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ANALYSIS 02 PICKING UP MOMENTUM Brits performers see sizeable shift in product sales

ONLINE BIGGER BYTES

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The celebrated engineer's career - from The Beatles to The King's Speech



Awards acts storm the States

INTERNATIONAL

■ BY PAUL WILLIAMS

tars of the 2011 Brits are leading a UK turnaround in the States, with albums by Adele and Mumford & Sons this week set for the US top five.

Adele, who secured simultaneous single and album UK number ones following her Brits performance, will debut at the top of the US albums chart later in the week with the biggest weekly sales there of the year so far. Her second album 21 is expected to open with around 275,000-300,000 sales, a significant figure in a market where charttopping albums this year have struggled to reach six figures.

She will be joined in the Billboard top five by fellow Brits performers Mumford & Sons, whose album Sigh No More last week spent a second week at number two in the US as double Brits winner Tinie Tempah secured his first-ever Hot 100 entry with Written In The Stars.

Florence + The Machine's Lungs returned to the US Top 20 last week boosted, like Mumford's album, by the Grammys, while Tempah is leading a wave of new British acts looking to break the States this year. He will be part of a record 155 UK acts playing South by South West in Austin, Texas. with the line-up also including Ellie Goulding and The Vaccines.

The strong start to the year by Adele, Mumford and others across the Atlantic suggests 2011 is shaping up to be a much more successful year in the US for UK talent than last year when only a handful of UK-signed talent broke through.

□ paul@musicweek.com

See page 5 for our international analysis

Efterklang earn IMPALA's album award



FTERKLANG (pictured) HAVE become the first winner of the IMPALA European Independent Album of the Year Award, with the Danish band's third album Magic Chairs nosing ahead of rival nominations from across the continent.

The 19 board members of the Brussels-based organisation whittled down the choice from 21 nominees, including Barking by Underworld (Cooking Vinyl) and Wonderlustre by Skunk Anansie (V2 Benelux/earMUSIC), before selecting the 4AD-signed band.

Magic Chairs was the first Efterklang album to be released on 4AD. The band's Rasmus Stolberg, who runs his own label Rumraket which released Magic Chairs in Scandinavia in February last year, said the UK label had been a "dream"

Beggars Group chairman Martin Mills said, "Efterklang make amongst the most joyous and uplifting sounds I've ever heard - and it's a particular pleasure, as a UK-based label, to represent such wonderful artists from Scandinavia '

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04 GOING SOUTH BXSW BY SOUTH WEST Investment pays off as a record

number of UK bands are to play the Austin, Texas, showcase



MUSIC WEEK GOES BEHIND THE SCENES AT 1XTRA MW is given an exclusive look at the song-selection process at the BBC's urban hub

ANALYSIS

THE PLAYLIST



WRETCH 32 FEAT. EXAMPLE

Unorthodox (Levels/MOS)

A reworking of the familiar guitar sample from the Stone Roses' Fools Gold soundtracks this catchy follow-up to top five debut Traktor (single, April 18)



THE FEELING

Set My World On Fire (Island)

A soaring return by the former Ivor Novello winners, this is an uplifting. powerful pop song with huge sync potential (single April 25)



SBTRKT

Living Like I Do (Young Turks)

SBTRKT's second single for Young Turks and another collaboration with Sampha, this is a hypnatic, claustrophabic song, with massive appeal (single, April 11)



THE WOMBATS

Anti-D (14th Floor)

Three singles in to album two, this is The Wombats' most musically ambitious work vet. underpinned by a dark autobiographical lyric. (single, April 18)



ALEX WINSTON

Choice Notes (Island)

Already a firm live favourite, Choice Notes looks set to prove hugely important in the career of this new Island signing (from EP, out now)



BLEEDING KNEES CLUB

Have Fun (unsigned)

Like The Vaccines' naughty cousins, Bleeding Knees Club have a penchant for brilliantly dumb, riff-driven slacker punk rock (demo)



On A Mission (Rinse/Columbia)

This debut album feels like it is arriving a little late - regardless, this is a strong, relevant debut. (album, April 4)



YOUNG BUFFALO

Catapilah (Young & Lost)

A thrilling live act, this Mississippi trio are haunted by the ghost of the Beach Boys in the best possible way - harmony-rich, country-tinged rock (single, out now)



RETRO/GRADE

Reset (Deconstruction/Columbia)

Enjoying strong support from Zane Lowe, Annie Mac and Pete Tong on Radio 1, the follow-up to underground smash Moda is in good health. (single, March 20)



THE SOUND OF ARROWS

Nova (Geffen)

The first single proper from the Swedish duo's forthcoming Geffen debut, Nova is a slick, synth-rich pop song with mass club appeal. (single, April 25)



SIGN HERE

Polydor A&R man Seb Chew has signed Totally **Enormous Extinct Dinosaurs**

London group Tribes have signed with Ben Mortimer at Island

Alex Winston

has concluded a publishing deal with Beyond Gold, the new publishing arm for Neon Gold, a joint venture with Warner/ Chappell UK

EXCLUSIVE MUSIC WEEK RESEARCH REVEALS THE MASSIVI

Brits performers sell thre

SALES

■ BY PAUL WILLIAMS

RITS 2011 WINNERS AND performers collectively generated three times as many extra sales of their current albums during the week of the event than their 2010 equivalents managed last year, new research by Music Week reveals.

Despite 1m fewer people on average watching this year's live broadcast of the ceremony on ITV1, acts receiving Brit awards or performing on the night sold an additional 161,317 copies combined of their latest studio albums over the course of the week compared to the week before, according to OCC figures.

In the week of the 2010 ceremony the event's winners and performers secured an extra 49,274 sales of their most recent albums compared to the previous week, less than onethird of the 2011 Brits sales boost even though far more people watched the show on TV 12 months ago. And there is a similar outcome for single-track downloads, with sales of the songs performed on the night in 2010 collectively increasing their week-on-week sales by 100,793

THE BRITS EFFECT:

SINGLES SALES INCREASES



units, but songs performed at this Brits before the end of the OCC chart week on which the calculations are based.

year's Brits generated an additional 191,269 sales over the previous week. In both years there were four full days of trading left after the

WEEK BEFORE BRITS

WEEK AFTER BRITS

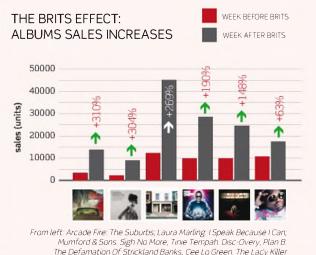
Adele's Brits rendering of Someone Like You is undoubtedly the single biggest reason why this year's event has delivered so many more extra sales compared to 2010's ceremony.

Nevertheless, even without the added numbers generated by her album 21, more than 100,000 additional current albums by Brits winners and performers were sold during the week of the event compared to the previous week.

The XL act's album sold 54,526 more copies during the week of the Brits than it did the week before, representing a 40.6% week-on-week sales boost.

Among all the winners and performers, Adele generated the most additional sales post-Brits with a current album in terms of units sold, although seven other Brits acts' albums had bigger week-onweek sales lifts in percentage terms. This partially reflected a much smaller sales base on which they had to grow - Adele's album sold 134,241 copies the week before the Brits to secure comfortably a third week at number one - while some acts in particular clearly benefited from the biggest mainstream exposure of their careers so far.

115000 40000 30000 20000 1 10000 ARCADEIRE From left. Mumford & Sons. Timshel, Adele. Someone Like You, Arcade Fire. Reacy To Start, Take That. Kidz, Plan B. Prayin', Plan B. She Said



Source: OCC data. Figures in red are week-on-week percentage sales rise

EXPOSURE BENEFITS

Falling into this category were Sonovox/Mercury's Arcade Fire whose The Suburbs' sales more than tripled on the week and Virgin act Laura Marling who, although she did not perform, saw sales of her own album I Speak Because I Can triple after she became a surprise winner of the best British female prize.

There were also triple-digit percentage album rises for Gentlemen

GIG OF THE WEEK

Who: Janelle Monae When: Tuesday, March 1 Where: Roundhouse, London Why: With support from Cocknbullkid. Janelle Monae returns to the capital for this landmark gig

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E SALES SPIKE FOR ARTISTS' SINGLES AND ALBUMS IN THE WEEK POST-BRITS

e times as many units as in 2010

Of The Road/Island's Mumford & Sons (268.5%), Parlophone's Tinie Tempah (189.9%) and 679/ Atlantic's Plan B (147.6%), while the current albums by the 2011 Brits performers collectively sold 153,073 more units during the week of the event than the week before. This is a 67.6% increase.

Among the year's winners Adele, of course, is not included here - sales of their current albums grew week-on-week by 110.3%, representing an additional 106,791 albums sold.

SINGLES GROWTH

Post-Brits sales growth in the singles market is again led by Adele, whose Someone Like You sold 105,087 more units in the week of the event than it managed the week earlier, a 1,579.8% rise.

However, the main reasons why this year's Brits live performances generated more additional singletrack download purchases was because more songs were performed (if we exclude Robbie Williams' outstanding contribution set in 2010 as there was not an equivalent this year) and a decision to make most of the Brits performances available to buy.

At the 2010 Brits eight different songs were performed, if the mashup of Florence + The Machine's You Got The Love and Dizzee Rascal's Dirtee Cash is counted as two songs, while this year's Brits had full or abbreviated versions of 13 different songs. These included multi-song medleys from Plan B, Tinie Tempah and Def Jam/ Mercury's Rihanna.

So with more songs performed this time there were more opportu-



nities to sell extra downloads, while allowing viewers to purchase the Brits performances themselves was also a very important incentive in persuading people to go online and buy. This certainly played a significant part in how well Someone Like You did, a song whose sales were actually in decline the week before when only available in a studio version.

The commercial availability for the first time of most of the Brits performances more than compensated in additional sales for not having an official Brits single this year - last year saw Florence + The Machine and Dizzee Rascal's show performance of You Got The Dirtee Love released post-Brits. This alone enjoyed 62,642 sales during 2010 Brits week that were not in the market the week before and represented significantly more than half the extra single-track download sales generated because of that year's Brits performances.

In percentage terms, there were some astounding sales increases this year among the songs performed at the Brits. The studio version of Mumford & Sons' Timshel had sold just 30 single-track down-

VIEWPOINT



Some in the wider media were quick to conclude this year's Brits was a bit of a damp squib because its TV audience was

lm down on a year ago, but take a look behind those numbers and there is a very different story.

Fewer people may have been tuning in - although the first hour's numbers were very high - but if you judge the programme on how many extra albums and singles sales it helped to generate then this year's ceremony was a stunning success.

As our exclusive analysis of the sales impact the programme had on the winners and performers' releases reveals, the 2011 Brits encouraged significantly more music buying than the 2010 ceremony. This is despite

far fewer people watching than 12 months ago.

The better sales uplift has to be attributed to the choice of acts on the night and how they were present ed as well as, in the case of the singles market, the very smart decision to make available for downloading the Brits performances for the first time. Being a bit braver from a musical perspective, such as allowing Adele to perform accompanied only by a piano, clearly paid dividends and allowed the Brits to fulfil one of its most important briefs - winning over the featured artists to a new audience and, in turn, helping them sell a few more records.

So when the Brits committee sits down and starts to assess this year's event we must hope they do not get fixated by the ratings and think about pressing the panic button, but consider instead the very positive benefits the event had on music buying. From that perspective the show was incredibly successful.

loads in the week before the Brits but in all its versions Timshel's sales in Brits week rose to 4,235 units, a staggering 14,016.7% rise.

Other big week-on-week percentage risers included Take That's Polydor single Kidz (up 838.4%). whose Brits version in the immediate aftermath of the show was ranked higher than the studio take on iTunes, and Arcade Fire's Ready To Start (up 954.3%).

Although Rihanna's Brits medlev of Only Girl (In The World). S&M and What's My Name was not available to buy, she was still one of the show's biggest sales

gainers in the singles market, with the studio versions of the three songs selling 25,578 more units combined in Brits week than they managed the week earlier.

In the compilation market, Rhino's official Brits album more than doubled its sales on the week to climb to the top of the various artists chart. Although it had a far bigger week-on-week sales rise in Brits week than the 2010 version managed 12 months earlier (104.9% compared to 60.4%) its weekly sales were much lower (21,954 units compared to 27,087). □ paul@musicweek.com

MusicWeek wards acts storm the States -€=

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With the Harry Potter films and The

King's Speech behind him. Abbey Road's senior engineer talks to MW about life behind a (studio) desk

COMMENT

PRODUCT PLACEMENT

labels looking to offset music video costs, product placement offers a creative lifeline



With artists and

ENTRY DEADLINE EXTENDED FOR 2011 MUSIC WEEK AWARDS

Week Awards has been extended until this Friday (March 4) to allow for a rush of late entries.

The event, which takes place on Tuesday, May 24, at the Roundhouse in Camden, includes awards covering marketing, PR, digital, retail, radio, live, sales, distribution, music and brands, sync and the independent sector, the majority of which are judged.

The deadline for judged categories was initially last Friday but this has been extended to allow for late entries, giving the event as wide a scope as possible.

Music Week director of content Michael Gubbins encouraged anyone thinking of entering to take the step.

"The entrants I have seen so far have been of a very high standard but

I am keen for the Awards to reflect every sector of the industry," he said "A number of people have told me that winning a Music Week Award has given their career a significant boost, so I would encourage everyone to take part."

Sundraj Sreenivasan, who won PR campaign of the year at the 2007 Awards (pictured centre right) for his work on Girls Aloud when he was at Polydor and subse

quently went on to set up his own company SuperSonic PR, said recognition from the Music Week Awards was hugely important

"Winning the Music Week PR award makes a huge difference to the career of a PR," he said. "It's an honour to win

the award because your work is judged by your peers and it's recognition in the music industry and beyond."

Lawrence Montgomery, owner of Rise Records which won best inde-

pendent music retailer at last year's event, said winning the MW Award was good for his business.

"It gave staff confidence, brought more suppliers on board and it was a great

marketing tool to be able to tell our customers past and future why they can trust us," he explained.

Meanwhile, Stuart Bell, co-founder of Dawbell with Rich Dawes, said that his MW Awards win in 2008 had impacted his career.

"It's great to get recognition for your work from the industry and winning a Music Week Award is just about the best way to get that," he said.

"The awards that I've won have had a definite positive impact on my career and opened many doors for me. I'm not sure I would have had the same opportunities without the recognition that they bring.

"The Music Week Awards develop a healthy sense of competition and as a new PR agency just getting a nomination this year is at the top of our objectives.

Details of the Awards, including how to submit entries, can be found. at www.musicweekawards.com.For. ticket details and other enquiries email michelle.hacker@ubm.com or phone 0207 921 8364

NEWS INTERNATIONAL

EDITORIAL MICHAEL GUBBINS



There is a different link between price and value in the digital world

MUSIC HAS IN RECENT YEARS UNWITTINGLY JOINED A SELECT GROUP called the "content industries".

It's a nasty, reductive term that reduces music, and indeed film and journalism, to mere bits and bytes to fill bandwidth.

It's not a title we should be in a hurry to embrace; restaurants and loo roll manufacturers after all are not lumped together as the digestion industry.

Nonetheless, the word "content" describes a digital reality: the industry is no longer in the driving seat as far as consumer sales are concerned. We have been operating a supply-side scarcity model but we are now in a demand-driven economy. What this world requires is new ways of thinking about value beyond the sale of a physical product.

This is part of the subtext of a story this week in which digital music stores, notably iTunes, are reportedly showing an interest in moving towards high-quality 24-bit files.

Our fellow content industries are banking on quality as a key factor in a changed business. The film industry, for example, has been pursuing a strategy of high-resolution digital projection, 3D and Blu-Ray.

Yet audio quality, for all the lobbying – notably from Interscope chairman/CEO Jimmy Iovine – is not exactly top of the mass-market agenda.

Quality has tended to be a secondary issue for music, at least outside classical music and jazz and public venues, such as nightclubs.

The MP3, of course, was a rare example of a successful quality downgrade, sacrificing depth to convenience and choice.

But while previous formats may have been superior, the equipment on which most of us played music in our formative years was substandard. Audio perfection tended to be the realm of the rich uncle with Rain Manesque obsession with the graphic equalizer on the top-of-the-range hi-fi.

That is not to write off the idea that quality could become a price differentiator. Our report on Musicweek.com suggests 70% of customers on the Bleep download service chose 24-bit WAVS over the 16-bit alternative.

And rapid advances in hardware may well broaden interest, lovine's interest in a high-end headphone company has much to do with the emergence of the 24-bit rumour.

What the debate demonstrates is that this particular content industry recognises a different link between price and value in the digital world.

Radiohead's The King Of Limbs was a fine example of the shifting approach with special packages at premium prices, included a choice of audio quality – even if the group ditched the most literal demand-driven experiment in allowing consumers to choose what to pay.

This reappraisal of value is not an exact science, however. The fanbase of existing artists may pay big money for the smallest hint of authenticity, although there may well be a limit to what can be dragged out of the deluxe editions. Whisper it quietly, but there may sometimes be good reasons why a track ended up on the cutting-room floor.

But the big question for music in this debate is about how to refresh the roots of the business, without which the industry will wither. The toughest task in this world is establishing a foothold and building, for want of a better word, a brand.

We need the shock of the new and it is in the interests of the whole industry to support a vibrant independent sector able to take risks.

It is essential we do not end up as a mere content industry which, like Oscar Wilde's cynic, is obsessed by price but missing the value.

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

MUSICWEEK.COM READERS' POLL

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



THIS WEEK WE ASK: Will people pay for higher-quality music files? Vote at www.musicweek.com UKTI AND PRS INVESTMENT PAYS OFF FOR BRITISH ACTS

Funding leads to big UK turnout for SXSW

EVENTS

■ BY ROBERT ASHTON

RECORD NUMBER OF UK bands will play South By Southwest in Austin next month, with most of the acts in line to receive funding support from the Government's UK Trade and Investment body and British Music Abroad.

With creative exports a current concern of the Business Innovation and Skills committee, the industry can point to the 155 acts, including The Kills, Tinie Tempah, Anna Calvi (pictured), The Vaccines and Noah & The Whale, who have confirmed to play the March 15-20 event.

But with more acts being added to the roster each day the final tally is easily expected to outgun the record 160 British acts who played in Texas in 2009. Just 135 UK bands showed up last year.

The level of commitment from UKTI (jointly run by BIS and the Foreign and Commonwealth Office) has also been strengthened for the 25th anniversary of SXSW.

UKTI music project manager Pip McEvoy said the organisation would be supporting between 80-100 music

UK AT SXSW

The UK music industry only got wise to Austin's SXSW music and film festival some 10 years after it kicked off

No British acts played at the inaugural event in 1987, with only three – including A Flock Of Seagulls – making the trip to Texas in 1989.

