direction and stripped it back with breathtaking vocal melodies."

"It would be tempting to chase big bucks with an album full of 12 stadium-fillers but instead we have made the subtlest record we have ever made," says Garvey. "Subtle music can work in an arena and we are going to try and make those big spaces more intimate."

With Garvey's evocative lyricism combined with carefully textured, often sparse, atmospheric musicianship, the album was recorded in their longtime facility at Blueprint Studios in Salford and produced by the band's pianist Craig Potter.

Despite their huge recent success, the band were more than happy to remain grounded on home turf near family and friends in Manchester. Garvey calls the studio the band's spiritual home and the only con-



cession to their elevated status has been the introduction of a grand piano.

"That is the greatest statement we have allowed ourselves. We had to take out a wall of the studio and get a crane to winch the piano in. It's never leaving that room," laughs Garvey. "It has changed the way Craig plays – we were worried Craig's production role was taking away from his keyboard playing but it hasn't done at all. It's ended up being quite a keyboard-heavy album."

The band's manager Phil Chadwick says that without a deadline Elbow would be content to finesse their songs indefinitely, which was one of the reasons he booked the forthcoming 10-date arena tour, which includes many of the UK's biggest indoor venues and two dates at The O2 arena, before the band even started working on the new album.

"Halfway through *Seldom* we put together this album campaign and booked the forthcoming arena tour," says Chadwick. "We chose to finish the *Seldom* campaign with the MEN [Manchester Evening News Arena] show and we could have done half-a-dozen arenas at that point, but we decided to leave that tour so we could come back and start as an arena band. We had to hope that the band would deliver the album in time for the arena tour and they made it with a week to spare.

"The point was that if we brought the band back with an arena tour, and they are all going to sell out, which is 120,000 tickets, it is much easier for all our team, whether that is press, radio or TV, to go with a new record when everyone can see they have sold out an O2 and it also empowers promoters across Europe to book the band because they see the band as an arena act in the UK. So the whole idea has worked perfectly."

Chadwick and his team are currently looking at creating a GPS tracking device which will enable Elbow fans to keep track of the tour bus when the band are on tour. Considering the amount of international action currently being set up it could prove interesting viewing.

**PICTURED**  
New heights  
*Elbow in 2011;*  
*(right) the band*  
*accepting the*  
*Barclaycard*  
*Mercury Prize*  
*in 2008*



Despite the US being the second-biggest territory for Elbow in terms of sales, Chadwick says there will be a focus on "Europe over the States" and that the band will be venturing to South America for the first time and making repeated trips to Australia.

"We sell a lot of records in the States, but per capita it is not great and it is a very expensive place to tour, so is a difficult place to make money live. It's also becoming increasingly difficult to sell records there. Their marketplace has deflated and they are also very inward-looking in terms of bands so it's difficult for a British band to break there. We have a better shot of growing the band in Europe. *Seldom* did just under 100,000 in the US which was double previous albums. But then you look at the UK our sales went up eightfold and we pretty much tripled our sales across Europe. So we are going where there has seen the most build."

Back in the UK the first single, *Neat Little Rows*, will land on February 28, but Chancellor believes the big single will be *Open Arms*.

"We need the band to be looked at as slightly edgy and it would be easy to start with a big tune; that would launch the album but not give it longevity, so we thought we would take a slightly left-of-centre track that is quite up and bouncy, launch the album with that and then go for the big anthemic song – *Open Arms* – and after that it gives us leeway to go in any direction," says Chancellor.

Indeed, when it comes to adopting a change of direction it appears that Garvey has developed something of a fearless approach. "I'll never be scared of poverty again having been there for so long – that is an incredibly liberating feeling," says Garvey. "It means you can make decisions based on other things and I suppose that is why we have made the record we have."



# INTERVIEW MARKUS DRAVS

# WINNING HANDS

Fresh from bagging an MPG and a Brit award – and seeing his work named best UK and international albums at the ceremony – Markus Dravs talks to Music Week about his career in music production

## PRODUCERS

BY CHRISTOPHER BARRETT

**I**N A MARKET THAT IS PROVING TOUGH FOR guitar-based pop and rock acts, one apparent guarantee of success for axe-wielding musicians is the involvement of Markus Dravs.

The German-born producer was behind the desk on a pair of big-selling Brit winners – Mumford & Sons' *Sigh No More* and Arcade Fire's *The Suburbs* – in a year dominated by pop, urban and dance releases.

Despite his efforts having recently won Dravs both an MPG and a Brit award he appears to be taking the sudden rush of acclaim very much in his stride, emanating an easy-going modesty as he relaxes in Hampstead's Air Studios dressed in a T-shirt and jeans.

While 2010 was undoubtedly an outstanding year for Dravs and his collaborative projects, a quick glance at his CV reveals it was far from a blip. He is currently busy co-producing Coldplay's new album alongside Brian Eno and recent years have taken in Coldplay's *Viva La Vida or Death And All His Friends*, Arcade Fire's *Neon Bible* as well as albums by Björk, The Maccabees and Brian Eno, to name but a few.

Dravs' desire to become a producer ignited when he first heard Brian Eno and David Byrne's 1981 album *My Life In The Bush Of Ghosts* (pictured below). Having written to literally hundreds of studios in his native Germany only to be advised to go to university, he decided to head for London where he landed the role of tea boy at Parsifal Studios. It was the start of a hands-on education in production that no university could ever match and the start of a career path that would lead him to become a longtime collaborator with his hero, Brian Eno.

"I worked my way up [at Parsifal] before joining Westside Studios where I met Brian. We did a session and got on really well – he is so easy and generous with his knowledge and time no matter what position you are in, and that really impressed me," says Dravs.

A year later Dravs received a call from Eno's manager asking him if he would assist Eno for a week in his Suffolk studio. He ended up staying for four years.

"I was like a kid in a candy shop," recalls Dravs. "It was the combination of [Eno's] free approach to experimentation coupled with his encouragement to try whatever you want and establish new ways of working. Living in the countryside working on the tunes of the guy who inspired you in the first place – it was a good time," he smiles.

Dravs remains tight-lipped about the results of the recent Coldplay sessions alongside Eno but he does reveal that there is already enough material in the bag to release a full album. Indeed, Dravs has something of a reputation as a hard taskmaster when it comes to encouraging musicians to get their heads down.

"There are some producers that like to just let it happen but I like to push people," says Dravs. "If you are going in to work you should work, with the common goal of making the best possible record with the budget and in the timeframe available. If you don't want to do that it's a little pointless. I can do between 12- and 14-hour days, six days a week



**ABOVE** Sound of The Suburbs (clockwise from above) Dravs manned the desk for Arcade Fire and Mumford & Sons last year; pictured with Chris Martin and BPI chairman Tony Wadsworth on winning his Brit and MPG awards

and any band that is serious about a project can do that as well."

Dravs' work ethic and open-minded approach to recording techniques came in handy when working with the seven-member strong Arcade Fire who he approached after seeing them perform on *Later...* with Jools Holland.

"The way they perform and change instruments – I just thought, 'That's the band I want to work with next,' so I started writing to them," explains Dravs, who ended up producing the band's second and third albums.

Known for their multi-instrumentalism and epic sound, Dravs was inspired by Arcade Fire's enthusiasm and love of vintage equipment, himself being partial to recording on audio tape, but he notes that their desired recording technique is not for the faint-hearted.

"A big chunk of the song goes down early on in one go and then there are overdubs later. For them it is really important to feel each other when they are recording together, and any kind of spill is embraced, so you have a guitar amp or whatever bleeding all over the drum ambient mikes and that immediately sets the tone for the way you work.

"Early on I was trying to get them to separate a little bit more and I remember the phrase 'deal with it Dravs' and I am glad I did deal with it. That whole playing together really comes across in the recordings, it's old school."

Dravs describes *The Suburbs*' recording process as very organic, with the songs coming together over the period of a year, but when it came to producing Mumford & Sons' *Sigh No More* it could have hardly been more different.

"They were able to play the songs out before recording them," explains Dravs. "They played me the whole record in demo form and I liked the fact that it was very different from anything that was out there and from anything I had done before. It came from the instru-



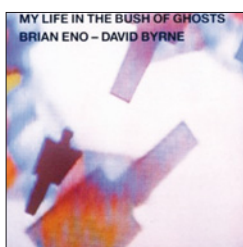
mentation and so from a different place from your usual rock band," says Dravs.

While Dravs has undoubtedly played a part in ensuring rock has maintained its profile in the UK charts in recent months, he reveals he is now looking to branch out and try something completely new.

"I would love to work with some hip-hop artists; hip-hop with strong, socially-conscious lyrics and content. It would have to be the right artist and I am talking to a couple," he smiles.

But in the meantime with the Coldplay project ongoing and his mantelpiece growing ever more crowded with awards, Dravs appears content to enjoy the moment and appreciate his achievements and the acclaim thus far.

"When I look back and consider that I have been able to work with Brian Eno, Björk, Coldplay and even The Maccabees and many others, I am glad I have been able to continue working on records that I love. I find it difficult to look at it as a career really. It's weird to think that it is really a job. I'm just so glad that there is a lot of enthusiasm for projects that I am enthusiastic about."