Without funding available from sources such as British Music Abroad, the first time British acts got into double-digit numbers was in 1995, with Edwyn Collins one of the star performers.

However, since then there has been a steady increase in performances from UK acts, although there is still a slightly eccentric policy for booking bands, with Wreckless Eric and The Slits, who both last saw chart success in the Seventies, booked to play the festival in 2005 and 2008 respectively.

Last year, 137 UK acts made it to the bars on 6th Street, including The xx, One Night Only and Viv Albertine.



management companies, with travel grants typically of £600 each adding up to a total of around £60,000.

On top of that, UKTI will contribute around £15,000 – alongside industry organisations such as AIM and Liverpool Sound City – to the estimated £100,000 pot earmarked to run the British Music Embassy where UK companies run their conferences and panel sessions.

McEvoy said, "There is a saturation point with the quality of bands. We have decided that only bands that are market-ready and have a track record should qualify."

Alongside this support, the PRS for Music Foundation's British Music Abroad, which is run in partnership with UKTI and Arts Council England, has planned to provide backing to 36 bands this year - more than in any previous year.

Events officer Luke Meadows said grants run to several thousands of pounds each with the total grants awarded to bands such as Dinosaur Pile-Up, James Blake and Pulled Apart By Horses coming to a record £89,251.

Meadows added that currently the programme could only support around one in 10 artists that play at SXSW (the ratio is better for other events at around one in three) and had begun to explore corporate and private sponsorship deals to help the funding process. "With the state of funding as it is now, it's always a good idea to reach new areas," he said.

UKTI has also devised two new initiatives to help the 700 UK managers, publishers and live and digital executives expected at the music festival to do business.

The new Platinum Connection will help put UK companies from music, film and interactive in touch with relevant business partners from the States and elsewhere. "A music company might want to meet up with a brand, for example," said McEvov.

Four daily sessions lasting more than an hour will ensure that around 40 UK companies are matched up.

Another new initiative, the International Round Table, will bring together managers, labels, digital and live companies from the UK, Australia, Canada, Germany and Spain

The House of Commons BIS committee investigating trade and investment recently grilled UK Music CEO Feargal Sharkey and Beggars Group international managing director Paul Redding about the role UKTI and other groups played in helping the music industry export overseas.

PRS for Music economist Chris Carey said the British Music Abroad scheme provided "fantastic support" for bands pressing for international exposure. He added, "As the UK government calls for an export-led recovery, music has a vital role to play because the UK is one of only three net exporters of music."

⊠ robert@musicweek.com

BRITISH MUSIC ABROAD



Since its inception in 2006, British Music Abroad has supported 233 artists with a total of £531,800 in grants.

And from last January alone it has given £132,793 in grants to allow emerging UK talent to go to industry showcases around the world, including Coutances Jazz Festival, CMJ, Folk Alliance and Womex

Since it started funding travel to SXSW in 2007, BMA has supported 144 bands to go to Austin, including a record 36 artists it has put money behind for SXSW 2011.

it will host a SXSW party out on Friday, March 18 featuring Clock Opera, Jonquil and The Good Natured at the British Music Embassy.

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ON MUSICWEEK.COM

- PIAS signs Seasick Steve
 Beggars man joins ThinkTank event

ADELE LEADS CHARGE OF BRIT TALENT TO MAKE WAVES ACROSS ATLANTIC

Written in the stars and stripes: UK pop crosses over

ARTISTS

■ BY PAUL WILLIAMS AND BEN CARDEW

DELE WILL THIS WEEK cement her position as the UK's leading 2011 music export by achieving the first weekly album sales in the US this year above 200,000 units

Her second album 21, which was released in the US last week by Columbia/XL, is forecast to debut at number one on the Billboard 200 later this week with sales of upwards of 300,000 copies.

However high it lands it will definitely claim the highest weekly sales of the year so far in a market where, until now, only two albums have topped the chart with more than 100,000 sales and in three consecutive weeks the number one sold little more than 40,000 copies.

The instant big numbers for 21, which came out in the US four weeks after appearing in the UK to give Adele time to promote fully in both markets, is in sharp contrast to that

Her first album started far more quietly in the US, debuting at 65 in

"It's really amazing for US radio to embrace a UK rapper...people like it because it's different and British, It's selling our culture"

GUY MOOT, EMI MUSIC PUBLISHING

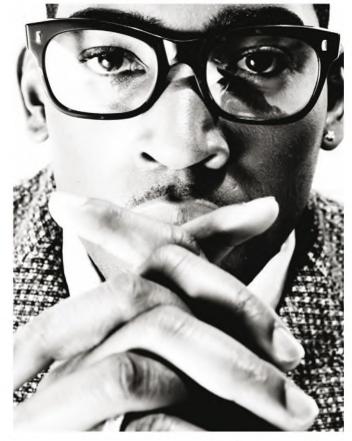
June 2008 and eventually peaking at 10 the following year when she won two Grammys. It has now sold more than 900,000 units in the US, according to SoundScan.

In a similar situation to the UK, a number of big British breakthrough artists Stateside have failed to match or even come near the sales of their debut album in recent years, with recent examples including James Blunt and Duffy.

Adele has already overcome that obstacle, however, and her success there is a sign of a more positive reception in the US for UK artists this year.

This is being felt across a number of genres, ranging from folk rock (Mumford & Sons) to urban, as evidenced in the last couple of years by US chart-topping successes by Jay Sean and Taio Cruz but with others now looking likely to come through, most obviously Tinie Tempah.

The Parlophone artist made his Hot 100 debut last week at 91 with







Hits US radio and retail are embracing Tinie Tempah and Adele, while interest in Jessie J is high

Written In The Stars ahead of his album Disc-overy being released in the US on May 17.

EMI Music Publishing UK president Guy Moot, whose company has him signed for publishing, suggested Tempah had raised the bar for UK urban artists and was now enjoying US radio support not just from more pioneering stations as might be expected but mainstream ones, too.

"It's really amazing for US radio to embrace a UK rapper," he said. "The sound is right, he's getting all the platitudes and accolades and people like it because it's different and British. It's selling our culture."

EMI Music global marketing manager Andrew Smith said this chart placing was "just the beginning" of an extensive plot for Tempah in the US: the rapper will be in the country almost exclusively from the end of February, when he finishes his UK tour, until July.

As well as a lengthy radio promo tour, Tempah will be playing live dates, including South By SouthWest (see opposite page), Coachella and the Ultra Music Festival in Miami, and recording new tracks for a US release, including work with production duo Stargate.

In a significant boost for a new artist, he is then scheduled to appear on the Late Show with David Letterman on the day the album is released in the US.

"He understands what it takes to break the market," Smith explained. "And we have a lot of confidence in the team out there."

Smith said that another EMI UKsigned act - Swedish House Mafia was now gearing up for a significant US push this year, having scored a Billboard dance chart number one with Miami 2 Ibiza (which features Tinie Tempah) last year.

Tempah's US chart breakthrough was one of eight US singles in the US Hot 100 last week - a chart that has proved slim pickings for UK acts in recent years. Joining the usual suspects - Adele, Mumford & Sons (twice), Taio Cruz (twice) and Jay Sean - was Jessie J's Price Tag, which climbed 100-99.

In the US Jessie J was signed to Universal Republic by Jason Flom, while in the UK she is co-A&Rd by Island co-president Darcus Beese, who told Music Week earlier this year that Jessie J "is building a head of steam" in the US. Her album is out in the US on April 12.

Warner UK's US priorities this year include Biffy Clyro, Plan B, Lykke Li and Rumer, who played her first Stateside gig in Los Angeles last

"I can certainly remember when the climate was a lot chillier for British artists in America. It feels open for business for British talent"

MIKE ALLEN. WARNER MUSIC UK

Thursday and will be making her New York debut tonight (Monday) at Joe's Pub, the same venue where Amy Winehouse was introduced to the US. Her album is set for release in the US later this year.

Plan B did his first US promo and shows in January and will join Bruno Mars and Janelle Monae on their Hooligans in Wondaland tour this spring.

Warner Music UK international marketing vice president Mike Allen said, "My feeling is I can certainly remember when the climate was a lot chillier for British artists in America. It feels open for business for British

Other UK artists making a US push this year include Polydor's Ellie Goulding, whose debut album is out on March 8, and Columbia's The Vaccines, whose single Post Break-Up Sex is released on February 8.

□ paul: ben@musicweek.com

NEWS IN BRIEF

■ GaGa breaks iTunes records

Lady GaGa's Born This way has broken the record for the fastestselling song on iTunes after shifting 1m copies in the US in its first five days. The song went to number one on iTunes in 23 markets and became the US Hot 100's 1,000th number one single in US chart history.

■ Spotify valued at \$1bn

A reported \$100m (£61.6m) round of funding from DST Global and Kleiner Perkins has given Spotify a market valuation of \$1bn (£0.62bn). Meanwhile, Spotify is said to be close to signing a licensing deal with Universal Music for its US launch. This follows reports of the streaming service having signed deals with Sony and EMI in recent weeks

■ Myspace launches Select

Myspace has launched Myspace Select in the UK, backing new artists including Mirrors and Jessie J. The site said it would give select emerging acts "the same level of editorial and marketing support afforded to global superstars, with the intention of boosting their profiles and sharing their music as widely as possible"

"TiVo for radio" service launched Michael Robertson, founder of MP3.com, has launched the DAR.fm service which he describes as "TiVo for radio" allowing users to capture online radio output for on-demand

listening ■ Olympic promoter announced

Live Nation UK has been appointed as event organiser and promoter of London's four festival sites during the 2012 Olympic Games. The sites are planned for Hyde Park, Victoria Park, Trafalgar Square and Potters Fields Park and are intended to allow the public to watch the Games on large outdoor screens. There will, however, also be a programme of free entertainment on the sites, including live gigs.

■ MTV event to honour digital

MTV is launching a new digital awards show that will take place on April 28. Named the OMAs. MTV says they will "honour the migration of music to the digital space, and celebrate the art, artistry and technology of digital music".

■ Myspace president stands down

Myspace Music president Courtney Holt is stepping down from his post, with Myspace CEO Mike Jones assuming his responsibilities in the interim.

■ Seasick Steve moves label

PIAS has signed Seasick Steve to its reactivated Play It Again Sam label and is looking to develop the artist throughout Europe. His new album You Can't teach An Old Dog New Tricks is released on May 18.





NEWS IN BRIFF

■ Ministers and industry talk digital

Culture ministers met with key players from the music and creative industries last week to discuss ways to develop new online services. Secretary of State for Culture Media and Sport Jeremy Hunt and Communications and Creative Industries Minister Ed Vaizey held the round table with ISPs such as BT. Talk Talk and BSkyB alongside representatives from UK Music, PRS for Music, AIM, BPI, Universal, Warner Music, Sony and Beggars Group.

■ Warner/Chappell linked with buyer

Russian-American businessman Len Blavatnik was last week linked with a bid for Warner/Chappell Publishing. Blavatnik is already a shareholder in Warner/Chappell parent company Warner Music and sat on its board from 2004 to 2008. Warner Music is reportedly looking for buyers for all or part of its business and was asking bidders to submit their first offers by the end of February, pre-empting Citigroup putting EMI on the market.

Oueen tracks debut online



Island has released two previously unheard tracks from Oueen to celebrate the

Stormtroopers in Stilettos exhibition and Record Store Day. The two-track single, also entitled Stormtroopers In Stilettos, features versions of early Queen tracks Keep Yourself Alive (Long Lost Retake) and Stone Cold Crazy (2011 Remaster). The single was released as a download yesterday (Sunday) to coincide with the opening of the exhibition at the Old Truman Brewery in London two days earlier. A limited-edition seven-inch will then be available as part of National Record Store Day, which takes place on April 16.

■ Time for IP debate running out

One of the industry's last opportunities to grill Professor Ian Hargreaves about his ongoing Independent Review of IP and Growth will take place this Wednesday at the Royal Society for the encouragement of Arts Manufactures and Commerce (RSA).

■ Williamson's new sleeve design

Sony Music has linked with designer Matthew Williamson to produce an album to celebrate London Fashion Week. The Collection for London Fashion Week sees the designer compile 18 of his favourite tracks.

Nordic Prize winners announced Jonsi has won the first Nordic Music Prize, with the winner announced at the By:Larm music festival and conference.

MUSIC WEEK SPENDS AN AFTERNOON AT THE BBC'S FLAGSHIP URBAN STAT

Radio playlist meetings reveale

RADIO

■ BY BEN CARDEW

USIC WEEK WAS GIVEN an exclusive, behind-thescenes look at the workings of a playlist meeting last week after it was invited to sit in on 1Xtra's weekly deliberations.

The huge impact the industry's recent move to on-air/on-sale has made on the radio industry was made clear with the station's DJs repeatedly concerned it might cost the station its tastemaker status.

Last Thursday's two-and-ahalf-hour meeting also provided rare insight into the complex interaction between 1Xtra and sister station Radio 1, as well as the incredible variety of factors that come into play when choosing what tracks to playlist.

The issue of onair/on-sale came up repeatedly throughout the session and was pivotal to a discussion about whether to playlist the new single from Jessie J, Nobody's Perfect.

1Xtra was one of the first stations to play Jessie J (pictured), who has since had two massive



"I think we should go with it as soon as possible because the change in rules has made it important for us to go early with things, so we can still be the first

ately because of the recent switch

to on-air/on-sale.

Nobody's Perfect immedi-

"On-air/on-sale, for all be interesting"

MISTAJAM, 1XTRA DJ

to break things," the DJ said. "Playlisting it early will help the media to understand what we do."

He argued the change to onair/on-sale made it harder for 1Xtra to be first with records

and to be seen to be first. This is of paramount importance to the station.

"On-air/on-sale, for all radio stations, is going to be interesting," said 1Xtra DJ MistaJam after the meeting. "For DJs like myself who historically have played new music we have to think about what 'new' is. Something new to me means something that has either just become available or something coming from a niche."

radio stations, is going to

THE SELECTION PROCESS: HOW THE SONGS ARE PICKED...



The group examined some 16 tracks, which came from artists as diverse as US superstar Katy Perry and UK dubstep newcomer Distance

It is a mark of how unique 1Xtra is that at the end of the meeting a global number one from Adele (Someone Like You) went up against an ode to the Birmingham phone code from underground MC Trilla (0121) for the final place on the Clist - although they both lost out in the end to Amina Bryant's Jimmy.

There are many different factors beyond how early 1Xtra is with a record that come into consideration when a record is considered for the playlist

For a start, do the DJs and production staff like it? The DJs themselves bring 25% of all the songs to be considered each week, a very high number for any station. Each song under consideration for the playlist is

played in full during the meeting, at a window-rattling volume

Would the song fit into the schedules? This frequently is a question of genre - 1Xtra has to balance a wide range of black music, from dancehall to soul, and still sound coherent to the daytime listener. The question of how mainstream or obscure a song is also comes into play, while labels are frequently encouraged to re-edit songs to make them fit better onto the 1Xtra playlist. One song discussed last Tuesday had been reedited three times by the label after feedback from the station

Whether a song is released by an indie or a major is another factor. This seems particularly important to many DJs: one said - slightly unfairly that 1Xtra should pay particular attention to releases on indie labels as "Radio 1 won't a touch them because they're not from the majors

- that is what we should be playing"

The act's background also counts Trilla was par ticularly well-



received because of his strong Birmingham accent. "It's really great to see," one DJ said. "We've spent years trying to bring people through outside of London.

"Outside of London he is an important artist," said another DJ. "That is one of the few gaps in the spectrum: we still need female and outside-of-London MCs.

The teams also considered if there was a plot behind the track. The fact that Gappy Ranks featuring Russian's Tun Up had a "kind of structured release", for example, was considered important at the meeting, as this can be rare for a dancehall artist As a result, the record ended up on

Statistics and listener feedback also play their role. Music assistant Ryan Newman is specifically charged with investigating the stats behind all of the songs to be considered, which can be everything from where it sits on the Shazam chart to views on YouTube. Loadstar's Space Between had racked up 60,000 views on UKF's YouTube channel in a few days prior to the meeting.

Of the 16 tracks examined, Jessie J's Nobody's Perfect was added to the A-list, Gappy Ranks' Tun Up and The Bullitts' Close Your Eyes make the B-list, while Adele's Someone Like You, Sbtrkt's Living Like I Do,

Distance's Falling and Durrty Goodz' Oi What You Looking At will all receive

Putting something on the playlist is the highest accolade a radio station can give to a record," said MistaJam. "So we have to make sure we are doing the right thing."

This can be a long - and often argumentative - process but getting it right and therefore playing the right music is one of the key reasons 1Xtra is prospering at the moment. "1Xtra has a very unique perspective in British national radio," MistaJam added. "We are the only station that can playlist a mixtape track from an up-and-coming rapper and play it next to a Flo-Rida track.

"If we don't take credit for that you are stupid," he concluded. "When these artists needed national airplay to go to the next level, we were the only people doing it."

TION TO GET AN INSIDER'S LOOK AT THE PROCESS OF SONG SELECTION

ed: behind the scenes at 1Xtra



The importance of the station being first to support a particular track or artist came up frequently in the playlist meeting. "The fact that we played it early means we should reflect that," said a DJ of Loadstar's Space Between.

Another DJ said, "We have supported them heavily with Hot for 2011 [they were drum & bass DJ Bailey's pick for the year] and we should reflect that."

oxtimes ben@musicweek.com

LIKE 3D CHESS: SLICING AND DICING TRACKS

1Xtra was set up in 2002 as the digital sister to Radio 1. It has enjoyed a strong 12 months, boosting its listener figures to 816,000 in the recent Rajar report, a 53.7% annual increase in reach.

At the same time, the British urban talent that 1Xtra has championed since its creation has prospered, with Taio Cruz and Jay Sean even scoring number one hits in the US.

The 1Xtra playlist meeting took place at the station's Yalding House HO in central London last

Tuesday afternoon. Unlike playlist meetings at many other radio stations, DJs are invited, as well as producers and the music team of music manager Austin Daboh, music assistant Ryan Newman and music producer Anna Nathanson.

In this case, DJs MistaJam, Twin B, Cameo and Ronnie Herel were all present, while DJ Target, Sarah Jane Crawford and Seani B, who usually attend, were absent.

The meeting usually lasts around two and a half hours and it is then down to the three-strong

music team to make the final decisions on the following week's playlist.

Songs are divided into "T tracks" – top-of-the-hour songs that will dominate the music output; A-list tracks – which will receive between three and four plays a day; B-list – between two and three daily plays; and C-list, which receive around one play a day. These lists are then subdivided into A1 and A2, B1 and B2 and C1 and C2 lists, with a number of additional songs to be added for spot play.



On the panel 1Xtra DJs Twin B, Cameo and Ronnie Herel are regular faces at the station's weekly playlist meeting

The sister stations' special but strained relationship

THE PLAYLIST MEETING LAID bare the close - but sometimes strained and frustrating - relationship 1Xtra enjoys with sister station Radio 1.