**"The goal should be making the best possible record with the budget and time available.... if you don't want to do that it's pointless"**

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# KEY RELEASES

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

## Out this week

### Singles

- **Lupe Fiasco** The Show Goes On (Atlantic)
- Previous single: Shining Down (did not chart)
- **Brandon Flowers** Jilted Lovers & Broken Hearts (Vertigo)
- Previous single: Crossfire (8)
- **Alexis Jordan** Good Girl (Starrod/Rocnation/Columbia)
- Previous single: Happiness (3)
- **Miles Kane** Come Closer (Columbia)
- Previous single: Inhaler (did not chart)
- **Magnetic Man feat. John Legend** Getting Nowhere (Columbia)
- Previous single: Perfect Strangers (16)
- **Clare Maguire** The Last Dance (Polydor)
- Previous single: Ain't Nobody (did not chart)
- **Nicki Minaj feat. Drake** Moment 4 Life (Cash Money/Island)
- Previous single: Right Thru Me (did not chart)
- **Gil Scott-Heron And Jamie xx** I'll Take Care Of U (Young Turks)
- Previous single: The Bottle (did not chart)
- **The Script** If You Ever Come Back (Phonogenic)
- Previous single: Nothing (42)
- **Take That** Kidz (Polydor)
- Previous single: The Flood (2)
- **Kanye West** All Of The Lights (Roc-A-Fella/Def Jam)
- Previous single: H.A.M. (30)



### Albums

- **Sara Bareilles** Kaleidoscope Heart (Columbia)
- Previous album (first-week sales/total sales): Little Voice (112/66,431)
- **D.R.U.G.S.** D.R.U.G.S. (Decaydance/Sire)
- Debut album
- **Frankie & The Heartstrings** Hunger (Popsex/Wichita)
- Debut album
- **Glee Cast** Glee - The Music - Vol. 4 (Epic)
- Previous album: Glee - Rocky Horror Show (292/17,813)
- **Brad Mehldau** Live In Marciac (Nonesuch)
- Previous album: Highway Rider (587/3,397)
- **Gil Scott-Heron And Jamie xx** We're New Here (Young Turks)
- Previous album: I'm New Here (7,050/28,945)
- **Jay Sean** Freeze Time (Cash Money/Island)
- Previous album: All Or Nothing (10,219/67,433)
- **Yuck Yuck** (Pharmacy/Mercury)
- Debut album

## Out next week

### Singles

- **Beat Connection** Silver Screen (Tender Age)
- **Bibio** Excuses (Warp)
- **Brother** Darling Buds Of May (Geffen)
- **Bullet For My Valentine** Last Fight (20-20)

- **Cassius** I <3 U So (Because/Ed Banger)
- **Cat's Eyes** Broken Glass EP (Polydor)
- **The Chapman Family** Anxiety (Electric Toaster)
- **Edwyn Collins** feat. **The Drums** In Your Eyes (Heavenly)
- **Crocodiles** Mirrors (Fat Possum)
- **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)
- **Exlovers** Blowing Kisses (Young & Lost)
- **Foo Fighters** Rope (RCA)
- **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)
- **Kerogen** Voice (Lewis)
- **Manic Street Preachers** Postcards From A Young Man (Columbia)
- **Ricky Martin** The Best Thing About Me Is You (RCA)
- **Jessica Lea Mayfield** Our Hearts Are Wrong (Nonesuch)
- **Miracle** Fluid Window EP (House Anxiety)
- **Morning Parade** A&E (Parlophone)
- **Noah & The Whale** L.I.F.E.G.O.E.S.O.N. (Mercury)
- **The Palpitations** Milk It (Club.The.Mammoth)
- **Paul Simon** The Afterlife (Hear/Concord)
- **Robert Plant** Harm's Swift Way (Decca)
- **Lauren Pritchard** Stuck (Spilt Milk/Island)
- **Queen** Stormtroopers In Stilettoes (Island)
- **Nathaniel Rateliff** Shroud (Rounder/Decca)
- **Revoker** Stay Down (Roadrunner)
- **Roxette** She's Got Nothing On (But The Radio) (Parlophone)
- **Scritti Politti** Day Late And A Dollar Short (Parlophone)
- **Slash** feat. **Fergie** Beautiful Dangerous (Roadrunner)
- **Britney Spears** Hold It Against Me (Jive)
- **Those Dancing Days** I'll Be Yours (Wichita)
- **Trophy Wife** The Quiet Earth/White Horses (Moshi Moshi)
- **Twissman** feat. **Ginny B** Sumo (Zy)

### Albums

- **Alexander** Alexander (Rough Trade)
  - **Marsha Ambrosius** Late Nights & Early Mornings (Rca)
  - **Beady Eye** Different Gear, Still Speeding (Beady Eye)
  - **Christopher Cross** Doctor Faith (Earmusic)
  - **Discodeine** Discodeine (Pschent)
  - **Dropkick Murphys** Going Out In Style (Born & Bred)
  - **Far East Movement** Free Wired (Polydor)
  - **Alexis Jordan** Alexis Jordan (Columbia)
  - **Kitsuné** Kitsuné Parisien (Kitsuné)
  - **Lethal Bizzle** Best Of Bizzle (360)
  - **Lykke Li** Wounded Rhymes (LI/Atlantic)
- In the two-and-a-half years since her debut release *Youth Novels*, Lykke Li has grown and matured as an artist, eschewing pop for a darker, more edgier sound. Heavy bass drums, sombre, marching beats and serious monotone choruses are the order of the day – interwoven with heavy lashings of off-kilter African rhythms, ringing Hammond organs and ridiculously catchy hooks. Produced by Bjorn Yttling of Peter, Bjorn & John fame, this album strikes just the right note between commercial appeal and indie hip-ness.
- **Clare Maguire** Light After Dark (Polydor)

- **Jessica Lea Mayfield** Tell Me (Nonesuch)
  - **Mirrors** Lights & Offerings (Skint)
  - **Mudwath & Metabeats** Sledgehammer Kisses (Associated Minds)
  - **Nu:Tone** Words And Pictures (Hospital)
  - **Dustin O'Halloran** Lumiere (FatCat)
  - **Mike Posner** 31 Minutes To Takeoff (J)
  - **Ron Sexsmith** Long Player Late Bloomer (Cooking Vinyl)
- Currently enjoying A-list support from Radio 2 for lead single, *Believe It When I See It*, Sexsmith will be the subject of a TV documentary next month and the album has already enjoyed critical acclaim in the UK press. He will be in the UK for live dates in April.
- **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)
- **Alex Clare** Too Close (Island)
- **Cloud Control** There's Nothing In The Water We Can't Fight (Infectious)
- **Cocknbulkid** Hold On To Your Misery (Island/Moshi Moshi)
- **Dionne Bromfield** feat. **Diggy Simmons** Yeah Right (Island)
- **Emma's Imagination** Brighter Greener (Polydor/Future)
- **Good Charlotte** Sex On The Radio EP (Parlophone)
- **The Hoosiers** Bumpy Ride (Absolute)
- **Michael Jackson** Hollywood Tonight (Epic)
- **Elton John & Leon Russell** I Should Have Sent Roses (Mercury)
- **Wiz Khalifa** Black & Yellow (Atlantic)
- **Sean Kingston** Party All Night (Sleep All Day) (Beluga Heights/Epic)
- **Ray Lamontagne** New York City's Killing Me (Columbia)

- **Avril Lavigne** What The Hell (RCA)
- **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)
- **Plan B** Writing's On The Wall (679/Atlantic)
- **REM** Uberlin (Warner Bros)
- **Rival Schools** Wring It Out (Photo Finish/Atlantic)
- **Willow Smith** 21st Century Girl (Columbia/Roc Nation)
- **Tinie Tempah** feat. **Ellie Goulding** Wonderman (Parlophone)
- **The View** Grace (1965 Columbia)
- **Wonderland** Not A Love Song (Mercury)

### Albums

- **Patrizio Buanne** Patrizio (Warner Bros)
- 
- **The Chapman Family** Burn Your Town (Electric Toaster)
  - **The Dears** Degeneration Street (Dangerbird)
  - **Elbow** Build A Rocket Boys! (Fiction)
  - **Lupe Fiasco** Lasers (Atlantic)
  - **Jonny Greenwood** Norwegian Wood (OST) (Warner Bros)
  - **Lanu** Her 12 Faces (Tru Thoughts)
  - **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 Bros)
  - **Nathaniel Rateliff** In Memory Of Loss (Rounder/Decca)
  - **Rival Schools** Pedals (Photo Finish/Atlantic)

- **Kurt Vile** Smoke Ring For My Halo (Matador)

## March 14

### Singles

- **Arcade Fire** City With No Children (Sonovox)
- **Liam Bailey** You Better Leave Me (Polydor)
- **Chris Brown** Yeah 3X (Jive)
- **Cage The Elephant** Shake Me Down (Relentless/Virgin)
- **Diagram Of The Heart** If I Were You (Deconstruction/Columbia)
- **Duffy** My Boy (A&M)
- **Encore** The One (Island)
- **The Feeling** Set My World On Fire (Island)
- **Grinderman** Palaces Of Montezuma (Mute)
- **Pete Lawrie** Half As Good (Island)
- **Maroon 5** Never Gonna Leave This Bed (A&M/Octone)
- **N-Dubz** Morning Star (AATW/Island)
- **Oh Land** Wolf And I (Epic)
- **Parade** Louder (Asylum/Atlantic)
- **Nicole Scherzinger** Don't Hold Your Breath (Interscope)
- **Shontelle** Perfect Nightmare (Island)
- **Skunk Anansie** You Saved Me (v2 Benelux)
- **Spark** Crave (679/ Warner Bros)
- **Alex Turner** Submarine EP (Domino)
- **The Wanted** Gold Forever (Geffen)
- **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)
- **Mastodon** Live At The Aragon (Reprise/h43)

## THE PANEL

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



**MISCHA PEARLMAN (KERRANG!)**  
**The Get Up Kids: There Are Rules** (Quality Hill Records)  
 While last year's comeback EP hinted at a different sound for The Get Up Kids, their hugely anticipated new album totally rewrites the rulebook. And while those hoping for a rehash of old classics like Ten Minutes might be disappointed, this is, in its own right, a truly stunning record.



**NATHANIEL CRAMP (SONIC CATHEDRAL)**  
**Asobi Seksu: Fluorescence** (Polyvinyl Records)  
 A real return to form after 2009's understated and underwhelming *Hush*, Asobi's fourth album and first UK outing on Polyvinyl finds Yuki Chikudate and James Hanna adding sugary synths and fizzing electronics to their already effervescent shoegaze pop.



**JAMES WALSH (Q RADIO)**  
**Geva Alon: The Wind Whispers** (ADA Global)  
 We weren't sure what to make of this initially as the last Israeli artist to drop onto our desks was [Eurovision 1998 winner] Dana International. A few listens later and we're hooked. After a gentle and dreamy start, it drifts into something more powerful, from Neil Young to REM.



**JERRY BOUTHIER (TILLATE)**  
**André Saraiva & Gildas: Kitsuné Parisien** (Kitsuné)  
 Following its successful *Maison* series, Kitsuné turns up with another essential compilation. Unearthing tomorrow's exciting talents, the French label focuses on fresh Parisian acts this time around. Includes some names you may have already heard of and some that you will hear a lot more of in the future.

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)

- **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** Femme Fatale (J)
- **The View** Bread And Circuses (1965 Columbia)

## March 21

### Singles

- **Cocknbulkid** Asthma Attack (Island/Moshi Moshi)
- **Cheryl Cole feat. Dizzee Rascal** Everyone (Polydor)
- **Distance** Falling (Island)
- **DJ Sava feat. Raluka** I Like (The Trumpet) (Positiva/Virgin)
- **Eliza Doolittle** Mr Medicine (Parlophone)
- **Alice Gold** Runaway Love (Fiction)
- **Jonathan Jeremiah** Happiness (Island)
- **Jeremih feat. 50 Cent** Down On Me (Def Jam)
- **K Koke** Pure Koke Vol. 2 (RCA)
- **Kassidy** I Don't Know (Vertigo)
- **Linkin Park** Burning In The Skies (Warner Bros)
- **Madcon** Outrun The Sun (Jive)
- **The Maine** Inside Of You (Warner Music)
- **My Chemical Romance** Planetary (Go!) (Reprise/43)
- **Panic! At The Disco** The Ballad Of Mona Lisa (Decaydance/Fueled By Ramen)
- **Plain White T's** 1, 2, 3, 4 (Island)
- **Mike Posner** Please Don't Go (J)
- **Retro/Grade** Reset (Deconstruction)
- **Rihanna** S&M (Def Jam)
- **Roddy Woomble** Roll Along (Parlophone)
- **The Sound Of Arrows** Nova (Geffen)
- **Taylor Swift** Back To December (Mercury)
- **Trey Songz feat. Nicki Minaj**

- **Bottoms Up** (Atlantic)
- **Usher** Daddy's Home (LaFace)
- **The Vaccines** If You Wanna (Columbia)
- **White Lies** Strangers (Fiction)
- **Wolf Gang** Dancing With The Devil (Atlantic)

### Albums

- **All Time Low** Dirty Work (Hopeless)
- **Joe Bonamassa** Dust Bowl (Provogue)
- **Chris Brown** F.A.M.E. (Jive)
- **Cage The Elephant** Thank You, Happy Birthday (Relentless/Virgin)
- **The Drifters** Up On The Roof: Very Best Of (Sony)
- **Green Day** Awesome As F\*\*k (Reprise)
- **Hiss Golden Messenger** From Country Hai East Cotton (Blackmaps)
- **Jonathan Jeremiah** A Solitary Man (Island)
- **Kassidy** Hope Street (Vertigo)
- **Ronan Keating** When Ronan Met Burt (Polydor)
- **Camilla Kerlake** Moments (Future)
- **Adam Lambert** Glam Nation Live (19/RCA)
- **Charlie Landsborough** Love, In A Song (Edsel)
- **Bob Marley** Live Forever (Island)
- **Joshua Radin** The Rock & The Tide (14th Floor)
- **Roddy Woomble** The Impossible Song & Other Songs (Parlophone)
- **Nicole Scherzinger** tbc (Interscope)
- **Shaheen** When I Come Of Age (Island)
- **Rod Stewart** The Best Of...The Great American Songbook (Spectrum)
- **Thousands** The Sound Of Everything (Bella Union)
- **The Vaccines** What Did You Expect From The Vaccines? (Columbia)
- **Lil' Wayne** Tha Carter IV (Island)

## March 28

### Singles

- **Alpines** The Night Drive EP (Polydor)
- **Travis Barker feat. Swizz Beatz, Lil' Wayne, The Game & Rick Ross** Can A Drummer Get Some (Island)
- **Cheryl Cole feat. Travie McCoy** Yeah

- **Yeah** (Polydor)
- **Flo-Rida feat. Akon** Who Dat Girl (Atlantic)
- **Glasvegas** Euphoria, Take My Hand (Columbia)
- **Josh Groban** Higher Window (Reprise/43)
- **The Joy Formidable** Whirring (Canvasback/Atlantic)
- **Katy B** Broken Records (Columbia/Rinse)
- **Benjamin Francis Leftwich** Pictures – EP (Dirty Hit)
- **Jennifer Lopez feat. Pitbull** On The Floor (Island)
- **Alex Metric & Steve Angello** Open Your Eyes (Positiva/Virgin)
- **My Chemical Romance** Bulletproof Heart (Reprise/43)
- **Jay Sean feat. Lil' Wayne** Hit The Lights (Cash Money/Island)
- **Sick Puppies** Maybe (Virgin)
- **Static Revenger** I Like That (Mercury)
- **The Wombats** Techno Fan (14th Floor)

### Albums

- **G-Love** Fixin' To Die (Island)
- **Human League** Credo (Wall Of Sound)
- **Japanese Popstars** Control Your Allegiance (Virgin)
- **Jessie J** Who You Are (Island/Lava)
- **Katy B** On A Mission (Columbia/Rinse)
- **The Kills** Satellite (Domino)
- **Sara Kempe** Let Me Fly (Manhattan/EMI)
- **Wiz Khalifa** Rolling Papers (Atlantic)
- **Linkin Park** A Thousand Suns (Warner Bros)
- **The Maine** Black & White (Warner Music)
- **Panic! At The Disco** Vices & Virtues (Decaydance/Fueled By Ramen)
- **Roxette** Charm School (Parlophone)
- **Sum 41** Screaming Bloody Murder (Mercury)

Following 12 months on the road Stateside, Sum 41 are set to return to the UK for an intimate live date ahead of their new studio effort. The album campaign is led by the album title track, which is building its online profile via a short viral video. Sum 41 are fronted by Deryck Whibley, a songwriter and producer outside of the group, who wrote and produced tracks for Avril Lavigne's The Best Damn Thing album.

## April 4

### Singles

- **Cee Lo Green** Bright Lights Bigger City (Warner Bros)
  - **Chipmunk feat. Keri Hilson** In The Air (Jive)
  - **Jodie Connor** In My System (Fascination)
  - **Everything Everything** Final Form (Geffen)
  - **Foe Foe** EP (Mercury)
  - **Marcus Foster** Tumble Down – Ep (Communion/Geffen)
  - **Funeral Party** New York City Moves To The Sound Of La (Jive)
  - **Gypsy & The Cat** Jona Vark (RCA)
  - **The Japanese Popstars** Song For Lisa (Virgin)
  - **Twenty Twenty** Love To Life (Geffen)
  - **UNKLE** Release All New (Surrender All)
- This new five-track EP begins with a collaboration with Nick Cave, who sings on the track Money And Run. Elsewhere there are guest appearances by Liela Moss (The Duke Spirit), Rachel Fanna (ex-Sleepy Sun) and long-time UNKLE vocalist Gavin Clark. The EP will be followed by the release of an extended version of 2010's Where Did The Night Fall – Another Night Out on April 11.
- **Jamie Woon** Lady Luck (Candent Songs)

### Albums

- **Keren Ann** 101 (EMI)
- **Tim Booth** Love Life (Monkey God)
- **Glasvegas** Euphoric/Heartbreak (Columbia)
- **Emily Osment** Fight Or Flight (Virgin)
- **Sick Puppies** Tri-Polar (Virgin)

## April 11

### Singles

- **Caro Emerald** That Man (Dramatico)
- **Guillemots** The Basket (Polydor)
- **Japanese Voyeurs** Get Hole (Polydor)
- **Mann feat. 50 Cent** Buzzin' – Remix (Def Jam)
- **Mohombi feat. Akon** Dirty Situation (Island)
- **Queen** Keep Yourself Alive (Island)
- **Sunday Girl** Human Love (Geffen)
- **Duncan Townsend** Painted Like A Picture (Dramatico)

## Albums



- **Cat's Eyes** Cat's Eyes (Polydor)
- **Chipmunk** Transition (Jive)
- **Elysium III** Rock Diva (Island)
- **Foo Fighters** tbc (RCA)
- **Gorillaz** The Fall (Parlophone)
- **Holy Ghost!** Holy Ghost! (DFA)
- **Paul Simon** So Beautiful... (Hear/Concord)
- **Phaze One** This Is Phaze One (Ingroves)
- **Robbie Robertson** How To Become Clairvoyant (Fontana)
- **The Wombats** Proudly Present... This Modern Glitch (14th Floor)
- **Jamie Woon** Mirrorwriting (Candent Songs)

## April 18

### Albums

- **Explosions In The Sky** Take Care, Take Care (Bella Union)
- **Guillemots** Walk The River (Polydor)
- **Kd Lang** Sing It Loud (Nonesuch)
- **Ricky Martin** Musica+Alma+Sexo (RCA)
- **Tune-Yards** W H O K I L L (4AD)
- **The Wave Pictures** Beer In The Breaker (Moshi Moshi)

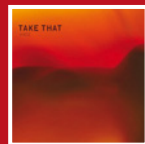
## April 25 & beyond

### Albums

- **The Airborne Toxic Event** All At Once (Mercury) (25/4)
- **Fleet Foxes** Helplessness Blues (Bella Union) (2/5)
- **Stevie Nicks** In Your Dreams (Warner Bros) (2/5)

## SINGLE OF THE WEEK

### Take That Kidz (Polydor)



Take That's opening performance of this song at the Brits last week should set it in good stead as it hits retail today, ready to tie another bow in the group's success. Kidz is the follow-up to The Flood, which was released last November, and debuted at number two on the UK singles chart, providing the group with their 15th top five single. Hailed as a highlight of their recent album by Q magazine, the song features lead vocals from Mark Owen and Gary Barlow, who front a slick production courtesy Stuart Price. The song is currently A-listed at Radio 1, and its release precedes their biggest UK tour to date, which commences in May.

## ALBUM OF THE WEEK

### Gil Scott-Heron and Jamie xx We're New Here (XL)



Jamie xx breathes new life into Gil Scott-Heron's 2010 studio set, I'm New Here, tearing up the original and creating something altogether more urgent and exciting. Featuring the singles NY Is Killing Me and I'll Take Care Of You – both of which have enjoyed strong specialist airplay support – the album has been getting early exposure via an international broadcast across smartphones, Blackberrys and iPhones, at select locations, while early press has been positive. All the more impressive is the fact that Jamie recorded it on The XX's US tour bus last year. The album will be released on various formats, including a vinyl boxed set, which will feature the album on pink vinyl and an instrumental version on green vinyl.