1Xtra DJ MistaJam (pictured right) said that being seen to be first with music was key for 1Xtra to emerge from the shadow of Radio 1, which had 11.4m listeners in the latest Rajar figures, second to only Radio 2.

"1Xtra is a station that for a long time has been seen as this quiet sister station to Radio 1," he said. "Now we are in a position that the artists we did support early are popular culture. When you read the press we are always forgotten as the station that supported these people."

As such, 1Xtra's relationship with its sister station can be a little strange: while there is no lack of respect between the two stations – many DJs work for both – you sense some resentment at, for example, Tinie Tempah thanking Radio 1 when he accepted his Brit Awards for best single, when 1Xtra was the first to play his music.

This ambiguity fed into the playlist discussion. As a rule of thumb, 1Xtra seems less keen to play music that is being supported else-

where - one DJ said of Kanye West's remix of Katy Perry's ET, "I personally don't think we should roll with it; we don't need to: it's at Capital and Galaxy."

It was a different matter if Radio 1 was considering a track, such as Brookes Brothers feat. Robert Owens' Beautiful. The bigger station was set to decide on the soulful drum & bass track for its playlist. Two DJs believed it was imperative – or politically astute – that 1Xtra was ahead of Radio 1. "If Radio 1 is looking to consider Brookes Brothers then

we have got a choice of making sure we are ahead, because we were playing it before them,"

Another DJ added, "I think, for political reasons, if Radio 1 are considering it this week and maybe adding it, we should add it."

Later, a discussion of Phetsta feat.

Reija Lee's Run You Down overflowed into a heated argument between the DJs about dubstep; one that revealed a lot about the difficult choices that 1Xtra has to make when Radio 1 is routinely playlisting Magnetic Man, James Blake and Katy B. The debate was:

DJ 1: "Dubstep has avenues - Radio 1 is going to batter it. But why won't they batter grime?"

DJ 2: "So you're saying we shouldn't play anything that might get played on Radio 1?"

DJ 1: "No, I'm saying we should be worried about the amount of dubstep we play. It's not our music."

DJ 3: "I think dubstep is as relevant to the station as drum & bass and grime. It is a credible music. The audience is slightly more a university crowd. I think it is something we should be supporting on the station, particularly if we are talking about the journeys from this station to Radio 1."

DI 4: "I think we should be

reflecting across the station as a new genre gets played in other places. It would be stupid just to disown it."

DJ 1: "We are the trend-setters. People are going to look and think, 'If they think this is going to be big...' We have to be careful what tracks we do that with. Dubstep isn't street music so it doesn't have a place at 1Xtra. There are certain things Radio 1 is going to jump on and some that Radio 1 won't touch."

Of course, much of the urban music Radio 1 plays is a direct result of 1Xtra's influence, a fact that Radio 1 head of music George Ergatoudis readily acknowledged. "The knowledge and specialism going on there is awesome," he told Music Week. "They are definitely an 'on ramp' for Radio 1. We are looking at 1Xtra to develop and nurture the best black music. They have got a remit to strongly support UK urban music talent. It would be the exception that something comes from that world that they [1Xtra] haven't done a lot of work with."

Ergatoudis cited Tinchy Stryder as a good example of this co-ordination between the two stations: Radio 1 started playing Stryder with the 2008 release of Stryderman, by which point 1Xtra had been supporting his records for a year.

1XTRA PLAYLIST

reactions from the meeting:

■ Distance: Falling

"This is one of those tracks that has had a strong response from the scene. It is definitely playlist worthy."

"I like it but for me there is something still a bit specialist about it. I don't think the song is strong enough."

■ Katy Perry: ET (Kanye West remix)

"It doesn't feel like it would sit right on the air, even with Kanye on it."

"Something about it doesn't carry through."

"It is literally the vocal – if it had been Rihanna the voice would be different."

■ T-Pain feat. Chris Brown: Best Love Song

"That is purely generic 1Xtra R&B, a top record that would sit so comfortably with what we do."

"It is the 1Xtra sound - people expect it."

■ SBTRKT: Living Like I Do

"His journey started at this station."

"If there is a story and support from the label and Rinse FM then maybe spot (play) it."

■ The Bullitts feat. Jay Electronica: Close Your Eyes

"I've heard more songs from the project and they are sounding amazing. They have really put in the work on this album."

"It continually gets a positive response. Nick Grimshaw had it as his record of the week on Radio 1 and it got the same kind of response,"

"If we are not the first people mentioned when this record is spoken about in the press I would be very disappointed."

■ Lenzman: Masquerade (Die, Interface and William Cartwright remix)

"Compared to the track earlier, that is more 1Xtra-sounding If you are going to choose one I would choose this one."
"That is a specialist record I don't hear it on daytime."

■ D1 feat. Jenna G: Flood Of Emotions

"It's a big, epic, dubstep jungleinfluenced record but I think Jenna's vocal takes it away from the specialist world to daytime."

"I think it will sound great on air."

NEWS

NEWS IN BRIFF

■ Chemical world at NME Awards

My Chemical Romance won two gongs at last week's NME Awards, while U2 used the occasion to confirm that they will be headlining this year's Glastonbury. The US band opened the event playing their recent single Na Na Na, which then went on to win best video. They also picked up best international band. Glastonbury won best festival, with founder Michael Eavis picking up the award. Before he took to the stage, however, U2 guitarist The Edge appeared in a video message paving tribute to the festival, which they were set to headline last year before Bono's back injury meant they had to pull out. He confirmed that, as widely expected, the band would headline Glastonbury this year.

■ Team named for copyright summit

The Bee Gees' Robin Gibb. EMI Group CEO Roger Faxon and two European Commissioners are among a top-level team of political and industry figures who will heading for Brussels in June for the third World Copyright Summit. The European Commissioner for Internal Market and Services Michel Barnier and vice president of the European Commission and Commissioner for Digital Agenda Neelie Kroes will line up with among others - Gibb, Faxon, IFPI president and CEO Frances Moore and WIPO director general Francis Gurry to discuss a wide range of digital-era issues just as Brussels discusses key legislation in the fields of copyright, collective licensing and the digital economy.

■ T In The Park turns 18



Promoter DF Concerts has confirmed Arctic Monkeys (left), Coldplay and Foo

Fighters as this year's headliners for T In The Park. The 85,000capacity festival takes place over the July 8-10 weekend and will celebrate its 18th year

■ Liverpool signs Last.fm speaker Industry conference and showcase

Liverpool Sound City has confirmed its first guests for this vear's event, with Last.fm cofounder Michael Breidenbrücker announced as keynote speaker. Taking place from May 19-21, Liverpool Sound City has also lined up Bella Union managing director Simon Raymonde in conversation with Midlake's Eric Pulido.

■ Cloud caution advised

Catch Media UK chief executive Harry Maloney, the man behind the recently relaunched My Music Anywhere service, has urged rights owners not to provide unlicensed cloud services with retrospective licences once they have gained a Musicweek.com article.

ALEXI CORY-SMITH HEADS MANAGEMENT AS ALISON DONALD DEPARTS

Breakage becomes the first signing under new BMG Chrysalis structure

PUBLISHING

■ BY ROBERT ASHTON

AMES BOYLE, AKA BREAKAGE, has become the first artist signed under a new BMG Chrysalis management structure headed by Alexi Cory-Smith.

The artist, who was behind the music in the recent Renault and O2 mobile campaigns, was signed as BMG Rights officially completed its acquisition of Chrysalis and Cory-Smith and John Dobinson took on top jobs at the renamed group.

Cory-Smith, who joined BMG Rights last month as senior VP legal and corporate development, was promoted to senior VP BMG Chrysalis UK and has also taken overall responsibility for creative, marketing and business affairs.

Dobinson remains as BMG Rights Management's COO in Europe but will now also manage the operational side of the UK operation in tandem with Cory-Smith.



The move meant Chrysalis

Publishing UK managing director

Alison Donald has left the company

and left a question mark over the

future role of Chrysalis Music Group

CEO Jeremy Lascelles. BMG Chrysalis

would not elaborate on its plans for

Lascelles and he declined to comment.

Corv-Smith takes overall command

of the A&R signings at the compa-

ny, although on a day-to-day basis

A&R will be led by former

BMG/Stage Three director of A&R

Alan Pell, who signed Breakage to

The restructure also means

Cory-Smith and new A&R head the global deal, and Ben Bodie, formerly Chrysalis head of A&R.

Teaming up

Corv-Smith said, "Bodie and Pell will be key to developing the creative direction of the company and I look forward to working closely with them and their teams as we continue to build our roster of writers and producers.'

Currently enjoying A-list status at Radio 1 with single Fighting Fire featuring Jess Mills (pictured above), Breakage is co-writing and producing the Jess Mills album for Island/Universal.



He plans to fly to the US shortly to play several shows, including an appearance at California's Coachella festival in April.

Pell said, "We live in very exciting times from both a musical and business perspective and we are very happy to have James on board."

Breakage co-manager Marc Sheinman said the artist was working on some exciting projects so it was important to have the right team around him.

□ robert@musicweek.com

Power Amp makes a noise about star dance-act deals

INVESTMENT FIRM POWER AMP is in advanced discussions about investing in two "history-making" dance acts, as artists continue to look for funding outside of the traditional music industry bases.

The company, which launched its first fund in 2008 and has since backed Madness, Charlotte Church and Carl Barat, made the announcement as it unveiled a new Enterprise Investment Scheme.

As with previous Power Amp ventures, the EIS fund will reduce risk by investing in householdname artists with proven records and identifiable fanbases, according to Power Amp Music chairman Phil Zeidler.

Unlike some other venture capital offerings, Power Amp invests in recorded music - Madness' 2009 album The Liberty of Norton Folgate being a prime example - but the company takes a cut of all the artists' revenue streams, including recording, publishing, live, merchandise and sponsorship.

To further reduce risk, Power Amp said it had established an 80% pre-sale agreement with indie distribution and marketing company PIAS for all mutually agreed artists.

Power Amp founder and CEO Tom Bywater said his company currently had five UK-based target artists - "a huge pipeline of artists that are beyond our imagination".







Power Amp pipeline with interests already in Madness and Carl Barat (above) Power Amp is leaving the industry guessing about its dance targets



"The first two we would like to sign are history-making dance acts that have multi-million-pound revenue streams. Then a heritage artist with more than 30 UK Top 40 hits... Everyone would recognise them" TOM BYWATER, POWER AMP

Bywater added, "The first two we would like to sign are historymaking dance acts that have multimillion-pound revenue streams. Then we have a heritage artist with more than 30 UK Top 40 hits. Everyone would recognise them."

Looking to woo investors, Power Amp cited PRS for Music figures which showed that the UK music industry actually grew in size in 2009 despite the troubled economy. with the value of the UK business (comprising recording, live, publishing and sponsorship) increasing from £3.63bn to £3.86bn.

The company also explained how the Madness deal had returned a profit of nearly 50% for investors, while Charlotte Church's Back To Scratch album had returned a 30% profit.

The last case, Zeidler argued, had given Power Amp a lesson in how it invests in artists. Despite Back To Scratch, which has sold 21,516 copies in the UK to date, not being a critical success he argued there were "fantastic commercial opportunities for her brand". But Power Amp disagreed with the singer's management about which route for Church to take and Power Amp engineered an exit from the deal.

Barat's eponymous debut solo album, released under the deal, has sold almost 8,000 copies so far. Bywater said that Power Amp was taking a share of the singer's income as a solo artist as well as what he makes from live gigs with The Libertines - "What they have made from that is gargantuan," he explained.

Fundamentally, explained, Power Amp was looking to make "moderate returns" that can be enhanced by the income and capital gains tax relief that EIS can offer.

He added, "Up to now we have fought an uphill battle all the way... Now artists are knocking on our door, top-calibre triple-A artists."

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15 10 NICKI MINAJ FEAT. DRAKE Moment 4 Life / Cash Money/Island	31
16 14 MARTIN SOLVEIG FEAT. DRAGONETTE Hello / 3 Beat Blue/AATW	29
17 19 PINK F**kin' Perfect / Laface	28
18 18 RIHANNA FEAT. DRAKE What's My Name? / Def Jam	28
19 23 FAR EAST MOVEMENT FEAT. RYAN TEDDER ROCKeteer / Interscope/Cherrytre	2 27
20 20 ADELE Rolling In The Deep / XL	26
21 15 JESSIE J Do It Like A Dude / Island/Lava	23
22 NEWTREY SONGZ FEAT. NICKI MINAJ Bottoms Up / Atlantic	21
23 21 CHASE & STATUS Blind Faith / Vertigo	21
24 NEWJUSTIN BIEBER FEAT. JADEN SMITH Never Say Never / Def Jam	21
31 TIESTO V DIPLO FEAT. BUSTA RHYMES C'mon (Catch' Em By Surprise) / Wall	Of Sound 20
26 17 WRETCH 32 FEAT. L Traktor / MoS/Levels Recordings	20
27 25 BLACK EYED PEAS The Time (Dirty Bit) / Interscope	20
28 26 MODESTEP Feel Good / UKF	19
29 NEW FLO-RIDA FEAT. AKON Who Dat Girl / Atlantic	19
30 22 RIHANNA Only Girl (In The World) / Def Jam	18
31 NEWWIZ KHALIFA Black & Yellow / Atlantic	18
32 24 BRUNO MARS Just The Way You Are (Amazing) / Elektra/Atlantic	18
33 AVRIL LAVIGNE What The Hell / RCA	18
34 39 YOU ME AT SIX FEAT. CHIDDY BANG Rescue Me / Virgin	17
35 NEWSKEPTA Amnesia / 3 Beat/AATW/BBK	17
36 NEWARMIN VAN BUUREN VS SOPHIE ELLIS-BEXTOR Not Giving Up On Love	AATW 17
37 27 KATY B FEAT. MS DYNAMITE Lights On / Columbia/Rinse	17
38 28 CEE LO GREEN Forget You / Warner Brothers	17
39 32 MCFIY That's The Truth / Island/Super	16
40 37 OLLY MURS Heart On My Sleeve / Epic/Syco	15

IV airplay chart top 40 @ Nielsen Music. Compiled from data gathered from last Sunday to Saturday. The IV airplay chart is currently based on plays on the following stations: 4Music, Bliss IV, Clubland IV, Channel AKA, Chart Show IV, DancenationIV, Flava, Kerrang! TV, Kiss IV, Lava IV, Magic IV, MIV Base, MIV Dance, MIV Hits, MIV1, MIV Rocks. NME IV. D IV, Scuzz. Smash Hits IV. Starz. The Box. Vault. Viva. VH1

CAMPAIGN FOCUS

WOLF GANG

Wolf Gang will join the stampede of British acts making the journey across the pond for the annual South By Southwest festival next month, as Atlantic Records looks to springboard the band's first US release on the back of the visit.

The act's US label Elektra will get the ball rolling with an EP release consisting of early demos and new material to coincide with their SXSW appearance.

It will be the group's second visit to the market, having performed shows in LA and New York late last year for the Neon Gold label.

Atlantic UK marketing manager Jamie Burgess said the intention was to ensure US awareness continued to build alongside the UK album campaign.

"Primarily the trip is an introduction to US audiences but also a chance to capitalise on



the UK media presence out there," he said.

In the UK, Atlantic is working Dancing With The Devil, the band's second single.

Wolf Gang are currently on the road with The Naked and Famous and will hit the road again after SXSW for a run of headline dates throughout May and June. A third single, Suego Faults, will precede the album's in June.

RADIOHEAD'S SURPRISE ALBUM SPLITS MUSIC PRESS

Has King Of Limbs' release given the critics a kicking?

PRESS

■ BY BEN CARDEW

HE SHOCK RELEASE OF Radiohead's new album online may have created waves on websites around the world but it also posed serious questions about the future of "traditional" music journalism.

The record was released online on Friday, February 18, just four days after the band had announced its existence via bespoke website thekingoflimbs.com. Few people in the industry were even aware of the album's existence before February and fewer still heard the album before the release.

The band's co-manager Chris Hufford said this was one of the best things about the release - "the gatekeepers didn't have preferential treatment".

But it put journalists and the music press - who usually receive promo copies of albums months in advance - in the unusual position of hearing new music at the same time as their readers.

Clearly – as the Musicmetric graphic right shows – online interest in the album was incredibly high. On the day of release the number of Radiohead articles on "influential" music-related sites and news outlets leaped to 157, from just eight the day before. And both #radiohead and #kingoflimbs joined the top 10 trending topics on Twitter.

But this posed its own problem: how do you review an album that people are already listening to and writing about? With the move to on-air/on-sale, as well as albums often leaking online before release, this is something that will prove increasingly important in the future and media has learned a lot from the experience.

Broadly, written media took two responses to the King Of Limbs:

Some operators – such as qthemusic.com, the website of music monthly Q – reported on the news but did not review the album themselves, calling instead for reader's comment. The timing of the release means Q does not have a review of one of the biggest albums of the year in its April issue, out last week, or on its website.

But *Q* editor in chief Paul Rees argued that the role of the journalist and the monthly magazine had to be to add greater depth and context to a release and to do so in the most informed way possible.

"Instant reviews are exactly that – an instant reaction to hearing something," he said. "Whether they're objective or not, they do convey the same sense of first response everyone else will have to a record. I'd be wary of anyone proclaiming anything to be a masterpiece in such a way."

While this approach could be considered redolent of an "old media", print-based approach, it is notable that leading music website Pitchfork Media took almost one week to review the album, while Sean Adams, founder of popular UK music website Drowned In Sound, argued strongly against journalists offering instant opinion.

"I want considered, informed and beautifully written reviews. Not tossed-off, live-blogged gut reactions," Adams said.



assessment in the magazine. NME.com deputy editor Luke Lewis, who wrote both, said that there was room for the two different types of

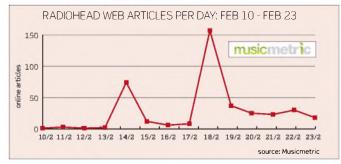
"The entire world was talking about The King Of Limbs on Friday afternoon, so NME com needs to be part of that conversation as it's happening – join in the excitement, not stand aloof from it."

Luke Turner, associate editor of the Quietus, which did an instant review on the day of release, said media had to accept access to music was changing and adjust accordingly.

"I don't think a lack of promo or widespread illegal filesharing before release date invalidates writing reviews. The Quietus' King Of Limbs review became part of the debate, attracting a lot of comment and discussion on the internet.

This instant review approach had some firm supporters. "I think a lot of journalists feel threatened by the idea of instant reviews - what about their carefully honed essays? - but as a fan and reviewer I think they're equally valid," said Popjustice founder Peter Robinson.

"An instant review might not take



Other media – such as *The Guardian* and *NME* – went with instant reviews online, usually followed by a more considered opinion later. *The Guardian* went as far as to live blog the release (which took place 24 hours earlier than expected), leading up the "first review" from Guardian.co.uk music editor Tim lonze at 1.55pm.