# KEY RELEASES

# Noah & The Whale start making waves



Noah & The Whale *Last Night On Earth*

## PRE-RELEASE FOCUS

BY ALAN JONES

THERE IS NO MOVEMENT THIS week for Liam Gallagher's new band Beady Eye, whose upcoming debut *Different Gear*, Still Speeding is the most coveted pre-release for the third week in a row. It remains at number one at HMV and Play and at number two at Amazon.

Noah & The Whale's recent single L.I.F.E.G.O.E.S.O.N was their highest-charting effort for three years and remains in much evidence on the airwaves while making a slow retreat on the singles chart. Its positive reception has stirred up demand for the London folk/rock band's third album *Last Night On Earth*, which climbs to number 11 at Play, 13 at Amazon and 20 at HMV.

Alexis Jordan's *Good Girl* spends its second week atop Shazam's list of songs most tagged for identification by its users. It is the US singer's second number one on the rundown and seems destined to follow her debut, *Happiness*, into the sales Top 10. All this is rather different to Jordan's reception back home – *Happiness* failed to make the Hot 100 there.

Rihanna spends a lot of time at number one on Last.fm's overall chart but she has to settle for having two songs in the top five this week, with Adele's *Rolling In The Deep* – which pushed her *Only Girl (In The World)* out of pole position – completing its fourth week at number one. Sound Of 2011 runner-up James Blake's self-titled debut album is generating interest, with seven of its 11 tracks entering the Top 20.

### Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	LADY GAGA	1930	913
2	EMINEM	1460	-61
3	SOULJA BOY TELL 'EM	1056	-220
4	RIHANNA	941	-667
5	JUSTIN BIEBER	723	118
6	GREEN DAY	722	-149
7	DEMI LOVATO	635	-183
8	JONAS BROTHERS	558	3
9	JASMINE V	538	-144
10	GORILLAZ	481	-171
11	KESHA	479	-64
12	TOKIO HOTEL	474	-128
13	GREYSON CHANCE	352	-52
14	MIRANDA COSGROVE	345	19
15	TAYLOR SWIFT	323	86
16	THE BLACK EYED PEAS	296	-106
17	LIL WAYNE	280	-152
18	50 CENT	265	-53
19	DRAKE	262	-29
20	TREY SONGZ	257	-44



### Top 20 Play Pre-release chart

Pos	ARTIST	Title	Label
1	BEADY EYE	<i>Different Gear...</i>	Beady Eye
2	JESSIE J	<i>Who You Are</i>	Island/Lava
3	ELBOW	<i>Build A Rocket Boys!</i>	Fiction
4	VACCINES	<i>What Did You Expect...</i>	Columbia
5	CLARE MAGUIRE	<i>Light After Dark</i>	Polydor
6	AVRIL LAVIGNE	<i>Goodbye Lullaby</i>	Columbia
7	NOAH & THE WHALE	<i>Last Night...</i>	Mercury
8	WITHIN TEMPTATION	<i>Unforgiving</i>	Roadrunner
9	JOE BONAMASSA	<i>Dust Bowl</i>	Provogue
10	LADY GAGA	<i>Born This Way</i>	Interscope
11	THE VIEW	<i>Bread And Circuses</i>	1965
12	REM	<i>Collapse Into Now</i>	Warner Brothers
13	GREEN DAY	<i>Awesome As F**k</i>	Reprise
14	KATY B	<i>On A Mission</i>	Columbia/Rinse
15	FOO FIGHTERS	<i>Foo Fighters</i>	Columbia
16	DURAN DURAN	<i>All You Need...</i>	Skin Divers
17	TIFFANY PAGE	<i>Walk Away Slow</i>	Mercury
18	THE STROKES	<i>Angles</i>	Rough Trade
19	WHITESNAKE	<i>Classic Rock presents</i>	Future
20	FGTH	<i>Liverpool Salvo</i>	



### Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	ELBOW	<i>Build A Rocket Boys!</i>	Fiction
2	BEADY EYE	<i>Different Gear...</i>	Beady Eye
3	REM	<i>Collapse Into Now</i>	Warner Brothers
4	JESSIE J	<i>Who You Are</i>	Island/Lava
5	JOE BONAMASSA	<i>Dust Bowl</i>	Provogue
6	VACCINES	<i>What Did You Expect...</i>	Columbia
7	AVRIL LAVIGNE	<i>Goodbye Lullaby</i>	Columbia
8	FGTH	<i>Liverpool Salvo</i>	
9	WITHIN TEMPTATION	<i>Unforgiving</i>	Roadrunner
10	LADY GAGA	<i>Born This Way</i>	Interscope
11	NOAH & THE WHALE	<i>Last Night...</i>	Mercury
12	WHITESNAKE	<i>Forevermore</i>	Frontiers
13	CLARE MAGUIRE	<i>Light After Dark</i>	Polydor
14	HUMAN LEAGUE	<i>Credo Wall Of Sound</i>	
15	PET SHOP BOYS	<i>Most Incredible...</i>	Parlophone
16	MURRAY GOLD	<i>Dr Who Xmas Carol</i>	Silva Screen
17	VARIOUS	<i>Golden Age Of R'n'R Vol. 12</i>	Ace
18	PRIMAL SCREAM	<i>Screamadelica</i>	Sony CMG
19	GREEN DAY	<i>Awesome As F**k</i>	Reprise
20	VIA	<i>Disco Discharge: Cruising...</i>	Harmless



### Top 20 HMV Pre-release chart

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



### Top 20 Last.fm Hype chart

Pos	ARTIST	Title	Label
1	LADY GAGA	<i>Born This Way</i>	Interscope
2	PJ HARVEY	<i>Let England</i>	Island
3	PJ HARVEY	<i>Let England Shake</i>	Island
4	PJ HARVEY	<i>On Battleship Hill</i>	Island
5	PJ HARVEY	<i>All And Everyone</i>	Island
6	PJ HARVEY	<i>In The Dark Places</i>	Island
7	PJ HARVEY	<i>The Colour Of The Earth</i>	Island
8	JAMES BLAKE	<i>Why Don't You Call Me</i>	A&M
9	BASHY	<i>Harder Better...</i>	GGI/Ragz 2 Richez
10	PJ HARVEY	<i>The Last Living Rose</i>	Island
11	JAMES BLAKE	<i>Lindisfarne I</i>	A&M/Atlas
12	JAMES BLAKE	<i>Lindisfarne II</i>	A&M/Atlas
13	PJ HARVEY	<i>Bitter Branches</i>	Island
14	PJ HARVEY	<i>Written On The Forehead</i>	Island
15	JAMES BLAKE	<i>Tep And The Logic</i>	A&M/Atlas
16	GARY MOORE	<i>Friday On My Mind</i>	EMI
17	GARY MOORE	<i>Wishing Well</i>	EMI
18	GARY MOORE	<i>Separate Ways</i>	EMI
19	GHOSTPOET	<i>Survive It</i>	Brownswood
20	DR DRE	<i>I Need A Doctor</i>	Interscope



## CATALOGUE REVIEWS

### HELEN SHAPIRO

The Ultimate (EMI Gold 5099907003929)



To mark the 50th anniversary of her debut hit *Don't*

Treat Me Like A Child, EMI Gold has assembled this thorough and hugely enjoyable compilation of Helen Shapiro's EMI recordings. Among the 90 tracks on 3CDs are all 10 of her hits plus classic tracks, previously unreleased alternate takes and foreign-language versions. Shapiro had poise, elegance and the vocal maturity of someone much older and deservedly topped the chart a couple of months before her 15th birthday, with *You Don't Know*. She remains the youngest female solo artist to have a number one hit. Although she never returned to the Top 20 after her 16th birthday, interest remains high, with forays into acting and jazz keeping her in the public eye.

### VARIOUS

80s Mixtape (Rhino/Warner Music WMTV 167)



Nostalgia for the Eighties is rampant, as evidenced by combined

sales of more than half a million copies of *80s Groove* and *Anthems: Electronic 80s Volume 2* last year. Cut very much from the same cloth, *80s Mixtape* is a smorgasbord of 60 of the decade's more distinctive and memorable hits. Experimental, self-penned and embracing a plethora of styles, highlights include Strawberry Switchblade's bubbly *Since Yesterday*, Japan's exotic *Visions Of China*, The Blow Monkeys' soulful *It Doesn't Have To Be That Way*, and the sophisticated dance vibes of David Bowie's *China Girl*, to name but four. A nicely evocative sleeve should help the iPod crowd to appreciate the riches of the Walkman era.

### PRIMAL SCREAM

Screamadelica (Creation/Sony 88697811032142161)



The winner of the inaugural Mercury Music Prize,

Primal Scream's masterpiece has grown in stature since its original 1991 release. To mark its 20th anniversary, *Screamadelica* has been remastered and issued as a 2CD deluxe edition, as a red vinyl 12-inch edition, and as a collector's edition, comprising 4CDs (remastered, original mixes and live versions plus the *Dixie Narco* EP), a documentary DVD and the 2LP set plus book, T-shirt, slipmat and art cards. A wonderfully diverse adventure, *Screamadelica* houses the hits *Loaded*, *Come Together*, *Higher Than The Sun*, *Don't Fight It Feel It* and *Moving On Up* but is a thing of beauty from start to finish, with a wealth of contributors merging perfectly with the group's own input.

### QUEEN

Queen (Island 2763876)/Queen II (2763888)/Sheer Heart Attack (2764411)/A Night At The Opera (2764422)/A Day At The Races (2764416)/Deep Cuts (2765424)



After 40 years in the custody of EMI, Queen's catalogue

has relocated to Island, where it is scheduled to be remastered and reissued – starting with the band's first five albums. Set for release as standard CDs and in deluxe 2CD sets, they strike a perfect balance between pop, hard rock and glam. In the rare position of having four talented songwriters in the same group, Queen were both eclectic and distinctive. Remastering is excellent throughout and fans will be very pleased with the bonus cuts, which include an a cappella of the operatic section of *Bohemian Rhapsody*, and the backing track of *You're My Best Friend*.