This instant approach may have proved controversial - Adams said the release marked "the day music journalism died" - but it was popular: at one point the live blog was the mostviewed item on Guardian.co.uk.

Guardian journalist Rosie Swash, who wrote the blog, said this timely approach was fitting for the release. "Radiohead are asking us to examine the way we consume music and, in doing so, exposing the way rolling media affects culture," she said.

NME took a similar approach, publishing a track-by-track review online followed by a more in-depth all factors into account, but it's often taking other things into account that will alter and distort the clarity of your original opinion. And frankly anyone who fails to see how important gut reactions are to pop should be banned from music journalism."

"I'm just not convinced you need to live with an album that long before you pass judgement," added Lewis. "It is rock music, not a modernist novel: instinctive judgements are just as valid as considered ones. Personally I found that I felt exactly the same way about The King Of Limbs after three days as I did after three hours."

LMusicmetric data shows the number of mentions detected in the websites crawled by Musicmetric. It crawls music related sites and news outlets, rather than the entire web. The music related sites that are most linked to across the web are determined to be the most influential.

ben@musicweek.com

CHARTS KEY

- HIGHEST NEW ENTRY
- HIGHEST CLIMBER
- AUDIENCE INCREASE

AIRPLAY ANALYSIS

■ RY ALAN IONES

A high Price Tag for Jessie J's knockout airplay hit



Jessie J Price Tag spends a second week atop the radio airplay rundown

ACKING UP THE BIGGEST audience of any track since Cee-Lo Green's Forget You polled 88.44m listeners some 17 weeks ago, Jessie J's Price Tag dashes well clear of the chasing pack on its second week atop the radio airplay chart. Adding a mighty 671 plays and 14.01m listeners week-on-week, Price Tag busts past the 3,000 plays mark, and was heard 83.77m times in the week - 37.80% more than new runner-up Lady GaGa's Born This Way, which gains even more plays (829) but improves its audience by a comparatively modest 9.53m to 60.79m Price Tag's charge was helped by top tallies of 93 plays from The Hits and 54 from six Capital stations. Twenty plays on Radio 1 and 16 plays on Radio 2 delivered its largest audiences, making contributions of 19.09% and 24.62%, respectively

Price Tag's arrival atop the radio airplay chart coincides with its departure from the TV airplay chart apex. Its promotional video was aired 575 times by stations on the Music Control panel last week, while new number one, Yeah 3X by Chris Brown, was played 627 times, being most indebted to Chart Show TV (80 plays), MTV Dance (66) and Dance Nation TV (62).

Meanwhile, on its second week at number one on the sales chart, Adele's Someone Like You massively improves its radio profile, rocketing 76-9, while almost quadrupling plays (from 333 to 1,315) and audience (from 11.44m to 41.77m). The track was aired 11 times on Radio 1 last week – up from just one play the previous week – with the station delivering 26.01% of its audience.

Glide FM aired it more than any other station – 40 times, just one more than Heart London and Heart West Midlands. The track's rapid – if slightly belated advance – has a clear and negative impact on predecessor Rolling In The Deep, which ebbs 3-8 this week, after losing nearly 10m listeners.

Climbing to the top of the list of most-played songs on Radio 2, Manic Street Preachers' Postcards From A Young Man is considerably less popular overall. The station aired the track 20 times last week (up from 15 in the previous frame) and generated a massive



Britney Spears highest TV airplay entry

87.06% of its audience. Thirty other stations played it a total of 232 times between them, with top tallies of 33 plays from Kerrangl, 26 from Nation and 21 from 96.2 The Revolution. The track makes a modest 39-27 improvement on the airplay chart.

Noah & The Whale's L.I.F.E.G.O.E.S.O.N. has managed to climb the radio airplay chart for six weeks in a row and is now in the Top 20. The track has improved 132-107-101-61-43-34-19, garnering significant improvements in support every week. Radio playlists are online at www.musicweek.com

K	K.	AU	JO .	AIRPLAY CHART TOP 50				sei
las		Veeks chart	Sales chart	Artist Title Label	Total plays	Plays %+or-	Total Aud (m)	Aud
1		4	2	JESSIE J FEAT. B.O.B Price Tag Island/Lava	3026	28.49	83.77	
4		3	8	LADY GAGA Born This Way Interscope	2657	45.35	€0.79	1
2		9	7	BRUNO MARS Grenade Elektra/Atlantic	3361	-C.5	53.43	-1
6		7	11	JLS FEAT. TINIE TEMPAH Eyes Wide Shut Epic	2713	10.19	46.69	
7		7	12	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher 4th & Broadway	2367	€.1	45.15	
9		3	28	TAKE THAT Kidz Polycor	1283	37.51	44.42	2
8		4	10	PINK F**kin' Perfect Laface	2631	19.37	42.92	
3		9	4	ADELE Rolling In The Deep xı	3066	-0.23	42.87	-1
N	IEW	1	1	ADELE Someone Like You xı	1315	C	41.77	
1	0	18	14	CEE LO GREEN Forget You Warner Brothers	2274	3.65	37.5€	
1	8	5	5	CHIPMUNK FEAT. CHRIS BROWN (hampion rive	1011	15.15	34.68	2
1	5	25	32	BRUNO MARS Just The Way You Are (Amazing) Elektra/Atlantic	1929	2.39	34.61	1
1		20	60	MIKE POSNER Cooler Than Me J	1902	4.22	34.16	
1	2	22	26	RIHANNA Only Girl (In The World) per Jam	1952	3.12	33.42	
3	0	2	68	OLLY MURS Heart On My Sleeve Epic/Syco	1224	41.67	32.13	4
1		4		THE SCRIPT If You Ever Come Back Phonogenic	1711	35.58	31.66	
.5		7	16	KEŞHA We R Who We R RCA	1433	-12.52	31.26	-3
1	3	12	20	RIHANNA FEAT. DRAKE What's My Name? Def Jam	1583	-3.17	29.69	
3		3	39	NOAH & THE WHALE L.I.F.E.G.O.E.S.O.N. Mercury	410	14.21	28.31	3
2		4	9	CHRIS BROWN Yeah 3X rive	1261	14.32	27.67	1
2		3	23	CLARE MAGUIRE The Last Dance Polycor	1005	12.54	26.95	1
		9	13	JESSIE J Do It Like A Dude Islanc/Lava	986	2.92	26.04	
	IEW			THE WANTED Gold Forever Geffen	743	C	25.86	
	IEW		3	RIHANNA S&M Def Jam	1114	С	25.14	
2		13	15	DAVID GUETTA FEAT. RIHANNA Who's That Chick? Positiva/Virgin	933	3.55	25.07	
1		18	75	NELLY Just A Dream Islané	1251	-9.41	24.8	
3		3		MANIC STREET PREACHERS Postcards From A Young Man columbia	252	24.14	24.79	2
3		3		THE PIERCES You'll Be Mine Polycor	395	6.18	24.64	1
2		21	96	JLS Love You More Epic	1413	-11.13	24.29	_
1		19	33	KATY PERRY Firework virgin	1795	-10.5€	24.12	-1
1		18	56	PINK Raise Your Glass Laface	1504	-9.12	23.79	
2		21	63	TAKE THAT The Flood Polycor	1689	-5.01	23.25	
2		14	73	OLLY MURS Thinking Of Me Epic/Sycc	1443	-14.21	22.58	_
		1	7.3	BELLE & SEBASTIAN Want The World To Stop Rough Trace	8C	C C	22.18	
3		2		MICHAEL JACKSON Hollywood Tonight sony	212	51.43	22.05	
3		3	6	ALEXIS JORDAN GOOD GIT StarRoc/RocNation/Columbia	980	23.27	21.42	_
		3	-	HURTS Suriday Major Label/RCA	210	14.75	20.84	2
	IEW			RON SEXSMITH Believe It When I See It Cooking Vinyl	£C	C C	20.32	
		11	61	MATT CARDLE When We Collide Syco	1572	-11.83	20.32	
		6	18	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home Bad Boy/Interscope	623	25.1	19.9	1
4		28	69	TAIO CRUZ Dynamite 4th & Broadway		12.7€		
		20	09		1025		18.44	
R				ADELE Make You Feel My Love xt BLACK EYED PEAS Gotta Feeling Interscope	1052	C	18.33	
4		57	88		1050	4.27	18.13	
4		11	95	TRAVIE MCCOY FEAT. BRUNO MARS Billionaire Decaycance/Fueled By Ramen	665	3.1	17.49	
3		13	42	KATY B FEAT. MS DYNAMITE Lights On Columbia/Rinse	872	-12.1	17.49	
2		6	27	MARTIN SOLVEIG FEAT. DRAGONETTE Hello 3 Beat Blue/AATW	574	-4.01	17.29	-2
2		7	38	BRITNEY SPEARS Hold It Against Me Ive	955	-19.82	17.21	-2
3		4	51	BEADY EYE The Roller Beady Eye THE WANTED All Time Low Geffen	303	-14.89	16.93	-1
4		31			1030	-2.65	16.83	

Nieken Music (patrol monitors the following stations 24 hours a day, seven days a week: MTRA, non-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, 2(R-FM, 6 Music, 55 8 Gardial FM, 96 Fmer FM, 96 2 Tible Revolution, 96 3 a five FM, 96 3 Rock Radio, 96.4 FM The Make; 96 9 Wining FM, 99 8 Radio Nothingham, 380 Radio Southand, 380 Radio

PRE-RELEASE CHART TOP 20					
This week	Artist Title Label	Total audience (m)			
l	THE WANTED Gold Forever / Geffen	25.86			
2	THE PIERCES You'll Be Mine / Polydor	24.64			
3	BELLE & SEBASTIAN Want The World To Stop / Rough Trace	22.18			
ŀ	MICHAEL JACKSON Hollywood Tonight / sony	22.C5			
;	HURTS Sunday / Major Label/RCA	20.84			
i	RON SEXSMITH Believe It When I See It I cooking Vinyl	20.32			
	REM Uberlin / Warner Brothers	16.54			
	WIZ KHALIFA Black & Yellow / Atlantic	14.35			
)	WONDERLAND Not A Love Song / Mercury	13.83			
.0	EMIN Obvious / saffron Music	12.58			
1	MAROON 5 Never Gonna Leave This Bed / A&M/Octone	12.31			
.2	MARLI HARWOOD It's Called A Heart / Marti Records	11.82			
.3	NICOLE SCHERZINGER Don't Hold Your Breath / Interscope	9.9			
.4	ARCADE FIRE City With No Children / Sonovox	8.58			
.5	BLACK EYED PEAS Just Can't Get Enough / Interscope	6.62			
.6	FOO FIGHTERS Rope / columbia	6.6C			
.7	ERIC CARMEN Hungry Eyes / Arista	6.42			
.8.	WESTLIFE What About Now / Sycc	€.24			
.9	THE VACCINES If You Wanna / columbia	€.20			
0	THE STROKES Under Cover Of Darkness I sony	5.95			

PUBLISHING

AWARD-WINNING NASHVILLE WRITER TALKS TO MW ABOUT HIS COLLABORATIVE PROJECTS

Grammy award caps Josh Kear's year

SONGWRITERS

■ BY PAUL WILLIAMS

Song of the year co-writer Josh Kear has committed to making regular trips to London part of his schedule after flying in last week to partner with some of the UK's most successful contemporary songwriters.

The Nashville-based writer headed in for the intense five-day visit just days after his Lady Antebellum co-write Need You Now beat the likes of the Eminem feat. Rihanna hit Love The Way You Lie and Cee-Lo Green's smash F*** You to be named Grammy song of the year. The same title also won the best country song award.

Kear is undeniably a man in demand. But with that comes an increased desire by him to start achieving more success away from his country roots. That is where his international sub-publisher Sony/ATV and, more specifically, its UK artist relations director and international acquisitions vice president Janice Brock come in, having set up last week's songwriting sessions with a stellar line-up of UK-based songwriters.

The first two days saw a hookup with Sony/ATV's own Shahid Khan aka Naughty Boy; days three and four were separate sessions with recent Imagem signing Steve Robson and Sony/ATV's big 2010 recruit Fraser T Smith; while the



final day partnered Kear with Peermusic's Steve Mac.

After the trip Kear said he planned to keep coming back. "This is now my third trip here and I'm coming because I'd love to have more worldwide activity," he said. "I'm also coming just to bend my brain; you have to think differently. You have to try different things as it rips you out of your comfort zone, which is a little fearful and a little thrilling at the same time. It also causes you to go home and work in ways you wouldn't have without making the trip."

Although Kear has previously written with Robson in Nashville and with Naughty Boy in the UK,



Prize partnership Josh Kear onstage with Lady Antebellum at this year's Grammys after winning the song of the year award

he was sitting down writing with the others for the first time.

Before meeting new collaborators Kear clues up on them by listening to a couple of their songs, Googling them or getting a short brief from his publisher. He added, "I like to be familiar with the music just because I'm not going to be able to repeat what they do. You do what you do and hopefully there's a kind of magic that happens, but I don't like going in blind. I'm not terribly comfortable with that."

He suggested the experience of writing with British-based songwriters as opposed to his regular Nashville collaborators was a very different one, not least because of the musical differences. But, he also noticed a big difference between the closeness of the Nashville songwriting community and how songwriters in the UK worked. He said songwriters and publishers in Nashville worked in or regularly visit the three streets in Nashville that comprise Music Row.

"It kind of creates a really tight-knit community. Everybody knows each other," he said. "It's weird when I do go elsewhere – whether it's LA, New York or here – it's strange to me when I'm talking to writers and they don't know a lot of the other writers."

Kear even claimed that some writers he had met did not even know their publishers. "Their management or attorney got them the publishing deal and they never sat down with the publisher," he said. "In Nashville it's not that way at all. We all know each other. It's very much a one-on-one relationship, which I love. My officeis directly above my publisher's office."

Among the priorities Kear and the other writers had on this latest London trip was to come up with songs for Susan Boyle and Leona Lewis's respective third albums. "I know with Leona they are looking pretty hard for her right now. And, Susan Boyle, that's a record that would be worth getting on, no doubt," he said.

But Kear might not be the best judge to determine if any real gems with commercial appeal emerged out of last week's sessions. Kear admitted that after he co-penned Need You Now, which alongside its Grammy success has sold 4m downloads alone in the US last year, while its parent album sold 3.2m copies across the

"It was the very last song the band played in the song meeting... the next thing I knew they made it the album's title track and first single"

JOSH KEAR ON LADY ANTEBELLUM'S NEED YOU NOW

pond, he dismissed the song's

Need You Now was the second of a couple of songs he wrote with Lady Antebellum in a three-hour songwriting session at his Nashville office the first day he

After the session Kear recalled he walked downstairs to his publisher at independent Big Yellow Dog Publishing and told him they had two songs. "I said, 'The first is a pretty light, uptempo thing that will probably go on the record and the second one is really dark and will probably never see the light of day.' I was completely wrong -I've never been more wrong in all my life."

He added the song disappeared for a few months and they didn't demo it. "It was the very last song [the band] played to their producer in the song meeting. Almost on a whim [Lady Antebellum lead and background vocalist] Charles Kelley pulled it back out - everybody seemed to really dig it at that point and they went in and did pre-production and recorded the song," he recalled.

Kear was on holiday with his family when he heard they had recorded it, but even then still thought it was too dark to be made a single. "The next thing I knew they made it the album's title track and first single," he said.

Another co-write with Lady Antebellum will appear on the trio's forthcoming third album, a song called Dancing Away With My Heart Kear said they were already playing live. "They are telling me it will be a single at some point. Hopefully I'll continue to work with them, not only because they are talented but because I really like them as people. They are good folks."

Meanwhile, his British connections now extend to Adele as a deluxe version of her 21 album, released by Columbia/XL in the US last week, features a cover of Need You Now. "It was pretty exciting to find that out," he said. "I'm a fan. She does seem to be one of the new artists who is building towards something."

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LONDON CALLING











MADNESS MASH-UP AMONG LAST MONTH'S BIG HITTERS IN TV ADVERTISING SYNCS

Virgin takes Dan Black to Our House

SYNCS

■ BY CHAS DE WHALLEY

HE LATEST EVIDENCE OF publishers developing initiatives to increase demand for popular song lyrics finds EMI licensing the use of verses taken from Madness's 1982 hit Our House for a voiceover to Virgin Media's eyecatching Our Street spot.

Read by former EastEnders actor Chris Coghill (pictured), the Nutty Boys' idiosyncratic wordplay has been set to a short instrumental sequence lifted from Symphonies, a 2009-released single by the Polydor-signed and Sony/ATV-published Dan Black feat. Kid Cudi. This in turn is based on a sample from movie theme Starman by acclaimed composer and arranger lack Nitzsche.

Further illustrating the industry adage that a TV ad can boast many fathers, music supervision for this commercial, conceived by DDB agency creatives last October and filmed in January, was shared by Platinum Rye and Tuna Music.

This month's survey also reveals a string of sync successes for Universal's stable of emergent young female artists. They range from Tiffany Page – who contributes a

media
A more exciting place to live.

Brown's Travelling Like The Light, taken from last year's Island album of the same name

and co-controlled by EMI and Kobalt, adds sparkle to the latest in BT Infinity's series of broadband ads.

Meanwhile, fingers will be crossed at Polydor Records that the profile of BBC Sound of 2011 nominee Clare Maguire will be boosted further by a welcome tie-in with Renault Clio's new and updated Va Va Voom campaign.

The soundbed to this raunchy clip, in which burlesque dancer Dita Von Teese strips off in front of French soccer star Thierry Henry, is provided by a mash-up of Maguire's Ain't Nobody (The Breakage Mix),

David Bowie's iconic Space Oddity and Rihanna's S&M.

Jointly published by Universal, Chrysalis, EMI and Bucks Music, the track just failed to make the Top 75 as a single in October last year but reappears on Light After Dark, Maguire's debut album scheduled for release this week.

Renault's Twin Peaks-inspired commercial also serves to focus on the ingenuity and imagination of car ads – not to mention the wide variety of musical styles chosen to promote latest models and ranges in what is an increasingly competitive market.

Take high-end manufacturers Audi and Jaguar, who are clearly chasing similarly cool and image-conscious customers. The German marque accompanies its X-ray themed film with Dracula with a specially commissioned piece from Basement Jaxx while the now Indianowned British brand puts its new XF model through virtual paces to the sound of How You Like Me Now, a steaming slab of dirty soul served up by The Heavy, a west country five-piece who are signed to Ninja Tune subsidiaries for both recording and publishing.

and publishing.

☑ c.dewhalley@btinternet.com



SYNC SURVEY JANUARY 2011

cover of Cyndi Lauper hit Girls Just

Wanna Have Fun (Sony/ATV) for

Clairol hair colour's A Shade Braver

film - to the same VV Brown who

starred alongside Twiggy, Dannii

Minogue and Peter Kay in M&S's

recent Christmas blockbuster ad.

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD COMPANY	AD AGENCY	SUPERVISOR
Asics	Ten Thousand Lines	Kane/Cooper	Minder	Electric President	Morr Music	Vitro Robertson	N/A
Audi	Dracula	Buxton/Ratcliffe	Universal	Basement Jaxx	Atlantic Jaxx	BBH	N/A
BT Infinity	Traveling Like The Light	Brown/Nevo	EMI, Kobalt	VV Brown	Universal - Island	AMV BBDO	Band & Brand Assoc
Clairol Nice'n'Easy	Girls Just Wanna Have Fun	Hazard	Sony/ATV	Tiffany Page	Universal - Mercury	Grey	Platinum Rye
Guinness	10 Mile Stereo	Legrand/Scally	Chrysalis	Beach House	Bella Union	IIBBDO	Soundtree, Music Stylist
Halls Soothers	Addicted To Love	Palmer	Warner/Chappell	Robert Palmer	Universal - Island	JWT	Jeff Wayne Music
Jaguar	How You Like Me Now	Swaby/Taylor/Page	Just Isn't Music	The Heavy	Counter Records	Euro RSCG LUXE	The Sync Agency
Jenny Craig	Making Your Mind Up	Hill/Danter	Universal	Bucks Fizz	BMG Rights, Sony	RKCR/Y&R	N/A
Kit Kat	Chelsea Dagger	Lawler	EMI	The Fratellis	Universal - Island	TWL	Brandamp
LoveFilm.com	The Power Of Love	Hayes/Lewis/Colla	Warner/Chappell	Huey Lewis & the News	EMI	Love Film	Kle Savidge
Lurpak	Canis Lupus	Desplat	EMI	Alexandre Desplat	20th Century Fox	Wieden & Kennedy	N/A
Nissan Micra	Walk In The Park	Barkley/Hoxmeier/Calvin	Oh No! Oh My!	Oh No! Oh My!	Oh No! Oh My!	TBWA	Platinum Rye
Plusnet Broadband	Temptation	Gregory/Marsh/Ware	EMI , Warner/Chappell	Heaven 17	EMI	Karmarama	N/A
Renault	Ain't Nobody (The Breakage Mix)	Maguire/Smith/Bowie	Universal, Chrysalis, EMI, Bucks	Clare Maguire/D Bowie/Rihanna	Universal - Polydor	Publicis	Talent Republic
Rimmel London	Louder	Hannides/Hannides/Harrell/Sampson	Sony/ATV, Bucks	Parade	Warner	TWL	Brandamp
Siemens	This Is The Life	Strouse/Adams	Warner/Chappell	Matt Monro	EMI	Fin London	Torchlight Music
Sleepmasters	Only You	Clarke	Sony/ATV	Alison Moyet	BMG Music Rights	Sleepmasters	The Gate
Teletext	Holiday Road	Buckingham	EMI	Lindsay Buckingham	Lindsay Buckingham	MCBD	Leland Music
		Foreman/Smyth/Black/Nietshe					
Waitrose	Take Five	Desmond	Valentine	Dave Brubeck	Valentine Music Group	MCBD	Leland Music

LIVE

out to live venues

ENVIRONMENT

■ BY ROBERT ASHTON

NVIRONMENTAL GROUP Julie's Bicycle has extended its Industry Green standard to include live music venues and issued seven certificates to concert halls from Sheffield to Southampton.

The organisation has also estimated that Britain's venues could save up to £35m over the next four years if they begin to cut energy and carbon emissions and operate at an IG level.

The IG scheme, which already rewards commitment from record labels, promoters and management companies to reduce carbon emissions in CD packaging, festivals and offices, began to audit venues two years ago.

Only now, after extensive measurement of greenhouse gases and energy use has it been able to produce an IG ranking based on a new star system. The programme uses a complex set of tools to measure carbon emissions, energy - gas and electricity - water, waste and, wherever possible, audience travel.

Four other principles, including organisational commitment to environmental sustainability, improvement in reducing carbon impact and effective communication of a venue's greening, are also factored into the award before the industry-endorsed certifications are verified by the Environmental Change Institute at Oxford University.

Under the star system a venue demonstrating it has started to build systems to achieve a better environmental performance will be awarded IG*: a venue that can provide evidence that it has reduced carbon

WHO'S MADE THE GRADE? The seven venues to receive IG certifications (and the * grades awarded) were: Capital FM Arena Nottingham Wembley Stadium IG** Cardiff International Arena IG* Motorpoint Arena Sheffield IG* O2 Apollo Manchester Southampton Guildhall Wembley Arena

IG*** is only awarded to those which can demonstrate an exceptional performance (see box below).

Some of the environmental initiatives adopted by these venues include improving rates of recycling, installing energy-efficient lighting sourcing lower-carbon energy and sharing their environmental responsibilities with incoming bands and production managers.

Julie's Bicyle director Alison Tickell said all the venues with IG certificates had demonstrated their strong commitment to reducing their environmental impact. "They join a community of creative industry leaders that are setting the standard for environmentally responsible business practices through their transparency and accountability," she said.

Live Nation International COO Paul Latham, whose company operates four of the venues recognised by IG, said he had done his best to follow JB's guidance and had installed dedicated staff throughout his venues as "environmental champions". He said he was also happy to share Live Nation's experience with anyone in the live sector because "the global ecological challenge goes way beyond competitive advantage"

Tickell said the IG certification scheme was a good way to embed environmental procedures in an organisation. But, probably more importantly for venue owners, an IG mark can also help make massive savings.

Tickell said research had shown that a dozen music venues and theatres had saved a total of £1m between 2007 and 2009 after taking on board JB principles.

Factored across the industry, this could mean a total saving of around £35m by 2015 if concert halls, theatres and other performing arts venues began a comprehensive overhaul of their practices.

Tickell said that larger venues and arenas found it easier to conform to IG standards because they were already governed by the Government-run Carbon Reduction Commitments Energy Efficiency scheme for organisations spending more than £500,000 on their energy needs.

However, she said she wanted to encourage small venues to qualify for an IG award and her group had been working with a number of other venues, including the O2 Brixton Academy, Koko in Camden, The Junction in Cambridge and The Ritz in Manchester, to reduce their emissions.

JULIE'S BICYCLE EXTENDS STANDARD | Spectrum switch-off opens door IG scheme pushed to compensation-claim concerns

THE LIVE SECTOR IS IN DANGER of missing out on millions of pounds' worth of Government compensation as the deadline to qualify for next year's spectrum switch-off draws close.

The proposed switch-off will see frequencies currently used by the Programme Making and Special Events sector (PMSE) - which includes live entertainment - rendered redundant, leaving thousands of businesses with useless mics, monitors and transmitters.

After much lobbying, industry campaigners persuaded the Government to provide up to 50% of the cost to replace the wireless devices that will be affected.

In conjunction with the British Entertainment Industry Radio Group (BEIRG), Ofcom has urged companies which have submitted claims under the 800MHz Funding Scheme to make sure they also provide proof of ownership information before April 2 - the final deadline for all submissions.

BEIRG steering group member John Steven said that because taxpayers' money funds the compensation scheme, there needed to be an audit trail and proof of ownership.

He added, "One major issue with that is many equipment owners are small operators who only need to keep their records for six years and who, as a result, may not be able to provide receipts or documented proof."

However, the communications watchdog reported that only 50%



of claimants had submitted the necessary documentation so far. That meant nearly 600 claims, which have been lodged with Ofcom, are still waiting on proof of ownership before they can be fully verified and compensation approved.

In addition to these claimants that could miss out on compensation, Steven admitted that thousands of people who owned wireless equipment that used the PMSE frequencies were still unaware of the issue.

"The first thing most people will know about it will be when they try

to use their equipment - whether it's a wireless karaoke mic or monitors used by a garage band - and find that it doesn't work any more," said Steven. "A lot of people are still completely ignorant about this, but at some point in 2012, hundreds of thousands of people might find out that their expensive equipment is effectively dead."

Ofcom PMSE implementation project manager Ian Wainwright said. "We realise the difficulty that some people may have in providing all of the required proof of ownership details, but we would urge them to come forward as soon as possible with whatever information they have, so that we can complete this stage of their claim. After that we will review the outstanding issues with the claimant."

The Government has not revealed its budget for the compensation scheme, but because it could earn hundreds of millions of pounds from the auction sale of the frequency spectrum insiders suggest there are substantial funds available for compensation claims.

Sources told Music Week there was a £6,000 threshold, below which Ofcom was prepared to rubberstamp claims.

Nevertheless, BEIRG told equipment owners who cannot back up their ownership claims with all the relevant paperwork not to despair. "The bottom line is that anyone who is in any doubt about their claim should speak to someone now," said Steven.

VIAGOGO **HITWISE** Ticket resale price chart Primary ticketing chart Secondary ticketing chart **NEIL DIAMOND DURAN DURAN** KYLIE MINOGUE 113 RIHANNA TAKE THAT NEIL DIAMOND RIHANNA 111 2.5 ROGER WATERS JUSTIN BIEBER **DOLLY PARTON DOLLY PARTON** ROGER WATERS 109 5 ILS 2.2 **ERIC CLAPTON DOLLY PARTON** KYLIE MINOGUE KINGS OF LEON MUMFORD & SONS 95 1.2 8 RIHANNA 8 TINIE TEMPAH 8 BARRY MANILOW USHER TAKE THAT **GLEE LIVE** 1.0 80 9 10 **BRUNO MARS** SONISPHERE FESTIVAL 10 KATY PERRY 10 11 ADELE 11 ARCADE FIRE 11 **DURAN DURAN** 1.0 12 KINGS OF LEON JUSTIN BIEBER 12 **FDINRURGH TATTOO** 12 WESTLIFE 61 **OLIY MURS** 13 **NEIL DIAMOND** 0.8 13 X FACTOR LIVE 54 14 **GLEE LIVE TOUR** 14 WESTLIFE 8.0 15 JUSTIN BIEBER 15 ANDRE RIEU 15 **ERIC CLAPTON** 53 0.7 **BLACK CROWES** 16 51 16 MANIC STREET PREACHERS 16 **IRON MAIDEN** 51 17 **CHASE & STATUS** 17 BOYZONE 0.7 TINIE TEMPAH 18 THE SCRIPT 49 18 SECRET GARDEN PARTY 18 0.7 MAROON 5 19 19 0.6 SUEDE 45 ROD STEWART 20 20 **FOO FIGHTERS** viagogo Experian Hitwise tixdaq.com Live entertainment intelligence

TALENT GREAKOUT

Twenty Twenty's vision of success

BREAKOUT

■ BY STUART CLARKE

GEFFEN RECORDS IS stepping up its efforts behind recent signing Twenty Twenty as it builds momentum ahead of the band's debut album release.

Managed collectively by B-Unique and RTB Music, Twenty Twenty signed to the major in November on the strength of their live and online following.

Their first release for Geffen will come in the shape of Love To Life, on April 17. The song is the lead track from their forthcoming mini-album, released the following week, and will set the wheels in motion for a busy year that will culminate in the autumn release of their full debut album.

Geffen A&R manager Jordan Jay said they had gone straight for the jugular with the album, having assembled a cast list of songwriters and producers including Julian Emery (McFly, Lissie); Charlie Holmes (The Saturdays); Rick Parkhouse; and Carl Sturken and Evan Rogers, the duo behind hits for Rihanna and Kelly Clarkson.



Jay said that despite the wealth of contributors, all three members of the group contributed significantly to the writing process, ensuring a firm stamp of individuality across the material. "The band themselves are very involved so it's got a strong identity," he said.

The trio formed in 2009 and have performed shows with the likes of

JLS, McFly, Selena Gomez And The Scene and Sugababes. They have also recorded a string of independent singles including Get Down, which enjoyed video of the week status at Kerrang! TV.

Last week the band were confirmed as main support to The Wanted on their forthcoming national tour.

Geffen product manager Tanya Wilkinson said efforts to date had focused heavily online, ensuring a close contact with the existing fans. "Now the campaign will take more of a frontline approach as we start the set-up process for their album later this year," she said.

www.twentytwentyband.com

THIS WEEK ON MUSICWEEK.com

■ Apple and others plan "studio-quality" downloads

Tom Davenport: "16-bit IS high-fidelity. There's no data-compression involved when making audio 16-bit at the mastering stage, it's just exporting at an alternative bit rate. The consumer gains no notable benefit, but they will lose hard drive space for no good reason. This is all set to be the next big music con."

Rob Palmer: "Tom - yes, 16-bit is high-fidelity but there's a greater dynamic range in 24-bit so the quality IS better and noticeable if it's used to its full potential in the production phase While both options are available there will continue to be a price difference, but eventually 24-bit will become the standard and the price will align with current 16-bit figures."

Streaky Mastering: "Having to not dither the bits down to 16-bit at the mastering stage will make for a much better HD experience... it's about time the music industry got out the Eighties with CD quality releases . it's unlike the music biz to miss out on a repack situation."

DOOLEY'S



Mumbling and epic rock all the rage at the NME Awards

VEN THE EVER-YOUTHFUL
Dooley was somewhat taken
aback by the, shall we say,
fresh-faced crowd at the NME
Awards last week, a fair percentage
of whom probably weren't even born
when Dave Grohl – recipient of the
year's Godlike Genius Award – last

picked up the drumsticks with Nirvana. Unabashed, the *Music Week* man made his way to the front of the crowd, not so much for a good moshing but just to try to actually hear **what**

on earth presenter Angelos Epithemiou was saying. We realise, of course, that coherence is not exactly part of his act but when the majority of the crowd can't make out a word the presenters was saying it felt a slightly odd choice. He wasn't, though, the worst presenter on the night that award must go to The Drums who stared at their shoes, adjusted their hair and generally refused to look anywhere in the audience's direction. What would their parents say? They did at least turn up though - we heard Amy Winehouse called at the last minute saying she wanted to attend but there was not a sniff of her on the night. Overall, though, it was a great night topped of by a near two-hour performance by Grohl's Foo Fighters, who decided, in sharp reversal of Awards form, to play their new album

in full... And it proved a record label love in too: Professor Green thanked EMI for letting him release the least commercial song on his album, while Foals appeared to compare Warner to the Medici family. This, we assume, is a good thing. Post-awards,

Warner UK boss Christian Tattersfield hosted a drinks party at The Ivy Club to celebrate his company's successes, attracting the likes of Muse (whose Matt Bellamy is pictured here with

Adam Anderson from **Hurts**), **Alex** Turner and Alexa Chung, Ronnie Wood and Jarvis Cocker... Grohl popped up again last Thursday night at the launch party for the Stormtroopers In Stilettos exhibition at the Truman Brewery in London, marking 40 years of Queen. He joined a line-up of Universal execs (doubtless celebrating wrestling the band's catalogue from EMI's grasp), Queen manager Jim Beach, Roger Taylor and **Brian May**, Freddie Mercury's mother and sister, members of Pink Floyd, Jessie J, Paul Whitehouse and Mika. We hear that Island has some particularly nifty activity lined up to mark the 40th anniversary, so watch this space... On the same night, at the Sound and Vision fundraising event at Abbey Road Robin Gibb presented Bob Harris with a Special



Outstanding Achievement Award from the Heritage Foundation in recognition of the whispering

one's work in music, radio and TV, as well as the 40th anniversary of The Old Grey Whistle Test. The event raised more than £330,000 for UK Cancer Research thanks to an auction of photos and rock memorabilia and featured performances from Tom Jones (pictured here with Gibb), The Feeling, Liam Bailey, Newton

Eve Selis... Radiohead might be narrowing the window from album announcement to release but

Faulkner and

catalogue world seem to be heading in the other direction. A 40th anniversary edition of Simon & Garfunkel's Bridge Over Troubled Water has just been announced to be coming out on April 11, which is all very nice but, given the classic album appeared in early 1970, that would actually make it the 41st anniversary. Somebody please buy these people a calculator... We all know that times are tough in the music business and Dooley is only too familiar with the

DIY approach. But he was nonethless shocked to discover a new approach, which Dooley has named FDFY - or Fans Do It For You. Ever the mayerick. Gruff Rhys debuted this new FDFY approach at a London show last week. The Super Furry singer had announced a "bring your own" initiative on his website where he published a list of items he would like fans to bring along to adorn the stages on his UK tour, creating a stage set for free. The items, which reflect the theme of his album, Hotel Shampoo, include a palm tree (preferably plastic) which must be "in excess

2011

of two metres"
long....Our congratulations go
out to Rihanna,
who has now
sold more than
10m units in the
UK in just six
years. To cele-

years. To celeyears. To cele
years. To cele

MASTERCLASS

SOUND ADV

With a love of detail and passion for experimenting, Peter Cobbin is a world renowned recording en an array of impressive projects ranging from The Beatles' Anthology to The King's Speech and Harl Abbey Road veteran imparts his 11-point plan for recording success

■ BY CHRISTOPHER BARRETT

HILE RECENT WEEKS HAVE SEEN
The King's Speech enjoy a wealth of
BAFTA and Oscar acclaim, Tom
Hooper's film about King George VI
overcoming a stutter has also been the target of criticism over its debatable historical accuracy.

But with an attention to detail and love of breaking down barriers with both state-of-the-art technology and vintage equipment, Peter Cobbin added a remarkable historical element to the recording and mixing of Alexandre Desplat's score for the film.

As Abbey Road's senior engineer for the past 16 years Cobbin has worked on numerous projects, taking in everything from mixing The Beatles Anthology series to producing scores and soundtracks to The Lord of The Rings and Harry Potter movies.

By Cobbin's standards, Desplat's score for The King's Speech was a small project, but nonetheless he could not resist seeking out, repairing and using the very microphones that were manufactured by EMI for the Royal Family, including George VI himself.

Some 12 years ago Cobbin discovered the microphones in a dusty corner of EMI's Heathrow archive. "It was a bit of a process getting them out and over to Abbey Road," he admits. "Initially I just thought, 'Wouldn't it be great, even if the microphones are just eye candy, to have them in the studio to inspire the director when he comes in.' But I went one step further and our marvellous mic technician here got three working.

"Tom [Hooper] couldn't believe what he was hearing, they were in some way connecting the old world of the 1930s; we were blending in the old mics, and the sound is woven into the score."

Over the years Cobbin has worked with some of the world's most successful bands, producers and composers while embracing new technology alongside old. His work has seen him pioneer 5.1 surround sound recording and mixing techniques on projects ranging from U2's Live from Slane Castle and Lennon: Legend while also taking the time to handle the design and implementation of Abbey Road's successful audio plug-in reproductions, including the vintage TG12413 limiter, the RS127 EQ box and the RS124 valve compressor.

Cobbin grew up in a musical family in Australia and he still remembers the day when, aged only six, he saw a studio technician on TV and immediately realised he wanted to be involved in recording music.

By the age of 15 he was using his home as a makeshift recording studio.