Alan Jones

## CATALOGUE ALBUMS TOP 20



This Last Artist Title / Label Distributor

1	1	ADELE	<i>19</i>	XL (PIAS)
2	2	LADY GAGA	<i>The Fame</i>	Interscope (Arvato)
3	4	KINGS OF LEON	<i>Only By The Night</i>	Hand Me Down (Arvato)
4	5	RIHANNA	<i>Good Girl Gone Bad</i>	Def Jam (Arvato)
5	3	GEORGE MICHAEL	<i>Faith</i>	Epic (Arvato)
6	NEW	PAOLO NUTINI	<i>These Streets</i>	Atlantic (Cinram)
7	6	THE SCRIPT	<i>The Script</i>	Phonogenic (Arvato)
8	7	KATY PERRY	<i>One Of The Boys</i>	Virgin (EMI)
9	12	EVA CASSIDY	<i>Songbird</i>	Blix Street (ADA/Cinram)
10	9	BEYONCÉ	<i>I Am Sasha Fierce</i>	Columbia (Arvato)
11	13	MICHAEL BUBLE	<i>Call Me Irresponsible</i>	Reprise/143 (Cinram)
12	NEW	BIFFY CLYRO	<i>Puzzle</i>	14th Floor (Cinram)
13	NEW	THE STREETS	<i>A Grand Don't Come For Free</i>	679/Locked On (Cinram)
14	8	AMY MACDONALD	<i>This Is The Life</i>	Vertigo (Arvato)
15	10	PINK FLOYD	<i>The Dark Side Of The Moon</i>	EMI (EMI)
16	NEW	FLEETWOOD MAC	<i>Rumours</i>	Rhino (Cinram)
17	15	ELBOW	<i>The Seldom Seen Kid</i>	Fiction (Arvato)
18	19	MUSE	<i>Black Holes &amp; Revelations</i>	Helium 3/Warner Bros (Cinram)
19	14	DUFFY	<i>Rockferry</i>	A&M (Arvato)
20	16	PINK	<i>FunHouse</i>	LaFace (Arvato)

Official Charts Company 2011

# CLUB CHARTS

## UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title/Label
1	4	3	ERICK MORILLO/EDDIE THONEICK/SHAWNEE TAYLOR	Live Your Life / 3 Beat
2	9	5	JES	Awaken / Magik Muzik
3	11	3	MICHAEL CANITROT	You And I / Hed Kandi
4	6	4	INNA	10 Minutes / 3 Beat/AATW
5	12	4	BIG BASS	Everybody Noze / C3
6	2	3	STATIC REVENGER & RICHARD VISSION FEAT. LUCIANA	I Like That / Frenetic/Mercury
7	14	3	THERESE	Drop It Like It's Hot / Pewit Musik
8	NEW		BASTO!	Gregory's Theme / 3 Beat Blue
9	17	4	FIO	Like An Angel / Loverush/Hero
10	23	2	GYPSY & THE CAT	Jona Vark / RCA
11	19	3	TIESTO + HARDWELL	Zero 76 / Musical Freedom
12	1	5	TIESTO V DIPLO FEAT. B RHYMES	C'mon (Catch' Em By Surprise) / Wall Of Sound
13	20	2	GRAEME LLOYD/LIZZIE CURIOUS	Two Left Feet / New World Translations / Kult
14	16	6	SCOTT & LEON	You Used To Hold Me 2011 / S&L
15	5	3	SHAUN BAKER	Frontline / 3 Beat Blue
16	10	7	ARMIN VAN BUUREN VS SOPHIE ELLIS-BEXTOR	Not Giving Up On Love / AATW
17	NEW		SULTAN & NED SHEPHERD FEAT. NADIA ALI	Call My Name / white label
18	24	3	JUSTIN MICHAEL & KEMAL	Trouble / Ultra
19	NEW		MILK & SUGAR VS VAYA CON DIOS	Hey (Neh Nah Nah) / MoS
20	NEW		CLARE MAGUIRE	The Last Dance / Polydor
21	26	2	KIRSTY HAWKSHAW V KINKY ROLAND	Fine Day Reloaded / Loverush Digital
22	35	2	REGI & TYLER	Runaway / Mostiko
23	8	4	SLASH FEAT. FERGIE	Beautiful Dangerous / Roadrunner
24	39	2	ALAN CONNOR	Stone Cold / JTA
25	15	6	LOICK ESSIEN & N-DUBZ	Stuttering / RCA
26	13	5	OBSESSIV FEAT. SOPHIA MAY	I Will Never Give You Up / Digital Love
27	22	7	ROGER SANCHEZ & FAR EAST MOVEMENT FEAT. KANOBBOY	2gether / MoS
28	NEW		CHRIS WILLIS	Louder (Put Your Hands Up) / AATW
29	3	4	CHROMEO FEAT. ELLY JACKSON	Hot Mess / Back Yard
30	NEW		MAX INC.	Infinite Highway / white label
31	36	2	DONDRIA	You're The One / Malaco
32	30	2	ATHENE NOELLE	Innamorata / Silver Blue
33	32	2	RIHANNA	S&M / Def Jam
34	NEW		SKEPTA	Amnesia / 3 Beat/AATW/BBK
35	NEW		ULTRA NATE	Turn It Up / white label
36	18	5	KE\$HA	We R Who We R / RCA
37	27	7	ALEXIS JORDAN	Good Girl / StarRoc/RocNation/Columbia
38	NEW		GREG STAINER	Piracy / Stained
39	40	2	APOLLO 440	The Future's What It Used To Be / Stealth Sonic
40	25	6	VARIOUS	Matt Waterhouse Represents - 2011 Sampler EP / white label

## COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title/Label
1	7	3	ALESHA DIXON FEAT. JAY SEAN	Every Little Part Of Me / Asylum/Atlantic
2	4	3	INNA	10 Minutes / 3 Beat/AATW
3	9	5	KATY PERRY	E.T. / Virgin
4	8	3	OLLY MURS	Heart On My Sleeve / Epic/Syco
5	18	4	PIXIE LOTT	Can't Make This Over / Mercury
6	19	3	DIAGRAM OF THE HEART	If I Were You / Deconstruction/Columbia
7	1	4	KE\$HA	We R Who We R / RCA
8	17	2	SHAUN BAKER	Frontline / 3 Beat Blue
9	16	1	LETHAL B FEAT. GRIME ALL-STARS	Pow 2011 / 360
10	22	2	CHIPMUNK FEAT. CHRIS BROWN	Champion / Jive
11	13	2	RIHANNA	S&M / Def Jam
12	NEW		LADY GAGA	Born This Way / Interscope
13	30	2	ERICK MORILLO/EDDIE THONEICK/SHAWNEE TAYLOR	Live Your Life / 3 Beat
14	21	2	FEARLESS FEAT. LOIS	Not Too Late / AATW
15	20	2	MIKE POSNER	Please Don't Go / J
16	5	5	BRITNEY SPEARS	Hold It Against Me / Jive
17	3	4	TIESTO V DIPLO FEAT. B RHYMES	C'mon (Catch' Em By Surprise) / Wall Of Sound
18	27	2	ENCORE	Wind Up / Island
19	25	2	SELENA GOMEZ	A Day Without Rain / Hollywood/Fascination
20	2	3	DJ SAVA FEAT. RALUKA	I Like (The Trumpet) / Positiva/Virgin
21	NEW		WONDERLAND	Not A Love Song / Mercury
22	11	4	TWISSMAN FEAT. GINNY B	Sumo / Zy
23	12	5	JLS FEAT. TINIE TEMPAA	Eyes Wide Shut / Epic
24	6	3	PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor) / J
25	15	6	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE	Higher / 4th & Broadway
26	NEW		CHRIS WILLIS	Louder (Put Your Hands Up) / AATW
27	NEW		PARADE	Louder / Asylum/Atlantic
28	NEW		DONDRIA	You're The One / Malaco
29	26	7	RIHANNA FEAT. DRAKE	What's My Name? / Def Jam
30	NEW		J LATIF	Wanna Go There / white label

# Collaboration – this is the way for E Morillo



## ANALYSIS

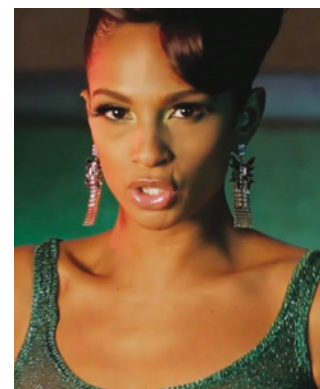
BY ALAN JONES

ERICK MORILLO SET UP Subliminal Records 14 years ago and has always been its most reliable supplier of hits. His latest – Live Your Life – is a primetime house anthem with tribal undertones, which has already been a club monster in the US and now races to the top of the Upfront chart here. A collaboration with German house DJ Eddie Thoneick and featuring a vocal from frequent Morillo sidekick Shawnee Taylor, the track has a comfortable 7.42% margin at the top of the chart over Jes' Awaken.

Alesha Dixon has had three top five singles in the Commercial Pop

chart in the last three months, reaching number four last November as guest vocalist on Roll Deep's Take Control and number two in her own right a month later with Radio. She improves on both of those placings with Every Little Part Of Me, which leaps 7-1 this week. Featuring an assist from Jay Sean, it beats off a challenge from Inna, who topped the chart and went on to have a major sales hits last year with Hot and Amazing, and is now number two with 10 Minutes.

Pitbull maintains his terrier-like grip on the Urban chart, where his T-Pain collaboration Hey Baby (Drop It On The Floor) continues atop the chart – but Rihanna's S&M (up 4-3) and Chipmunk's Champion (27-4) are both gaining ground rapidly.



Double act Alesha Dixon partners Jay Sean and lands a Commercial Pop number one



Not letting go Pitbull and T-Pain remain atop the Urban chart

## URBAN TOP 30

Pos	Last	Wks	ARTIST	Title/Label
1	1	4	PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor) / J
2	2	3	CHRIS BROWN	Yeah 3X / Jive
3	4	3	RIHANNA	S&M / Def Jam
4	27	2	CHIPMUNK FEAT. CHRIS BROWN	Champion / Jive
5	3	7	LOICK ESSIEN & N-DUBZ	Stuttering / RCA
6	10	3	ALESHA DIXON FEAT. JAY SEAN	Every Little Part Of Me / Asylum/Atlantic
7	5	9	RIHANNA FEAT. DRAKE	What's My Name? / Def Jam
8	6	4	JLS FEAT. TINIE TEMPAA	Eyes Wide Shut / Epic
9	9	12	WRETCH 32 FEAT. L	Traktor / MoS/Levels Recordings
10	7	10	USHER	More / LaFace
11	15	4	ENCORE	Wind Up / Island
12	8	7	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY	Coming Home / Bad Boy/Interscope
13	26	2	WIZ KHALIFA	Black & Yellow / Atlantic
14	18	2	MICHAEL JACKSON	Hollywood Tonight / Sony
15	11	13	WILLOW SMITH	Whip My Hair / Columbia/Roc Nation
16	NEW		TINIE TEMPAA FEAT. ELLIE GOULDING	Wonderman / Parlophone
17	12	4	YETUNDE	Mr GQ / Greengarden
18	13	11	KATY B FEAT. MS DYNAMITE	Lights On / Columbia/Rinse
19	14	10	TALAY RILEY	Sergeant Smash / Jive
20	21	4	TINCHY STRYDER FEAT. MELANIE FIONA	Let It Rain / 4th & Broadway
21	NEW		JEREMIH FEAT. 50 CENT	Down On Me / Def Jam
22	22	3	WAKA FLOCKA FLAME FEAT. ROSCOE DASH & WALE	No Hands / Asylum
23	29	1	LETHAL B FEAT. GRIME ALL-STARS	Pow 2011 / 360
24	17	5	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE	Higher / 4th & Broadway
25	19	13	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6 / Interscope/Cherrytree
26	24	9	TINIE TEMPAA FEAT. KELLY ROWLAND	Invincible / Parlophone
27	NEW		MANN FEAT. 50 CENT	Buzzin' - Remix / Def Jam
28	30	15	BLACK EYED PEAS	The Time (Dirty Bit) / Interscope
29	25	19	GYPTIAN	Hold You / MoS/Levels Recordings
30	16	6	RETROSPEXX FEAT J2K, SKIBADEE & LEEE JOHN	R.A.V.E.R. / White Label

## COOL CUTS TOP 20

Pos	ARTIST	Title
1	CASSIUS	I Love U So
2	SHARAM FT. ANOUSHEH KHALILI	Fun
3	MILK & SUGAR	Hey (Nah Nah Nah)
4	CLARE MAGUIRE	The Last Dance
5	ABOVE & BEYOND	Sun & Moon
6	CLOXX	Catch Your Fall
7	BROOKES BROTHERS FEAT. ROBERT OWENS	Beautiful
8	FEDDE LE GRAND & PATRICK LA FUNK	Autosave
9	MASON FT. ROISIN MURPHY	Boadicea
10	DON DIABLO FT. DRAGONETTE	Animale
11	BEN WESTBEECH	Falling
12	KATY PERRY	E.T.
13	STARS ON 45	Stars On 45
14	THE DIRTBOMBS	Remix EP
15	MICHAEL GRAY MARCO IYS & PLASTIC PLANET	Flashback
16	LIFELIKE	Heatwave
17	TOCADISCO & LENNART A SALOMON	Alright
18	KRYDER	K2
19	MAX SEDGELY FT. TASITA D'MOUR	Superstrong
20	GENTLEMEN DRIVERS	Asphalt EP



Hear the Cool Cuts chart every Thursday 4–6pm GMT on Paul "Radical" Ruiz – Anything Goes radio show on Ministry Of Sound Radio across the globe on [www.ministryofsound.com/radio](http://www.ministryofsound.com/radio)

# CHARTS ANALYSIS



## Adele's chart haul is best since Lennon

### CHARTS: IN DEPTH

BY ALAN JONES

DESPITE ATTRACTING THE smallest audience for five years, the Brit Awards have a major effect on this week's charts, providing boosts to winners and performers alike. Although she did not take home an award (she had no releases in the eligibility period), **Adele** was the biggest winner, with an intense performance of *Someone Like You* propelling the previously flagging track to number one on sales of 111,739 downloads while ensuring that parent album *21* remains atop the album chart. With *21*'s first single *Rolling In The Deep*, recovering 5-4 (53,889 sales), and Adele's first album *19* rising 6-4 (39,637 sales), the 22-year-old becomes the first artist to simultaneously score two top five singles and albums since John Lennon achieved it posthumously some 30 years ago with *Woman and Imagine* in the singles chart and *Double Fantasy* and *Imagine* in the album chart. Lennon also performed the feat as a member of The Beatles in 1964, when they were top five with the singles *She Loves You* and *I Want To Hold Your Hand*, and the albums *With The Beatles* and *Please Please Me*.

After dipping 33-47 last week, *Someone Like You* makes the second biggest jump to number one in Top 75 history, being beaten only by the 73-1 jump made by Pixie Lott's *Boys & Girls* in 2009. It

also provides another boost for *21*, which was already certain to remain atop the albums chart but does so very emphatically with sales of 188,767 copies – more than four times those of any other album – lifting its 27-day tally to 666,740. The album has sold upwards of 100,000 in each of the last four weeks. In itself that is not too unusual – 35 different albums have racked up six-figure sales four or more times in a row so far in the 21st century – but only two of the previous 34 did so outside of the Christmas period: Coldplay's *X&Y* and James Blunt's *Back To Bedlam*, both in 2005. The record for most consecutive weeks selling upwards of 100,000 is shared by Leona Lewis' 2007 debut *Spirit* and fellow X Factor graduates JLS' self-titled 2009 entree, both of which did it seven times in a row.

While Adele takes chart honours, other Brits winners and performers to enjoy major album resurgences include Mumford & Sons, Tinie Tempah, Plan B, Arcade Fire and Laura Marling. **Mumford & Sons** won the award for British Album of the Year for *Sigh No More*, which responds by leaping 15-2 (45,130 sales). That is the highest position the album has occupied in an unbroken 72-week chart tenure since its release, besting the number-three peak it posted 19 weeks ago, and coincides with its Grammy-inspired 11-2 jump in the US, its highest chart position there in a 47-week chart career. The band's singles *The Cave*

### SALES STATISTICS WEEK 07

vs last week	Singles	Artist albums
Sales	3,360,767	1,803,511
prev week	3,159,513	1,710,369
% change	+6.4%	+5.4

vs last week	Compilations	Total albums
Sales	314,900	2,118,411
prev week	359,509	2,069,878
% change	-12.4%	+2.3%

Year to date	Singles	Artist albums
Sales	22,584,375	11,915,229
vs prev year	19,113,803	11,801,360
% change	+18.2%	+1.0%

Year to date	Compilations	Total albums
Sales	2,221,676	14,136,905
vs prev year	2,529,472	14,330,832
% change	-12.2%	-1.4%

Compiled from sales data by Music Week

(174-48, 7,423 sales) and *Little Lion Man* (177-53, 6,760 sales) are also resurgent and are joined in the Top 75 by their Brits performance of *Timshel* (number 71, 4,235 sales).

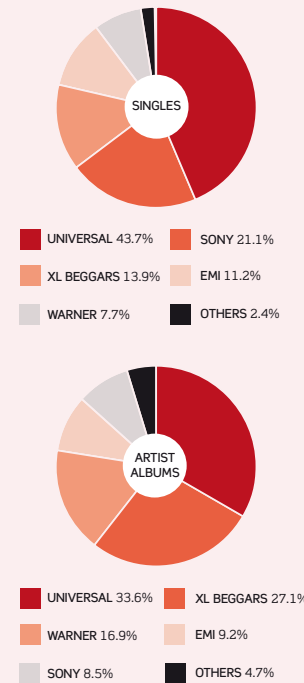
**Tinie Tempah's** *Disc-Overy* vaults 25-6 (28,587 sales) after he was voted best British Breakthrough Act, and picked up the Best British single award for *Pass Out*, while another former number one – **Plan B's** *The Defamation Of Strickland Banks* – jumps 24-7 (24,560 sales) after his victory as best British Male and performance of *She Said/Prayin'*. Canadian band **Arcade Fire** were best International Group and their album *The Suburbs* was Best International Album – a double whammy that propels the disc to a 23-week high, leaping 52-14 (13,763). **Laura Marling** was the unexpected winner of best British Female Singer and her current album *I Speak Because I Can* climbs 80-21 – its highest position for 46 weeks on sales of 9,041 copies.

In a week when the Brits supply much of the chart action, there are only two debuts in the Top 40: **PJ Harvey** secures the week's highest new entry, and her first Top 10 album since 1993, with the critically acclaimed *Let England Shake* arriving at number eight (22,468 sales); and Glasgow band **Mogwai** rack up their seventh chart entry with *Hardcore Will Never Die, But You Will* (number 25, 7,878 sales).

The Brits effect is felt on the compilation chart, where the **Brit Awards 2011** sampler jumps 3-1 (21,954 sales). It is the sixth Brits album to top the chart in the last eight years – and the two that did not (in 2005 and 2008) both reached number two.

With Valentine's Day not falling until Monday, and the Brits on Tuesday, album sales received a welcome double boost, climbing

### MARKET SHARES • WEEK 07



2.34% week-on-week to 2,118,411 – 4.26% above same-week 2010 sales of 2,031,920.

As a consequence of Adele unexpectedly taking singles chart honours, and Jessie J's *Price Tag* rallying to sell 92,463 copies as it slips 1-2, **Lady GaGa's** *Born This Way* – which was ahead in midweek sales flashes – remains at number three, albeit with sales up 34.2% to 82,487. That is an unusually big sale for a number three single – the 14th highest in 581 chart weeks this century – and would be enough for a number one more often than not.

While her two latest singles are top five, Adele's 2008 single *Make You Feel My Love* rallies again, climbing 25-24 (15,518 sales). It is the 13th time it has changed direction since it re-entered the chart 21 weeks ago – a record.

Best International Female **Rihanna** performed a medley of her three *Loud* hits at the Brits, and the latest of them, *S&M*, takes advantage of the boost to climb 11-

6 (49,716 sales). It thus becomes Rihanna's 17th Top 10 hit, and also helps parent album *Loud* to increase sales 38.14% week-on-week to 43,594, even though it remains at number three.