"I had my school friends collect egg cartons so I could make a four-track recording in my bedroom these were my first clients and my parent's house was my first studio. The experiences helped me understand the basic principles of recording music. If I wanted ambience we went into the kitchen, the lounge for piano and the bathroom for vocals," smiles Cobbin.

Currently working on the score for Harry Potter and the Deathly Hallows Part 2, Cobbin has come a

PICTURED

The right mix: While recording the score to The King's Speech Cobbin unearthed and restored viritage microphones EMI made for George VI



"Allow someone else to turn it up to 11 on playback rather than making our masters obscenely loud"

PETER COBBIN

long way since those early days and while continuing to balance his love of both classical and contemporary music his passion for detail and experimenting clearly remains undiminished.

"It's important to push the boundaries and push the comfort zone. There is a danger that in doing the job and performing the task you can stop smelling the roses of opportunity, but by looking over the edge you might find something that will contribute something new and vital to a project," says Cobbin.

With decades of recording experience taking on clients from Donavan to Duffy, Danny Elfman to David Gray, Cobbin is perfectly placed to conduct the latest in our series of music industry masterclasses. Naturally Cobbin could not resist taking the traditional 10-point format, pushing the boundaries a little, and turning it up to 11.

LISTEN TO MUSIC AND MAKE GOOD COFFEE Lots of people ask me how they can get into the business. I always tell them they have got to listen to music - you simply can not do what I do if you don't have an understanding or have a relationship with music. A successful recording engineer must be immersed in music.

A good engineer is innately musical. If you write music, continue to write; if you enjoy gigs, keep going to them. One of the things that easily drops off when you start doing music professionally is listening to music because it becomes a day job.

A love of music may have been a catalyst for wanting this job, but to develop an ongoing interest in many genres – and how they sound – is invaluable. Know what good rock sounds like and know what good chamber music is. Find whatever it is that rocks you boat and enjoy listening to it.

05.03.11 Music Week 17 www.musicweek.com



gineer known for his work on ry Potter film series. Here the

2CREATE REFERENCES

Just as young artists will go to galleries, buy prints and build up a sense of what works with them and what doesn't, a budding recording engineer must build a sonic imprint of what sounds good. At a young age I saved up to buy a good pair of speakers, which I became familiar with.

Listening to different recordings on the same speakers helped me understand the possibilities that could be found in shaping music. These became a reference and when I started working in studios I would take these to see how they sounded compared to other speakers. Terminology like muddy, bass-heavy, open, wide, bright, muffled, punchy and soggy start to mean something. Developing an appreciation of why the music you listen to sounds like it does.

3GET YOUR FOOT IN THE STUDIO DOOR Jobs as a recording engineer don't drop out of the tree. Despite the many courses available for young people to study music and technology, only a handful of these will offer work placements or internships. You have to be persuasive, persistent, determined and keen. You have to communicate to someone your interest in wanting to work in a studio. I wrote to almost every recording studio in Australia - most didn't reply but a year later these studios, Rhino (INXS) and 301 (EMI), offered me interviews. Don't be backward - people will let you know if you are pissing them off.

4 COMMUNICATE WELL
Half the job is about having a love of music and trying to improve your own musicality and the other half is about communicating.

Don't hide behind the gear - it is there to facilitate your job, not to be the sole focus of it. It is paramount from day one, even as a young assistant, that you are engaging in what is happening in the control room and visually relating to what is going on around you because sometimes we are communicating via body language and it's vital that you are tuned in to the vibe of the situation.

When I have visitors in Studio One or Three at Abbey Road the large desk dominates the room and it looks like it is the focus of what I do. But it is really just a tool - what I am really doing is communicating to the other side of the glass to let people know what is going on. It is important to be able to eloquently communicate and encourage people to get a better performance.

Sometimes it doesn't matter how seasoned or experienced the musician is; they can be vulnerable in a recording environment and it is your job to communicate how things are going and how you can go about achieving the best result. What we do may be technical but it isn't rocket science, so don't let the technology be a hindrance to good clear communication

5 BE A SPONGE - GET TO KNOW YOUR TOOLS You can only learn so much from books and you

can only have so much instruction from courses you need hands-on experience to progress. It's impossible to drive a car from just reading the handbook.

Becoming conversant with whatever equipment you use means that you can concentrate more on listening. Spend time when you are not under pressure to explore equipment so that it becomes familiar when you need to use it. I worked in a studio where I could see many styles of production and approach - I watched many engineers use the same limiter, all with different results. Absorb as much as you can. Over time you will find what works for you. Don't be afraid to adapt and develop your own methods.

Making a recording is building on a foundation of blocks that will enable you to build up the type of work. There is no way that I could produce some of the large-scale film scores that I do without all the understanding and years of experience I have of putting together the many involved components that go into being able to do that. There isn't a tutorial on how to produce a film score in surround sound and a soundtrack in stereo at the same time - that has come from building on my experiences and not being afraid to ask for appraisal.

BE AWARE OF THE PERSONALITIES INVOLVED

Recording shouldn't be seen as a standard operation. You might use the same mics or the same desk and the same software, but you will need to respond differently to a situation depending on the performance and the performer.

A band has not only a collective vibe but is made of individual personalities. An orchestra is a powerful cohesive ensemble but the string section of 60 players has a different personality to a brass section of 10. When I was mixing a concert for U2, the band turned up to listen and thought the mixes were great, other than Bono wanted more vocal, Adam wanted the bass driven riffs left as is, Larry could have used more drums and the Edge was happy to accommodate all of this with a bit more guitar!

FIND THE TIME TO PUSH AND EXPERIEMENT

7 Under pressure is not the most convenient time to experiment, so set aside time to do so. If you think a mix sounds good, try pushing it over until the red is too red or the yellow too bright; find the boundaries of what you consider acceptable then go some more.

Our industry has always benefited from pioneers who wanted to see what's beyond the edge. I have had the great privilege of listening to almost all The Beatles' multi-track master tapes. You can hear the ways in which these keen young guys were pushing the

Discovering what happens if you put a dynamic microphone right up next to the strings of a violin, then doing that with a quartet, and so coming up with the string sound on Eleanor Rigby which had never been heard before - they were not being content for one thing to sound the same and that meant pushing the comfort zone of the system even down to the hours they worked. In turn this inspired our technicians at Abbey Road to build boxes of equipment that previously didn't exist.

8 LESS IS MORE Compelling music can be sparse. The sound of a bare, bone-dry vocal can feel like a singer is in your head where the nuances of breathing and lips moving can evoke intimacy. The sound of an instrument trailing in the decays of warm reflected surfaces of a hall can evoke space and distance. It seems easier to add than to subtract. Taking away or reducing elements can create space for another to shine. Having more of something is often best achieved by making less of other components at the same time; understanding the interplay of the music's functions, rhythm, melody and harmony and becoming skilled at the interplay of sound and frequency. The need to make a vocal poke out more can be achieved by reducing lower frequencies.

PICTURED

Top-bottom: Cobbin mans the desk: The Beatles in Studio Two

"I've listened

to almost

all of The

multi-track

tapes... you

can hear the

wavs these

keen guys

were push-

boundaries"

PETER CORRIN

ing the

Beatles'

master





9 SEE THE BIG PICTURE BUT ENJOY THE DETAIL Like any artist, it is easy to get bogged down in detail. Personally I love it. I love using delays when I

record and mix - it is possible to create an impression, an illusion, by building a depth of field and spatial width. I also love 6.8khz - one of the finest frequencies invented.

But immersing oneself in detail must be kept in the frame of the big picture.

Obsessing over minor details needs to be seen and understood in context. A film mix of cinematic underscore should have a different priority to the opening titles with little or no sound design. When I was remixing some of John Lennon's songs I had Yoko Ono's blessing to obsess in the detail of his vocal. She believes the lyrics, the message, are the paramount element of the song. John as an artist was surprisingly shy about his own voice and would often cloud it with effects, so there were times when it was appropriate within the context of the mix to spend time working on small details.

THERE'S MORE TO LIFE THAN BRICK WALLS

10 As you mature in the job, it is important to keep listening. Making time for young people's ideas and opinions to be heard is a really good and healthy thing. I don't want to sound like an old fart, but I'm sceptical when I hear the phrase, 'It's not like the good old days.' But I will say this; it is possible as an engineer to contribute to a legacy that can enrich people's lives, and that's without overstating it music has that ability to move people and if it is executed well it can enrich people's lives.

At a young age we all learn how to turn the music up. Today's engineers have a responsibility to make the technical standards of the music we create long lasting. We run the risk of squashing the life and dynamic out of the very recording we try to capture by worrying how loud it is, and that is short-sighted. Allow someone else to turn it up to 11 on playback rather than make our masters obscenely loud.

TEAM UP

1 1 It is impossible to learn the skills and craft and engage as a professional recording engineer without collaborating.

A good engineer will want to work as part of a larger team. Large-scale recordings cannot happen without collaboration and at Abbey Road I have the best team of young engineers, assistants and runners anywhere. While I will receive credit for work that I produce, it is not possible to do it in isolation and without the skills and expertise they contribute.

COMMENT FRUKT on BRANDS

A TIME AND A PLACEMENT

With artists and labels looking to offset music video costs, product placement offers a creative lifeline for the medium - but effective integration requires the building of credible partnerships

MUSIC & BRANDS

■ GILES FITZGERALD*, FRUKT COMMUNICATIONS



some knock-on effects for the limited music-based offerings that currently exist on UK TV channels, such as The X Factor – which now has the opportunity to build in branded content akin to American Idol's partnerships with Coca-Cola and Ford in the US.

However, when it comes to music, the real power of placements is in music videos themselves, where artists and brands can share the stage side-by-side, often in a tangible hands-on way. In addition, music videos have a longevity and repeat viewing appeal that transient TV shows simply do not. There will always be an ongoing audience for iconic music videos. That, however, cannot be said of, say, the 2010 X Factor series.

Product placement in music videos as a concept is by no means a new phenomenon, but brand integration has been stepping up in recent years due to budgetary restraints on record labels and a renewed interest in music videos online.

The humble music video (once a promotional essential) had been cast aside somewhat of late, due to notoriously expensive production budgets and the fact that they were suddenly perceived to be of arguable value in a world where home-spun YouTube videos could go viral overnight. However, with the rise of VEVO, the music video has a new home and numerous artists are eager to engage with the "must see" music video once again.

Product placements in music videos are now something of a lucrative market, worth some US\$15-20m last year - double the amount at the turn of the millennium. Notably music video placements are on the rise at a time when the rest of the placement market is actually suffering something of a decline.

Naturally, artists are eager to cash in on this momentum. Britney Spears – whose videos have featured the likes of Nokia and Candie's clothing – is among the latest swathe of acts building in clear product placements. Her latest video for Hold It Against Me features a variety of Sony products and lingering use of dating website plentyoffish.com (as previously seen in the Lady GaGa ode to product placement that was Telephone).

Spears is, however, far from alone. Citroen struck a deal to place its new DS model centrally within Pixie Lott's video for Broken Arrow, Avril Lavigne's video for What The Hell features Sony Bravia TVs and Vaio laptops (as well as her Kohl's fashion line), and Black Eyed Peas' videos have featured brands such as BMW, Tuborg and Target in the past (to namecheck but a few).

However, it is not all about sneaking a brand into the production. There is an opportunity to make the financial input more open and obvious, and in turn more rewarding, for brands. State Farm did just this, opting for a low-key but integral sponsorship of OK Go's All Things Must Pass video, positioning the brand as a facilitator of exciting music video content, as opposed to netting a mere cameo in the production.

However, with all this activity and growth, is the booming brand integration business really hitting the mark for both brand and artist?

"When an artist uses a branded product in their lyrics or music video, their fans think the artist is sharing a part











PICTUREDSelling points

none-too-subtle product placement ty Sor, y in Britney Spears' new video for Hold It Against Me (top) while Avril Lavigne's What The Hell (above) and Fixie Lott's Broken Arrow (right) also get in on the act



of themselves or their culture with the audience," said Janee Burkhalter, professor of marketing at Saint Joseph's University, who recently conducted a study into brand placements. "What we've seen with our research is that people who like a certain artist come to trust him or her, and they're likely to try new products that the artist recommends through their music." However, the research also outlined the fact that the artist could put fans off both brand and artist if they perceived the placement to be a mere revenue-generating exercise.

Katy Perry recently spoke out against the ubiquity of placements in music videos, stating they need to be approached with "style and grace" as opposed to being "in your face". A fair comment, but one that throws up some issues, mainly because the two interested parties have different agendas; brands ultimately want visibility, and artists want a hold on creativity. In many cases the two are perceived as mutually exclusive, but they do not have to be.

Ultimately, successful placements are all about context. Why should the music fan buy into a brand's existence in the production? What is the brand story within the music story? A key rule of thumb here, to understand how the brand fits, is to envisage it as a charterer within the musical drama and understand where borders exist between brand and artist. The brand has to be saying something otherwise it is just an extra, a background artiste. Many placements will fall foul of this sense check,

rendering them little more than micro-billboards interrupting the flow of the production.

Furthermore, a placement should be viewed as a starting point, a springboard, and the very beginnings of a conversation with a music audience. In what ways can the placement be extended to include other media, digital platforms, live events, etc, in order to maximise its traction? Equally, artists have as much to gain from exposure to the brand's audience through their existing platforms as the brand does from promotion to the artist's fanbase. Understanding the brand's agenda – who they want to talk to, who they already talk to – is key in establishing a wider reaching partnership for the artist.

The evolution of the humble video placement will see brands being more open about their funding of creative content, partnering with artists on a creative journey as opposed to starring in a fleeting walk on part. In this way the artist retains credibility through deeper association and the brand justifies its existence in the production through a more developed and personable integration. Yes, there will still be room for the brand cameo, but these will need to fulfil a role within the narrative in order to deliver a credible fit both with the artist and their fanbase.

Music fans are increasingly receptive to brand involvement in music, but there has to be a trade-off: if a brand can bring something of value to the table for a music fan, then they are more than willing to sit up and listen. The argument with product placements in music videos is that this 'value add' appears to be missing. In 2011 the product placement partnerships that find a way to build 'value' back in are the ones that will reap the most rewards for brand, band

*Giles Fitzgerald is trends and insight editor at Frukt Communications

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

and fan.

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The French Music Office in London is looking for a self-motivated, proactive person with strong UK industry and journalist contacts across all genres, a passion for French music and a vision for how to secure and develop French artists in the UK scene over the long-term.

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He or she will ideally be a native English speaker with strong French skills, must be able to commit to regular after hours gigs and events, and in meeting and engaging with new contacts. Basic knowledge of accounting, photo-editing and CMS useful. Please supply a cover letter and CV clearly setting out your achievements to date to cecile.c@french-music.org Closing date 18th March



The British Recorded Music Industry

INVITATION TO TENDER FOR A NEW MUSIC COMPETITION FOR YOUNG PEOPLE

Organisations and consortia are being invited to bid for the right to organise a major new nationwide music competition for young people aged 11-19.

The competition is being co-ordinated by recording industry trade body The BPI on behalf of Government and the wider music industry. The competition will commence in Easter 2011, engaging 11-19 year olds both inside and outside education from across the whole of Great Britain and Northern Ireland.

The competition will encourage young people to understand how music is made, the collaborative process and the value of acquiring technical and creative skills.

It is envisaged that the competition itself would comprise a series of online local and live regional and national elimination events, with the initial phases requiring the development of a website for registration, the submission of performance content and online assessment.

The music industry will provide direct access to performing stars and senior industry figures to act as mentors and assessors in the later stages of the event.

For further information, or to obtain the tender documentation, please e-mail tenderinformation@bpi.co.uk. The tender closing date is Friday 11th March 2011.

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

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

KEY RELEASES

For full reviews, updated daily, visit www.musicweek.com/reviews

Out this week

Singles

- Brother Darling Buds Of May (Geffen)
- Cassius I <3 U So (Because/Ed Banger) Previous single: Toop Toop (did not chart)
- Alesha Dixon feat. Jav Sean Every Little Part Of Me (Asylum/Atlantic)
- Previous single (chart peak): Radio (46)
- Elbow Neat Little Rows (Fiction) Rievious single: The Bones Of You (did not chart)
- Hurts Sunday (Major Label/RCA)
- Previous single: All | Want for Christmas Is New Year's Day (did not chart)
- Mona Teenager (Island)
- Morning Parade A&E (Parlophone) Previous single: Under The Stars (did not chart)
- Noah & The Whale
- L.I.F.E.G.O.E.S.O.N. (Mercury)
- Pievious single: My Door Is Always Open (did not
- Nathaniel Rateliff Shroud (Rounder/Decca)
- Britney Spears Hold It Against Me (live)

Albums

 Marsha Ambrosius Late Nights & Early Mornings (RCA)

Debut album



Beady Eye Different Gear, Still Speeding (Beady Eye) Debut albun

The singles career of Liam Gallagher's new band has got off to a shaky start, with The Roller - one of the worst tracks here - falling way short of chart expectations. But a listen to Different Gear, Still Speeding should appease the Oasis faithful. Peopered with Beatles puns and riddled with halfinched riffs, it is indeed similar in many ways to his erstwhile band's later efforts, but when Gallagher moves away from the Seventies rock pastiches and the three-minute "la la la" codas the band reveal a surprisingly pretty side. Highlight tracks Millionaire and For Anyone, for instance, suggest there was more songwriting muscle in Oasis than previously thought. Not a great album by any means, but certainly no failure, and one that will make a chart impact."