Rihanna's medley was not released via iTunes but most of the other Brits performances were, including **Take That's** show opener *Kidz*. Combined with the studio version of the track, it dashes to a number 31 debut (12,396 sales), becoming the group's 25th hit. Band member Robbie Williams has already had a hit with a different spelling of *Kids*, reaching number two in partnership with Kylie Minogue in 2000.

After debuting at number 10 five weeks ago, **JLS' Eyes Wide Shut** had descended to number 17 but now surges to number eight. The band appeared on Alan Carr's *Chatty Man* show on Channel 4, which seems to have helped several guests recently. Perhaps more importantly, the version of the *Eyes Wide Shut* featuring Tinie Tempah has now been released. The 44,522 copies that all versions of the song sold last week lift its personal tally to 159,494, while pushing overall JLS singles sales past the 2m mark (to 2,013,598), of which debut *Beat Again* accounts for a top tally of 529,482 and follow-up *Everybody In Love* is runner-up with 426,427 sales.

Elsewhere in the Top 40, there are debuts for *Rocketeer* by Far East Movement/Ryan Tedder (number 14, 22,532 sales); the Anglo-American rock/hip-hop collaboration *Rescue Me* by You Me At Six feat. Chiddy Bang (number 21, 18,589 sales); and two of the four latest *Glee* Cast releases, *Teenage Dream* (number 36, 9,712 sales) and *Start Me Up/Livin' On A Prayer* (number 39, 9,106 sales). They are *Glee* Cast's 20th and 21st Top 40 hits – a comparatively modest tally when you consider they have had 112 Top 200 entries.

Singles sales increased 6.4% week-on-week to 3,360,767 – 15.79% above same-week 2010 sales of 2,902,502.

## INTERNATIONAL CHARTS

### Blake's seven: James makes his global breakthrough

A WEEK AFTER HIS SELF-TITLED DEBUT album made a fine first showing in the UK, debuting at number nine, BBC Sound Of 2011 runner-up **James Blake** makes his international breakthrough in seven countries. The album debuts at six in the Netherlands, seven in Flanders, nine in Switzerland, 11 in Ireland, 15 in Austria, 27 in Germany and 123 in the US.

Topping the global sales pyramid for the third straight week, **Adele's** *21* is

showing impressive staying power, appearing in the Top 10 in two more countries than it did last week. It holds at number one in Flanders, Ireland, the Netherlands and Switzerland, and at two in Austria, Denmark and Germany. Declining in New Zealand (1-2), Wallonia (3-4), Sweden (2-5), Norway (2-7), Greece (6-8), Italy (7-8), Australia (3-9), France (17-18) and Spain (19-29), it climbs 19-10 in Poland and 11-10 in Finland.

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE <i>21</i>	£7.00	£8.99	£9.99	£8.99
2 MUMFORD & SONS <i>Sigh No More</i>	£3.99	£3.99	£9.99	£8.99
3 RIHANNA <i>Loud</i>	£8.00	£8.99	£9.99	£8.99
4 ADELE <i>19</i>	£3.99	£4.99	£4.99	£3.99
5 BRUNO MARS <i>Doo Wops...</i>	£7.99	£8.99	£9.99	£8.99

Source: Music Week



**CHARTS KEY**  
■ HIGHEST NEW ENTRY  
■ HIGHEST CLIMBER

**OFFICIAL**  
 charts company

**INDIE SINGLES TOP 20**

This	Last	Artist Title / Label (Distributor)
1		<b>ADELE</b> <i>Someone Like You</i> / XL (PIAS)
2	1	<b>ADELE</b> <i>Rolling In The Deep</i> / XL (PIAS)
3	3	<b>ADELE</b> <i>Make You Feel My Love</i> / XL (PIAS)
4	2	<b>WRETCH 32 FEAT. L Traktor</b> / MoS/Levels Recordings (ARV)
5	9	<b>TIESTO V DILPO/BUSTA RHYMES</b> <i>C'mon (Catch' Em By Surprise)</i> / Wall of Sound (PIAS)
6	8	<b>NERO</b> <i>Me &amp; You</i> / MTA (SRD)
7	5	<b>MODESTEP</b> <i>Feel Good</i> / UKF
8	4	<b>LETHAL BIZZLE FEAT. GRIME ALL STARS</b> <i>Pow 2011</i> / 360 (Absolute)
9	12	<b>THE TEMPER TRAP</b> <i>Sweet Disposition</i> / Infectious (PIAS)
10	11	<b>GYPTIAN</b> <i>Hold You</i> / MoS/Levels Recordings (ARV)
11	6	<b>ERIC PRYDZ FEAT. JAN BURTON</b> <i>Niton (The Reason)</i> / Data/MoS (ARV)
12	17	<b>HYPE SQUAD</b> <i>Black And Yellow</i> / Secret R
13	19	<b>ADELE</b> <i>Chasing Pavements</i> / XL (PIAS)
14	RE	<b>THE XX</b> <i>Islands</i> / Young Turks (PIAS)
15	RE	<b>ADELE</b> <i>Set Fire To The Rain</i> / XL (PIAS)
16	RE	<b>ADELE</b> <i>Hometown Glory</i> / XL (PIAS)
17	14	<b>BEADY EYE</b> <i>The Roller</i> / Beady Eye (E)
18	NEW	<b>TIM MCGRAW &amp; GWYNETH PALTROW</b> <i>Me And Tennessee</i> / Curb (CIN)
19	16	<b>AFROJACK FEAT. EVA SIMONS</b> <i>Take Over Control</i> / MoS (ARV)
20	18	<b>EXAMPLE</b> <i>Kickstarts</i> / Data/MoS (ARV)

**INDIE ALBUMS TOP 20**

This	Last	Artist Title / Label (Distributor)
1	1	<b>ADELE</b> <i>21</i> / XL (PIAS)
2	3	<b>ADELE</b> <i>19</i> / XL (PIAS)
3	2	<b>EVA CASSIDY</b> <i>Simply Eva</i> / Blix Street (ADA CIN)
4	NEW	<b>MOGWAI</b> <i>Hardcore Will Never Die, But You Will</i> / Rock Action (SDU)
5	5	<b>THE XX</b> <i>XX</i> / Young Turks (PIAS)
6	NEW	<b>GRUFF RHYS</b> <i>Hotel Shampoo</i> / Turnstile (PIAS)
7	4	<b>MARTI PELLOW</b> <i>Love To Love</i> / Marti Pellow (Absolute)
8	NEW	<b>DRIVE-BY TRUCKERS</b> <i>Go-Go Boots</i> / PIAS (PIAS)
9	10	<b>VAMPIRE WEEKEND</b> <i>Contra</i> / XL (PIAS)
10	7	<b>BELLOWHEAD</b> <i>Hedonism</i> / Navigator (PROPOP)
11	RE	<b>THE TEMPER TRAP</b> <i>Conditions</i> / Infectious (PIAS)
12	9	<b>THE DECEMBERISTS</b> <i>The King Is Dead</i> / Rough Trade (PIAS)
13	15	<b>EXAMPLE</b> <i>Won't Go Quietly</i> / Data/MoS (ARV)
14	11	<b>EVA CASSIDY</b> <i>Songbird</i> / Blix Street (ADA CIN)
15	RE	<b>ARCADE FIRE</b> <i>Funeral</i> / Rough Trade (PIAS)
16	NEW	<b>HILLSONG UNITED</b> <i>Aftermath</i> / Hillsong Music (Hillsong Music)
17	NEW	<b>JME</b> <i>History</i> / Boy Betta Know (ESS)
18	18	<b>PRODIGY</b> <i>Invasions Must Die</i> / Take Me To The Hospital (ADA CIN)
19	19	<b>ANNA CALVI</b> <i>Anna Calvi</i> / Domino (PIAS)
20	NEW	<b>TWILIGHT SINGERS</b> <i>Dynamite Steps</i> / One Little Indian (PIAS)

**INDIE ALBUMS BREAKERS TOP 10**

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>GRUFF RHYS</b> <i>Hotel Shampoo</i> / Turnstile (PIAS)
2	NEW	<b>DRIVE-BY TRUCKERS</b> <i>Go-Go Boots</i> / PIAS (PIAS)
3	2	<b>BELLOWHEAD</b> <i>Hedonism</i> / Navigator (PROPOP)
4	NEW	<b>HILLSONG UNITED</b> <i>Aftermath</i> / Hillsong Music (Hillsong Music)
5	NEW	<b>JME</b> <i>History</i> / Boy Betta Know (Essential Tada)
6	NEW	<b>TWILIGHT SINGERS</b> <i>Dynamite Steps</i> / One Little Indian (PIAS)
7	3	<b>CUT COPY</b> <i>Zonoscope</i> / Modular (ROM ARV)
8	1	<b>THE BOXER REBELLION</b> <i>The Cold Still</i> / Absentee (ADA CIN)
9	NEW	<b>THE LOW ANTHEM</b> <i>Smart Flesh</i> / Beta Union (ROM ARV)
10	11	<b>A DAY TO REMEMBER</b> <i>What Separates Me From You</i> / Victory (PIAS)

**COMPILATION CHART TOP 20**

This	Last	Artist Title / Label (Distributor)
1	3	<b>VARIOUS</b> <i>Brit Awards 2011</i> / Rhino (CIN)
2	6	<b>VARIOUS</b> <i>Now That's What I Call Music 77</i> / EMI Virgin/UMTV (E)
3	5	<b>VARIOUS</b> <i>R&amp;B Lovesongs 2011</i> / Rhino/Sony/UMTV (ARV)
4	NEW	<b>VARIOUS</b> <i>Clubbers Guide 2011</i> / Ministry (ARV)
5	4	<b>VARIOUS</b> <i>Love 2 Club 2011</i> / AATW/EMI TV/UMTV (ARV)
6	1	<b>VARIOUS</b> <i>Love Songs - The Ultimate Collection</i> / Rhino/Sony (ARV)
7	2	<b>VARIOUS</b> <i>Me To You With Love</i> / EMI TV (CIN)
8	8	<b>VARIOUS</b> <i>The Sound Of Dubstep - Vol 2</i> / Ministry (ARV)
9	9	<b>OST</b> <i>Grease</i> / Polydor (ARV)
10	7	<b>VARIOUS</b> <i>Love Songs Actually</i> / Mercury/UMTV (ARV)
11	11	<b>VARIOUS</b> <i>The Workout Mix 2011</i> / AATW/UMTV (ARV)
12	12	<b>VARIOUS</b> <i>R&amp;B Collection - 2011</i> / Sony Music/UMTV (ARV)
13	10	<b>VARIOUS</b> <i>Greatest Ever Love</i> / Greatest Ever Usm (SDU)
14	13	<b>VARIOUS</b> <i>Anthems - Electronic 80s 2</i> / EMI TV/MoS (ARV)
15	RE	<b>VARIOUS</b> <i>Bbc Radio 1'S Live Lounge - Vol 5</i> / Sony Music/UMTV (ARV)
16	20	<b>VARIOUS</b> <i>Pop Party 8</i> / UMTV (ARV)
17	18	<b>VARIOUS</b> <i>American Anthems</i> / EMI TV/Sony (ARV)
18	16	<b>VARIOUS</b> <i>Clubland X-Treme Hardcore 7</i> / AATW/UMTV (ARV)
19	RE	<b>VARIOUS</b> <i>Clubland 18</i> / AATW/UMTV (ARV)
20	14	<b>VARIOUS</b> <i>101 Soul Anthems</i> / EMI TV/Rhino (CINR)