Buck 65 20 Odd Years (Warner Brothers)

Previous album (first-week sales/total sales): Situation (216/ 1.707)

Christopher Cross Doctor Faith (Earmusic)

Previous album: The Café Carlyle Sessions (n/a)

• Far East Movement Free Wired (Palydar)

Debut albur

- Jessie J Who You Are (Island/Lava)
- Alexis Jordan Alexis Jordan (Columbia)
- lykke Li Wounded Rhymes (LL/Atlantic)
- Previous album: Youth Novels (1,959/23,009)

- Clare Maguire Light After Dark (Polydor)
- Mirrors Lights And Offerings (Skint)
- Scritti Politti Absolute -The Best Of (Parlophone)

Previous album: White Bread Black Beer (1.816/18.568)

• Waka Flocka Flame Flockaveli (Warner)

Out next week

- Ölöf Arnalds Surrender (One Little Indian)
- 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)
- Cocknbullkid Hold On To Your Misery (Island/Moshi Moshi)
- Dionne Bromfield feat. Diggy Simmons Yeah Right (Island)
- Emma's Imagination Brighter Greener (Polydor/Future)
- Jon Fratelli Santa Domingo (Island)
- Good Charlotte Sex On The Radio EP (Parlophone)
- The Hoosiers Bumpy Ride (Absolute)
- Michael Jackson Hollywood Tonight (Enic)
- Elton John & Leon Russell | Should Have Sent Roses (Mercury)
- Kd Lang | Confess (Nonesuch)
- Kerri Chandler Ozone EP (Madhouse) Wiz Khalifa Black & Yellow (Atlantic)
- Sean Kingston Party All Night (Sleep
- All Day) (Beluga Heights/Epic)
- Ray Lamontagne New York City (folumbia)
- Avril Lavigne What The Hell (RCA)
- Maverick Sabre Look What | Done (Mercury)
- McFly That's The Truth (Island/Super)
- The Naked & Famous Young Blood (Fiction)
- Napoleon III The Unknown Unknown
- Paper Crows Follow The Leader/Fingertips (Future Cut)
- The Pierces You'll Be Mine (Polydor)
- Plan B Writing's On The Wall (679/Atlantic)
- REM Uberlin (Warner Brothers)
- Rival Schools Wring It Out (Photo Finish/Atlantic)
- Willow Smith 21st Century Girl (Columbia/Roc Nation)
- Swimming Sun In The Island (EVR)
- Tinie Tempah feat. Ellie Goulding Wonderman (Parlophone)
- The View Grace (1965 Columbia)
- Wonderland Not A Love Song (Mercury)

Albums

- Banjo Or Freakout Banjo Or Freakout (Memphis Industries)
- Patrizio Buanne Patrizio (Warner Brothers)
- Buffalo Tom Skins (Scrawny)
- The Chapman Family Burn Your Town (Electric Toaster) Cocoon Where The Ocean's End (Sober &
- Elbow Build A Rocket Boys! (Polydor)

- Erland And The Carnival Nightingale (Full Time Hobby)
- Lupe Fiasco Lasers (Atlantic)
- Jonny Greenwood Norwegian Wood (OST) (Warner Bros)
- Adam Kesher Challenging Nature (Disnue Primeur)
- Lanu Her 12 Faces (Tru Thoughts)
- Avril Lavigne Goodbye Lullaby
- Noah & The Whale Last Night On Earth (Mercury)
- Daniel O'Donnell Moon Over Ireland (DMG TV)
- Queens Of The Stone Age Queens Of
- The Stone Age (Domino) REM Collapse Into Now (Warner Brothers)
- Nathaniel Rateliff In Memory Of Loss (Rounder/Decca)
- Luke Rathborne Luke Rathborne (True Believers)
- Rival Schools Pedals (Photo Finish/Atlantic) Same Difference The Rest Is History
- (Poplife) Joss Stone Super Duper Hits
- (Virgin) Those Dancing Days Daydreams And
- Nightmares (Wichita) • Kurt Vile Smoke Ring For My Halo
- (Matador) Wild Palms Until Spring (One Little Indian)

March 14

- Arcade Fire City With No Children (Sonovox)
- Liam Bailey You Better Leave Me (Polvdor)
- Luna Belle Acid Book (Island)
- Chris Brown Yeah 3X (Jive)
- Cage The Elephant Shake Me Down (Relentless/Virgin)
- Diagram Of The Heart If | Were You (Deconstruction/Columbia)
- Duffy My Boy (A&M)
- Encore The One (Island)
- The Feeling Set My World On Fire

- Grinderman Palaces Of Montezuma (Mute)
- Jonathan Jeremiah Happiness (Island)
- Pete Lawrie Half As Good (Island)
- Maroon 5 Never Gonna Leave This Bed (A&M/Octone)
- Mona Listen To Your Love (Island)
- 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 (rave (679/ Warner Brothers) Toploader Never Stop Wondering
- (Underdog)
- 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 (nef lam)
- The Dears Degeneration Street



Does It Offend You Yeah Don't Say We Didn't Warn You (Cooking Vinyl) Formerly signed to EMI, this second album from Does It Offend You Yeah is their first since concluding a new deal with Cooking Vinyl. Don't Say We Didn't Warn You will be released in the midst of a national tour which concludes with a headline date at London's Heaven in April. Lead single from the album, The Monkeys Are Coming, is released today (Monday)

- The Dodos No Color (Wirhita)
- Funeral For A Friend Welcome Home Armageddon (Distiller)
- The Hoosiers Bumpy Ride (Absolute)
- Mastodon Live At The Aragon (Reprise/143)
- Naked & Famous Passive Me,

Aggressive You (Polydor)

- Oh Land Oh Land (Foir)
- 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 (I)
- The View Bread And Circuses (1965 (nlumbia)

March 21

- Cocknbullkid Asthma Attack (Island/Moshi Moshi)
- Cheryl Cole feat. Dizzee Rascal Everyone (Polydor)
- Distance Falling (Island)
- DJ Sava feat. Raluka | Like (The Trumpet) (Positiva/Virgin)
- Eliza Doolittle Mr Medicine (Parlophone) Marianne Faithfull Why Did We Have
- To Part (Dramatico)
- Alice Gold Runaway Love (Fiction)
- Interpol Lights (Soft Limit/Coop)
- Kassidy | Don't Know (Vertigo) Linkin Park Burning In The Skies (Warner Brothers)
- Madcon Outrun The Sun (Jive)
- The Maine Inside Of You (Warner) Mv Chemical Romance Planetary (Go!) (Reprise/143)
- 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 PANEL

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



HANNA HANRA (THE BEAT) Beth Ditto: Beth Ditto EP (Deconstruction)

Beth Ditto has finally left her riot grrrl roots to cement her affair with the dancefloor. Her progeny, co-created with Simian Mobile Disco, is a popfuelled, emotionally dark disco affair - all laid over electro disco-step beats that the likes of Vince Clark would be jealous of.



HELENE STOKES (DJ MAGAZINE) Mel Merio: Lovemore (Lovemore)

Mel Merio is consciously in the now. She is a clubista, a fashion darling and a believer of the mind, the body and the soul. Her music deliciously blends subtle fusions of old and new school house with tantalising ripples of sassy electronica.



LOIS WILSON (MOJO) The Primitives: Never Kill A Secret (Fortuna POP!) Tracy Tracy, our very own Woolworths Deborah Harry, captures the girl group sound over splashy drums and ferocious Buzzcocks-style buzzsaw guitars. Rattle My Cage is fizzy bubblegum punk, as intoxicating as their signature Crash. Covers of Need All The Help I Can Get and

Breakaway are exquisite, too.



Channelling both psychedelic

TERENCE TEH (DAZED & CONFUSED) Sister Crayon: Bellow (Manimal Vinyl)

optimism and dark, rumbling orchestration, Sacramento's folk art darlings' debut album is an ambitious success. With Terra Lopez they have a smoky Mazzy Star vibe, embracing glacial electronics weaved amongst chorus-powered brilliance.

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

- 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 FAME (Jive)
- Cage The Elephant Thank You, Happy Birthday (Relentless/Virgin)
- Green Day Awesome As F**k (Reprise)
- Hiss Golden Messenger From Country
 Hai Fast Cotton (Blackmans)
- Jonathan Jeremiah A Solitary Man (Island)
- Kassidy Hope Street (Vertigo)
- Ronan Keating When Ronan Met Burt (Polydor)
- Camilla Kerslake Moments (Future)
- Adam Lambert Glam Nation Live (19/RCA)
- Charlie Landsborough Love, In A Song (Edsel)
- Joshua Radin The Rock & The Tide (buth Floor)
- Roddy Woomble The Impossible Song
- & Other Songs (Parlophone)
- Nicole Scherzinger tbc (Interscope)
 Shaheen When | Come Of Age (Island)
- 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 (Fascination)

- Flo-Rida feat. Akon Who Dat Girl (Atlantic)
- Johnny Flynn Churlish May (Transgressive)
- Glasvegas Euphoria, Take My Hand (Columbia)
- Josh Groban Higher Window (Reprise/143)
- 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 (Reprisehus)
- Jay Sean feat. Lil' Wayne Hit The Lights (cash Money/Island)
- Sick Puppies Maybe (Virgin)
- Static Revenger | Like That (Mercury)
- The Wombats Techno Fan (14th Floor)
- Jamie Woon Lady Luck (Candent Songs)

Albums

- Mary Byrne Mine & Yours (Sony)
- G-Love Fixin' To Die (Island)
- David Garrett Rock Symphonies (Decca)
- Jennifer Hudson | Remember Me (RCA)
- Human League (redo (Wall Of Sound)
- Sara Kempe Let Me Fly (Manhattan/Emi)
- Wiz Khalifa Rolling Papers (Atlantic)
- Linkin Park A Thousand Suns (Warner
 Brothers)
- The Maine Black & White (Warner Music)
- Panic! At The Disco Vices & Virtues

 (Decaydance/Fueled By Ramen)
- Pearl Jam Vitalogy (Legacy)
- Peter, Björn And John Gimme Some (Gooking Vinyl)
- Roxette Charm School (Parlophone)
- Sum 41 Screaming Bloody Murder (Mercury)

April 4

Singles

- Asa Dreamer Girl (Dramatico)
- Cee-Lo Green Bright Lights Bigger City (Warner Brothers)

- Chipmunk feat. Keri Hilson In The Air (live)
- 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)
- Imelda May Sneaky Freak (Decca)
- Jess Mills Vultures (Island)
- Twenty Twenty Love To Life (Geffen)

Albums

- Keren Ann 101 (EMI)
- Asa Beautiful Imperfection (Dramatico)
- Katy B On A Mission (Columbia/Rinse)



- Bibio Mind Bokeh (Warp)
- Glasvegas Euphoric/Heartbreak (Columbia)
- The Lonely Island tbc (Island)
- Joshua Redman James Farm (Nonesuch)
- Sick Puppies Tri-Polar (Virgin)

April 11

Singles

- Caro Emerald That Man (Dramatico)
- Guillemots The Basket (Polydor)
- PJ Harvey The Glorious Land (Island)
- Japanese Voyeurs Get Hole (Polydor)
 Joan As Police Woman Nervous (PIAS)
- Mann feat. 50 (ent Buzzin' (Deflam).
- Queen Keep Yourself Alive (Island)

- Paul Simon The Afterlife (Hear/Concord)
- Sunday Girl Human Love (Geffen)
- The Wombats Please Let Me Be Your Antidepressent (14th Floor)

Albums

- Autechre EPs 1991-2002 (Warp)
- Cat's Eyes Cat's Eyes (Polydor)
- Chipmunk Transition (live)Elysium III Rock Diva (Island)
- William Fitzsimmons The Gold In The Shadow (Nettwerk)
- Foo Fighters tbc (RCA)
- Gorillaz The Fall (Paringhone)
- Hauschka Salon Des Amateurs (One Little
- Holy Ghost! Holy Ghost! (DFA)
- Alison Krauss Paper Airplane (Rounder)
- Marli Harwood Clocks & Full Stops
 (Marli Records)
- Paul Simon So Beautiful Or So What (Hear/Concord)
- Phaze One This is Phaze One (Ingroves)
 Robbie Robertson How To Become
- Clairvoyant (Fontana)

 The Wombats Proudly Present... This
 Modern Glitch (with Floor)

The campaign for The Wombats' new album campaign is off to a strong start. Two singles have trailled the release – Tokyo (Vampires & Wolves) and Jump Into The Fog – both of which have attracted healthy airplay support. Next single Anti–D leads the next phase of the campaign and a special seven—inch vinyl format will be released on April 16 to mark this year's Record Store Øay. The band commence a national headline tour throughout March. This Modern Glitch was produced by Jacknife Lee (Uz, REM) and includes a guest appearance by Jane's Addiction guitarist Dave Navano on the track Girls/Fax Cars.

Jamie Woon Mirrorwriting (Candent Songs)

April 18

Singles

- Airborne Toxic Event Numb (Mercury)
- Fenech-Soler Stop And Stare (Moda)
- Natalia Kills Mirrors (Polydor)
- Alison Krauss Paper Airplane (Rounder)
- Mohombi feat. Akon Dirty Situation (Island)

- Emily Osment Lovesick (Virgin)
- Plain White T's Boomerang (Island)
- Soundgirl I'm The Fool (Mercury)
- Yuck Getaway (Mercury/Pharmacy)

Albums

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

- Explosions In The Sky Take Care, 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

Albums

- The Airborne Toxic Event All At Once (Mercury)
- Alessi's Ark Time Travel (Bella Union)
- Pete Lawrie A Little Brighter (Island)

May 2 & beyond

Albums

Colbie Caillat All Of You (Universal) (2/5)
 Fleet Foxes Helplessness Blues (Bella Union) (2/5)

The hotly anticipated follow-up to Fleet Foxes' critically actiaimed aponymous debut, the 12-track album's release coincides with their first US tour dates since August 2009. The tour will be preceded by a run of UK dates commencing with three soldout headline shows at London's HMV Hammersmith Apollo. The band made the title track from the album available as a free download from their official website last month.

- Middleman Spinning Plates (Blip) (2/5)
 This debut album was self-produced by the Leeds
 band, whose two introductory singles It's Not Over
 Yet and Chipping Away enjoyed early support from
 Huw Stephens at Radio 1, Kerrang! Radio, BBC
 Introducing, BBC Raw Talent, Sub TV and NME Radar
 TV. The band are currently on the road in the UK.
- Stevie Nicks In Your Dreams (Warner Brothers) (2/5)
- **TD Lind** The Outskirts Of Prosper (Dramatico) (2/5)
- Various The Flowerpot (Island) (2/5)

SINGLE OF THE WEEK

Foo Fighters Rope (Columbia)





NME's Godlike Genius award last week, Dave Grohl and band return with the first

The recipients of

single proper from their forthcoming new album. Rope sits at the opposite end of the musical spectrum to introductory single White Limo: where its predecessor was a snarling, riff-driven monster, this new effort sees the band delivering the sort of radio-friendly rock which won them a global audience. Radio 1's Fearne Cotton had the global exclusive to the track last week before it was added to the station's B-list. It is going to be a huge year for Foo Fighters, with some of their biggest UK shows to date this summer including a headline slot at the Isle Of Wight festival.

ALBUM OF THE WEEK Jessie J Who You Are (Island/Lava)





It is easy to be cynical when an album is released early due to public demand. But in the case of Jessie J's

it's hard to argue: her debut single Do It Like A Dude has sold more than 400,000 copies in the UK to date, while Price Tag went straight to number one. Who You Are should keep up the momentum – it's a slick pop beast, polished to within an inch of its life and bursting with verve. That said, there are faults: Big White Room, an acoustic ballad recorded at The Scala in london, breaks up the album's early drive, while on occasion Jessie seems to try too hard to cover all bases. But these are minor quibbles – Who You Are serves as an introduction to a major new British pop talent.

debut – brought forward by a month -

This week's reviewers: Chris Barrett, Ben Cardew, Stuart Clarke, Ed Miller, Charlotte Otter and Simon Ward

KEY RELEASES

Elbow rocket their way to the the top



Elbow Build A Rocket, Boys!

PRE-RELEASE FOCUS

■ BY ALAN JONES

OR THE FIRST TIME THIS YEAR. there is agreement among the top online retailers about the most popular pre-release, with customers of Amazon, HMV and Play all placing orders for Elbow's upcoming fifth album Build A Rocket, Boys! above anything else. Although introductory single Neat

Little Rows has not found much of a radio profile to date, there is a lot of demand for new material from the band, whose last album The Seldom Seen Kid saw them take giant leaps forward and sold upwards of 800,000 copies.

Radiohead surprised everyone by releasing The King Of Limbs as a download just four days after announcing its existence - but physical media cannot be turned around as quickly and the release

of the album on vinyl and CD has been slated for March 28. It won substantial orders on its first week on pre-release and debuts at number four at Amazon, nine at Play and 14 at HMV.

Rapper Wiz Khalifa recently topped the US Hot 100 singles chart with his single Black And Yellow. The track is getting massive radio support here from Radio 1, Kiss 100 and most of the stations in the Capital family,

prompting sufficient queries from users of Shazam for it to jump 4-1 on its list of songs most-tagged for identification

Finally, PJ Harvey has her highest-charting album for 18 years with Let England Shake and although only one track from it - All And Everyone - is getting substantial plays on Last.fm, it catapults to the top of the website's Hype chart

Top 20 Online **Buzz** chart

Pos	ARTIST	Total	Change
1	EMINEM	2162	798
2	LADY GAGA	1383	-686
3	GREEN DAY	1176	155
4	RIHANNA	1099	180
5	SOULJA BOY TELL 'EM	999	84
6	DEMI LOVATO	852	245
7	JUSTIN BIEBER	679	-36
8	JASMINE V	672	29
9	TOKIO HOTEL	666	289
10	CHEVELLE	651	641
11	KE\$HA	631	172
12	RADIOHEAD	622	510
13	MIRANDA COSGROVE	538	159
14	GORILLAZ	525	486
15	JONAS BROTHERS	491	41
16	GREYSON CHANCE	412	74
17	TAYLOR SWIFT	328	-40
18	50 CENT	315	87
19	THE LONEIY ISLAND	288	82
20	THE BLACK EYED PEAS	266	70

music metric

Top 20 Play Pre-release chart

ns	ARTIST	Titl	ρ	Lahel

- VACCINES What Did You Expect... Columbia AVRIL LAVIGNE Goodbye Lullaby Columbia
- THE VIEW Bread And Circuses 1965
- JOE BONAMASSA Dust Bowl Provogue
- NOAH & THE WHALE Last Night... Mercury 6
- WITHIN TEMPLATION Unforgiving Roadrunner **REM** Collapse Into Now Warner Brothers
- RADIOHEAD The King Of Limbs XL
- 10 GREEN DAY Awesome As F**k Reprise
- 11 LADY GAGA Born This Way Interscope
- 12 FOO FIGHTERS Wasting Lights RCA
- 13 KATY B On A Mission Columbia/Rinse
- 14 THE STROKES Angles Rough Trade
- 15 DURAN DURAN All You Need... Tape Modern
- 16 AMON AMARTH Surtur Rising Sony 17 WHITESNAKE Classic Rock Presents... Future
- 18 TIFFANY PAGE Walk Away Slow Mercury
- 19 CHILDREN OF BODOM Relentless... Spinefarm
- 20 (AGE THE ELEPHANT Thank You... Relentless