**ROCK ALBUMS TOP 10**

This	Last	Artist Title / Label
1	2	<b>LED ZEPPELIN</b> <i>Motherhip - Best Of</i> / Atlantic (CIN)
2	1	<b>LINKIN PARK</b> <i>A Thousand Suns</i> / Warner Brothers (CIN)
3	4	<b>MUSE</b> <i>The Resistance</i> / Helium 3/warner Bros (CIN)
4	3	<b>FOO FIGHTERS</b> <i>Greatest Hits</i> / RCA (ARV)
5	RE	<b>ROB ZOMBIE</b> <i>Hellbilly Deluxe 2</i> / Roadrunner (ADA CIN)
6	6	<b>GUNS N' ROSES</b> <i>Greatest Hits</i> / Geffen (ARV)
7	8	<b>AVENGED SEVENFOLD</b> <i>Nightmare</i> / Warner Brothers (CIN)
8	7	<b>PARAMORE</b> <i>Brand New Eyes</i> / Fueled By Ramen/Atlantic (CIN)
9	RE	<b>LINKIN PARK</b> <i>Hybrid Theory</i> / Warner Brothers (CIN)
10	RE	<b>MUSE</b> <i>Black Holes &amp; Revelations</i> / Helium 3/warner Bros (CIN)

**DANCE ALBUMS TOP 10**

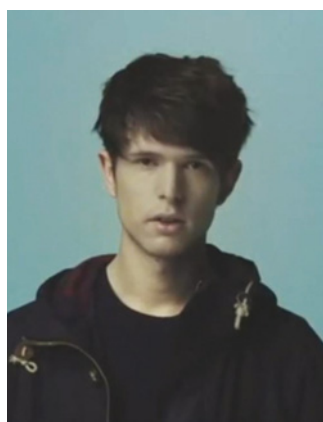
This	Last	Artist Title / Label (Distributor)
1	2	<b>CHASE &amp; STATUS</b> <i>No More Idols</i> / Vertigo (ARV)
2	1	<b>THE STREETS</b> <i>Computers &amp; Blues</i> / 679/Atlantic (CIN)
3	NEW	<b>VARIOUS</b> <i>Clubbers Guide 2011</i> / Ministry (ARV)
4	3	<b>VARIOUS</b> <i>Hospitality - Drum &amp; Bass 2011</i> / Hospital (Hospital)
5	4	<b>DAVID GUETTA</b> <i>One Love</i> / Positiva/Virgin (E)
6	RE	<b>MAGNETIC MAN</b> <i>Magnetic Man</i> / Columbia (ARV)
7	5	<b>VARIOUS</b> <i>Running Trax 2</i> / Ministry (ARV)
8	NEW	<b>VARIOUS</b> <i>The Chilled House Session 2</i> / Ministry (ARV)
9	6	<b>VARIOUS</b> <i>Love 2 Club 2011</i> / AATW/EMI TV/UMTV (ARV)
10	7	<b>BLACK EYED PEAS</b> <i>The Beginning</i> / Interscope (ARV)

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BY ALAN JONES



On its 47th week in the US album chart, **Mumford & Sons'** *Sigh No More* dashes to a new peak. The band did not win any awards at the 53rd annual Grammys but their performance in the telecast sent sales of the album soaring 99%, generating an 11-2 climb. The Grammys are also a TV fixture in Canada, where the album enjoys a more modest 37% surge in sales, and climbs 9-7. It also remains in the Top 10 in New Zealand (3-4) and the Netherlands (5-10). A week after making its debut in five territories, **Marianne Faithfull's** *Horses And High Heels* debuts in four more, arriving in Sweden (number 34),

Flanders (46), Wallonia (67) and Italy (91) - but it declines in Switzerland (26-36), France (30-54), Germany (35-77) and leaves the chart in Austria and the Netherlands. Mike Skinner's first four albums as **The Streets** all made the Top 10 in one or more overseas territories, with his second - *A Grand Don't Come For Free* - placing in nine charts. *Computers And Blues* is his fifth - and if he is to be believed, last - album as The Streets, and is off to a quiet start, with debuts thus far only in Ireland (number 22), New Zealand (number 32) and Australia (number 49).

Wave after wave of **Beatles** music has been hitting the charts since 2009, when their remastered catalogue was released on CD. Last year, the same material was made available for download, causing a further rash of re-entries, and then the remastered 1962-1966 and 1967-1970 compilations charted. The latest Beatles resurgence comes from *Love*. The album hit iTunes worldwide last week, with bonus tracks not on the CD, and immediately re-entered the chart in Canada (34), the USA (37) and the Netherlands (38).

**MusicWeek**

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THE OFFICIAL UK ALBUMS CHART

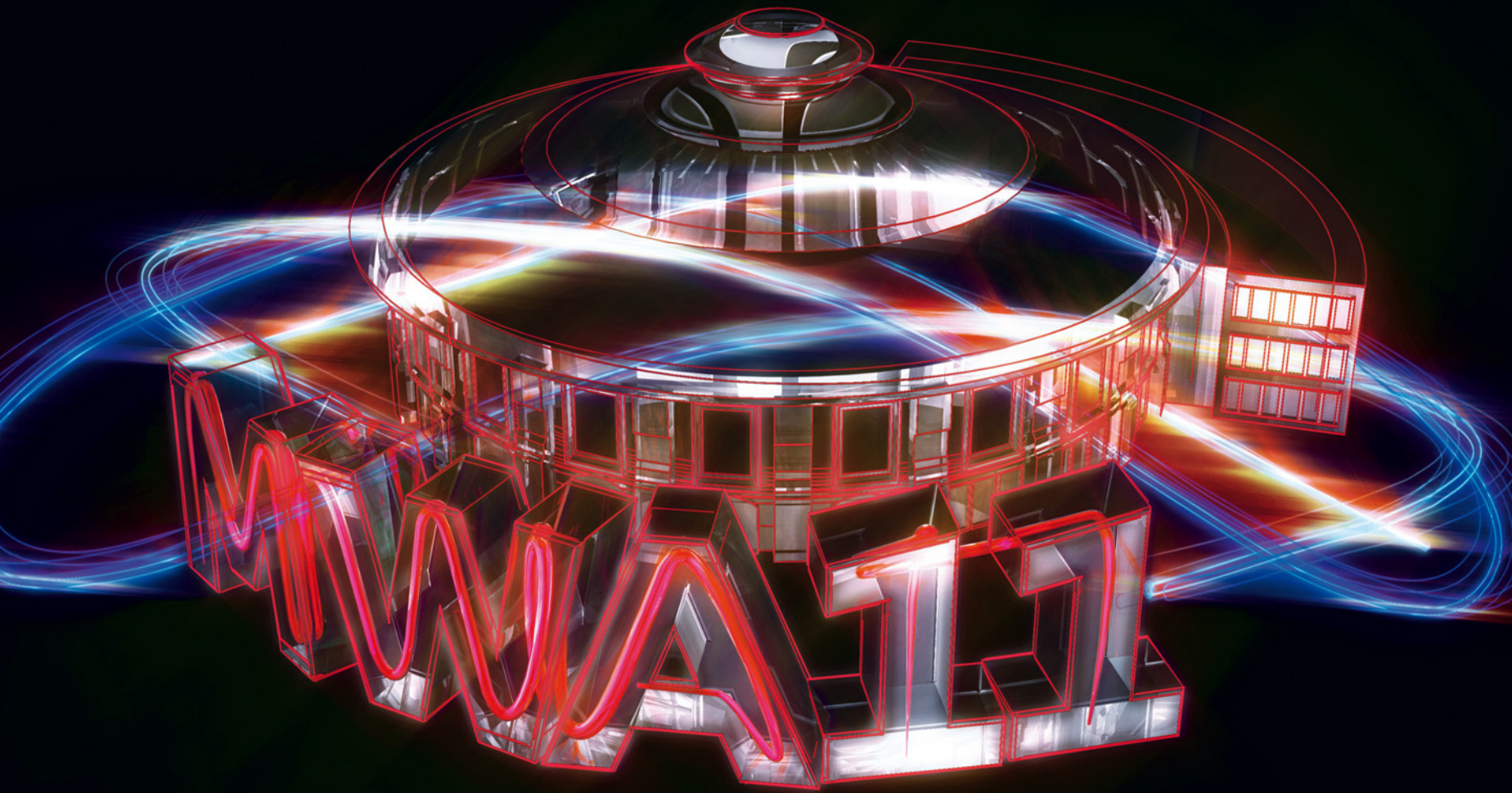
Table of UK Albums Chart entries (1-38) including artist names, album titles, chart positions, and sales trends. Includes entries like Adele, Mumford & Sons, Rihanna, and Bruno Mars.

Table of UK Albums Chart entries (39-75) including artist names, album titles, chart positions, and sales trends. Includes entries like The Streets, The Wanted, James Blunt, and Justin Bieber.

Official Charts Company 2011.

Summary lists and key information including: Artist and album titles, award information (Platinum, Gold, Silver), BPI Awards, and a key for symbols used in the chart.

MusicWeek 20  
Awards 11



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