PLAY.com

Top 20 Amazon Pre-release chart

- Pos ARTIST Title Label
- **REM** Collapse Into Now Warner Brothers
- JOE BONAMASSA Dust Bowl Provogue
- RADIOHEAD The King Of Limbs XL
- VACCINES What Did You Expect... Columbia
- AVRIL LAVIGNE Goodbye Lullaby Columbia
- NOAH & THE WHALE Last Night... Mercury WITHIN TEMPLATION Unforgiving Roadrunner
- FGTH Liverpool Salvo
- 10 LADY GAGA Born This Way Interscope
- 11 GREEN DAY Awesome As F**k Reprise
- 12 HUMAN LEAGUE (redo Wall Of Sound
- 13 FOO FIGHTERS Wasting Lights RCA
- 14 WHITESNAKE Forevermore Frantiers
- 15 PET SHOP BOYS Most Incredible... Parlophone
- 16 PRIMAL SCREAM Screamadelica Sony CMG
- 17 MURRAY GOLD Dr Who Xmas Carol Silva Screen 18 FLEET FOXES Helplessness Blues Bella Union
- 19 DURAN DURAN All You Need... Tape Modern
- 20 THE STROKES Angles Rough Trade

amazon.co.uk

Top 20 HMV Pre-release chart

Pos ARTIST Title Labe

- FIROW Build
 - MATT CARDLE the Syco
 - LADY GAGA Born This Way Interscope
- **REM** Collapse Into Now Warner Brothers
- GLASVEGAS Euphoric/Heartbreak Columbia
- **VACCINES** What Did You Expect... Columbia
- RISE AGAINST Endgame Geffen
- **GREEN DAY** Awesome As F**k Reprise
- BRITNEY SPEARS Femme Fatale J
- 10 THE WOMBATS This Modern Glitch 14th Floor
- 11 AVRIL LAVIGNE Goodbye Lullaby Columbia
- 12 THE STROKES Angles Rough Trade
- 13 KATY B On A Mission Columbia/Rinse
- 14 RADIOHEAD The King Of Limbs XL
- 15 JOE BONAMASSA Dust Bowl Provogue
- 16 FOO FIGHTERS Wasting Lights RCA 17 DURAN DURAN All You Need... Tape Modern
- 18 NOAH & THE WHALE Last Night... Mercury
- 19 HUMAN IFAGUE (redo wall of Sound
- 20 DR DRE Detox Interscope

hmv.com

Top 20 Shazam Pre-release chart

- WIZ KHALIFA BI
- BLACK EYED PEAS Just Can't Get... Interscop
- THE WANTED Gold Forever Geffen
- OLIY MURS Heart On My Sleeve Epic/Syco BREAKAGE Fighting Fire DSB
- CAGE THE ELEPHANT Shake... Relentless
- HURTS Sunday Major Label/RCA
- NICOLE SCHERZINGER Don't... Interscope
- JENNIFER LOPEZ On The Floor Island
- 10 THE PIERCES You'll Be Mine Polydor
- 11 MCFLY That's The Truth Island/Super 12 BENJAMIN F LEFTWICH Pictures EP Dirty Hit
- 13 MILK & SUGAR VS VAYA CON DIOS Hey Mos
- 14 CHRIS BROWN Look At Me Now Jive
- 15 WONDERLAND Not A Love Song Mercury
- 16 JAMES BLAKE The Wilhelm Scream Polydor 17 ROGER SANCHEZ 2Gether Mos
- 18 PARADE Louder Asylum/Atlantic
- 19 THE VIEW Grace 1965 Columbia 20 SOUNDGIRL I'm The Fool Mercury

(6) SHazami

CATALOGUE REVIEWS

ADAM FAITH Complete Faith (His HMV, Top Rank and Parlophone Record-



ings 1958-1968 EMI 0962252) hensive 6CD set features no fewer

recordings, including all Adam Faith's hits and album tracks plus a sprinkling of rarities. It is a great collection and will be available for less than £15 thanks to a low dealer price. Faith was one of the first UK teen idols and his early recordings were recorded with the recently deceased John Barry, Although he struggled to keep up with the Mersey boom – he had only one Top 10 hit after 1963 Faith nevertheless recorded some excellent tracks during this period, including a superb version of Bacharach & David's Message To Martha (Kewntucky Bluebord) and the frenetic Stop Feeling Sorry For Yourself.

BAD MANNERS

Ska 'N' B (Pressure Drop PDROPCD 13)/ Loonee Tunes! (PDROPCD 14)/Gosh It's... (PDROPCD 15)/Forging Ahead (PDROPCD 16)



irreverent about their output than

Madness, Bad Manners were fronted by the larger-than-life Ruster Bloodyessel and amassed a dozen chart entries between 1980 and 1983. While hits such as Lip Up Fatty, Ne-Ne-Na-Na-Na-Na-Nu-Nu and Can-Can were amusing nonsense, the band showed glimpses of a deeper talent on songs including Special Brew (off Ska 'N' B) and Just A Feeling (Loonee Tunes!). All four albums have moments like this and are expanded by up to 10 tracks by the inclusion of Bsides, extended versions and dubs.

THE KINKS Kinks (Sanctuary 2756274)/ Kinda Kinks (2756326)/The Kink Kontroversy (2756285)



The combination of Ray

and brother Dave's energetic guitar style helped The Kinks to become one of the most successful British bands to emerge in the Sixties. Their first seven albums are being rereleased in freshly remastered, expanded deluxe editions in 2011, starting with their first three albums. Featuring rarities, outtakes, demos, session tracks and extensive new liner notes, they demonstrate how the group rapidly developed their sound and eclectic style. Bonus tracks are legion, with a cornucopia of delights including BBC sessions and alternate vocals.

SWAMP DOGG It's All Good - A Singles Collection 1963-1989 (Kent CDKEND 346)



is a R&B artist whose career thus

ings as Little Jerry and Jerry Williams, and later his canine alter-ego. This is an excellent distillation of the most creative part of his career, demonstrating his sublime ability as a singer across a number of styles - the first three songs on this 24-song set, for instance, find him excelling in northern soul territory on If You Ask Me; in protest mode on Synthetic World; and emoting sweetly on the ballad Baby, You're My Everything, Novelty songs. rock'n'roll and blues are among other styles at which he excelled - and whatever he does, as the title suggests - it's all good.

Alan Jones

CATALOGUE **GREATEST HITS TOP 20**





UB40 Love Songs / Virgin (E)

TAKE THAT Never Forget - The Ultimate Collection / RCA (ARV)

FLEETWOOD MAC The Very Best Of / wsm (cin)

MICHAEL JACKSON Number Ones / Epic (ARV)

LED ZEPPELIN Mothership - Best Of / Atlantic (CIN) STEREOPHONICS A Decade In The Sun - Best Of / v2 (ARV)

GUNS N' ROSES Greatest Hits / Geffen (ARV)

EMINEM Curtain Call - The Hits / Interscope (AR **CELINE DION** My Love: Essential Collection / Sony (ARV)

10 ENRIQUE IGLESIAS Greatest Hits / Interscope (ARV) PHIL COLLINS Hits / Wirgin (E)

12 11 SIMPLY RED Greatest Hits 25 / Simplyred.com (E)

13 RE ABBA Gold - Greatest Hits / Polar (ARV)

BILIY JOEL Piano Man - The Very Best Of / columbia (ARV)

15 UB40 The Best Of - Vol 1 & 2 / Dep International (E) DIRE STRAITS & MARK KNOPFLER Private Investigations - The Best Of / Mercury (ARV) 16

ROD STEWART Some Guys Have All The Luck / Rhino (CIN) **17** 18

FLEETWOOD MAC The Best Of Peter Green's Fleetwood Mac / Columbia (ARV) 18 RF **19** 19 DAVID BOWIE Best Of Bowie / EMI (E)

THE CARPENTERS Gold - Greatest Hits / A&M (ARV) Official Charts Company 2011

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05 03 11 **Music Week** 23 www.musicweek.com

CLUB CHARTS

UPFRONT CLUB TOP 40 ARTIST Title label BASTO! Gregory's Theme / 3 Beat BI THERESE Drop It Like It's Hot I Pewit Musik JES Awaken / Magik Muzik ERICK MORILLO & EDDIE THONEICK FT. SHAWNEE TAYLOR Live Your Life / 3 Beat TIESTO + HARDWELL Zero 76 / Musical Freedom GYPSY & THE CAT Jona Vark / RCA SULTAN & NED SHEPHARD FEAT. NADIA ALI Call My Name / White Label SCOTT & LEON You Used To Hold Me 2011 / S&L RICHARD DURAND FEAT. ELLIE LAWSON Wide Awake / Magik Muzik MICHAEL CANITROT You And I / Hed Kand MILK & SUGAR VS VAYA CON DIOS Hey (Neh Nah Nah) / Mos 11 19 INNA 10 Minutes / 3 Beat/AATW 12 ATHENE NOELLE Innamorata I Silver Blue 13 14 JUSTIN MICHAEL & KEMAL Trouble / ultra CHRIS WILLIS Louder (Put Your Hands Up) / AATW 15 16 ULTRA NATE Turn It Up / White Label REGI & TYLER Runaway / Mostiko 17 18 MAX INC. Infinite Highway / White Labe TIESTO V DIPLO FT. BUSTA RHYMES C'mon (Catch' Em By Surprise) / Wall of Scund 19 20 SKEPTA Amnesia / 2 Roat/AATM/RRIG 21 STATIC REVENGER & RICHARD VISSION FEAT. LUCIANA | Like That / Frenetic/Mercury KATY PERRY ET / Virgin 23 ALAN CONNOR Stone Cold / JTA KIRSTY HAWKSHAW V KINKY ROLAND Fine Day Reloaded I Loverush Digital 24 CLARE MAGUIRE The Last Dance / Polydor 25 DONDRIA You're The One / Malace 26 RIHANNA S&M / Def Jam 27 ROGER SANCHEZ & FAR EAST MOVEMENT FEAT. KANOBBY 2Gether / Mos 28 29 NEW THE BROOKES BROTHERS Beautiful/Souvenir / Breakbeat Kaos ARMIN VAN BUUREN VS SOPHIE ELLIS-BEXTOR Not Giving Up On Love / AATW 30 BIG BASS Everybody Noze / G 31 STARS ON 45 Stars On 45 / AATW 32 NEW **33** 15 SHAUN BAKER Frontline / 3 Beat Blu CHROMEO FEAT. ELLY JACKSON Hot Mess / Back Yard 34 DJ SALAH When The World Turns Around I Gaga 35 NEW RICKY RINALDI FEAT. SUSAN BLAKE Burning Flames / Ocean Trax 36 NEW KE\$HA We R Who We R / RCA 37 38 NEW SHOCKOLADY Rock In My Bed / Red Star Music/Right Recordings 39 FIO Like An Angel / Loverush/Hero LOICK ESSIEN & N-DUBZ Stuttering / RCA 40

Belgian Basto! blasts his way into the big time



ANALYSIS

■ BY ALAN JONES

T MUST BE FOUR MONTHS SINCE Gregory's Theme by Basto! was first previewed by Pete Tong on Radio 1. Since then, it has become a Top 20 hit in his home country of Belgium, and has been snapped up for UK distribution by 3 Beat. In mixes by the maestro himself, it is an addictive progressive house tune that just won't quit - and it jumps 8-1 on the Upfront club chart this week, narrowly defeating a challenge from Sweden's Therese, who ends up at number two with Drop It Like It's Hot.

Katy Perry's run of number ones on the Commercial Pop chart looked to have come to a halt when E.T.

dipped 2-11 three weeks ago but with new mixes from Tiesto, Dave Aude, Benny Benassi and Noisia joining the original Manhattan Clique mixes, the track belatedly extends Perry's run, as it jumps to the top of the chart.

Perry's fourth number one on the list in a run that includes all of the previous Teenage Dream singles the title track, California Gurls and Firework - it has an 18.60% lead over Wonderland's Not A Love Song, which must nevertheless be commended for its 21-2 leap.

Two weeks is all that Pitbull's Hey Baby can spend atop the Urban chart, as Chris Brown emerges to take the title with Yeah 3X. It is Brown's first number one on the list for a couple of years.



E.T. hits home Katy Perry gets a fourth Commercial Pop number one to her name



Positivity Yeah 3X takes Chris Brown ahead of Pitbull on the Urban chart

COMMERCIAL POP TOP 30

Pos	Last	Wks	
L	3	6	KATY PERRY ET / Virgin
2	21	2	WONDERLAND Not A Love Song I Mercury
3	11	3	RIHANNA S&M / Def Jam
4	12	2	LADY GAGA Born This Way / Interscope
5	10	3	CHIPMUNK FEAT. CHRIS BROWN Champion I Jive
5	13	3	ERICK MORILLO & EDDIE THONEICK FT. S TAYLOR Live Your Life I 3 Beat
7	27	2	PARADE Louder / Asylum/Atlantic
3	16	6	BRITNEY SPEARS Hold It Against Me / Jive
9	18	3	ENCORE Wind Up / Island
LO	15	3	MIKE POSNER Please Don't Go / J
11	14	3	FEARLESS FEAT. LOIS Not Too Late / AATW
L2	2	4	INNA 10 Minutes / 3 Beat/AATW
L3	26	2	CHRIS WILLIS Louder (Put Your Hands Up) / AATW
L 4	19	3	SELENA GOMEZ A Day Without Rain / Hollywood/Fascination
۱5	1	4	ALESHA DIXON FEAT. JAY SEAN Every Little Part Of Me / Asylum/Atlantic
L6	7	5	KE\$HA We R Who We R / RCA
L 7	NEW		MILK & SUGAR VS VAYA CON DIOS Hey (Neh Nah Nah) I Mos
L8	28	2	DONDRIA You're The One / Malaco
L 9	NEW		MCFLY That's The Truth / Island/Super
20	NEW		CLARE MAGUIRE The Last Dance / Polydor
21	NEW		FLO-RIDA FEAT. AKON Who Dat Girl / Atlantic
22	30	2	J LATIF Wanna Go There / White Label
23	NEW		ULTRA, NATE Turn It Up / White Label
24	24	4	PITBULL FEAT. T-PAIN Hey Baby (Drop It To The Floor) / J
25	NEW		SWAY & JAMIE KING This Is The Life I Love
26	23	6	JLS FEAT. TINIE TEMPAH Eyes Wide Shut / Epic
27	NEW		JOYCE SIMS Lifetime Love / Loverush Digital
28	17	5	TIESTO V DIPLO FT. B RHYMES ('mon (Catch' Em By Surprise) / Wall Of Sound
29	NEW		YETUNDE Mr GQ / Greengarden
30	NEW		STARBOY NATHAN Diamonds / Mona/Vibes Corner

U	КB	AN	TOP 30
_	Last	Wks	ARTIST Title/ label
1		4	CHRIS BROWN Yeah 3X / Jive
2	1	5	PITBULL FEAT. T-PAIN Hey Baby (Drop It To The Floor) / J
3	3	4	RIHANNA S&M / Def Jam
4	4	3	CHIPMUNK FEAT. CHRIS BROWN Champion / Jive
5	5	8	LOICK ESSIEN & N-DUBZ Stuttering / RCA
6	14	3	MICHAEL JACKSON Hollywood Tonight / Sony
7	6	4	ALESHA DIXON FEAT. JAY SEAN Every Little Part Of Me / Asylum/Atlantic
8	13	3	WIZ KHALIFA Black & Yellow / Atlantic
9	16	2	TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman / Parlophone
10	8	5	JLS FEAT. TINIE TEMPAH Eyes Wide Shut / Epic
11	21	2	JEREMIH FEAT. 50 CENT Down On Me / Def Jam
12	11	5	ENCORE Wind Up / Island
13	9	13	WRETCH 32 FEAT. L Traktor / MeS/Levels Recordings
14	10	11	USHER More / LaFace
15	17	5	YETUNDE Mr GQ / Greengarden
16	7	10	RIHANNA FEAT. DRAKE What's My Name? / Def Jam
17	12	8	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home / Bad Boylinterscope
18	15	14	WILLOW SMITH Whip My Hair / Columbia/Roc Nation
19	24	6	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher / 4th & Broadway
20	22	4	WAKA FLOCKA FLAME FEAT. ROSCOE DASH & WALE No Hands / Asylum
21	19	11	TALAY RILEY Sergeant Smash / Jive
22	27	2	MANN FEAT. 50 CENT Buzzin' - Remix / Def Jam
23	18	12	KATY B FEAT. MS DYNAMITE Lights On / Columbia/Rinse
24	NEW		FLO-RIDA FEAT. AKON Who Dat Girl / Atlantic
25	NEW		GYPTIAN Nah Let Go / Mes
26	20	5	TINCHY STRYDER FEAT. MELANIE FIONA Let It Rain / 4th & Broadway
27	30	7	RETROSPEXX FEAT J2K, SKIBADEE & LEEE JOHN RAVER / White Label
28	29	20	GYPTIAN Hold You / Mos/Levels Recordings
29	NEW		DR DRE FEAT. EMINEM & SKYLAR GREY Need A Doctor / Interscope
30	NEW		STARBOY NATHAN Diamonds / Mona/Vibes Corner

COOL CUTS TOP 20

Pos ARTIST Title

SHARAM FEAT, ANOUSHEH KHALILI

2 VATO GONZAELES FEAT. FOREIGN

BEGGARS Badman Riddim (Jump)

3 CASSIUS | <3 U So

4 ABOVE & BEYOND Sun & Moon

5 KATY B Broken Records

6 WRETCH 32 FEAT. EXAMPLE Unorthodox 7 BROOKES BROTHERS FEAT. ROBERT

OWENS Beautiful

8 MASON FEAT. ROISIN MURPHY Boadicea

9 FEDDE LE GRAND & PATRICK LA

FUNK Autosave

10 BEN WESTBEECH Falling

11 DRUMSOUND & BASSLINE SMITH Freak

12 STARS ON 45 Stars On 45

13 TOCADISCO & L A SALOMON Alright

14 UFELIKE Heatwave

15 BAG RAIDERS Sunlight

16 BEARDYMAN Where Does Your Mind Go

17 LADYTRON Ace Of Hz

18 SHADES OF RHYTHM Sweet

Sensation 2011

19 XINOBI The Best Of Me

20 RICHARD DURAND FEAT. ELLIE

LAWSON Wide Awake



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

CHARTS ANALYSIS



19 + 21 = a new chart milestone

CHARTS: IN DEPTH

BY ALAN JONES

N A HISTORIC WEEK OF CHART action, Adele becomes the first female ever to have the top two albums simultaneously. She also continues to have two of the top five singles.

Adele's 21 spends its fifth straight week atop the album chart, selling a further 173,718 copies to lift its 41-day tally to 840,457, while her 2008 debut 19 jumps 4-2 (45,190 sales). She becomes only the 10th act ever to have the top two albums in the same week, and the first since March 1999, when The Corrs were number one with Talk On Corners and number two with Forgiven Not Forgotten. Prior to that, the feat was performed by Bruce Springsteen (1992), Guns N' Roses (1991), The Kids From Fame (1982), Abba (1977), Mike Oldfield (1974), The Beatles (1964), The George Mitchell Minstrels (1961 and 1962) and Elvis Preslev (1958).

21 has sold upwards of 100,000 copies every week thus far. Although 20 previous albums have managed to put together runs of five straight weeks in six-figure territory in the 21st Century (13 of them by UK acts, five by Irish and two by US acts) they all did so in November/December when sales are traditionally at their highest. For an album to do it in the year's first quarter is unprecedented, not just

in the 21st Century but any time.

In a market increasingly dominated by the Big Four of Universal, Sony, Warner and EMI, Adele's success also strikes a blow for the indie sector. Issued by XL Recordings, 21 is the first independent album to spend more than four weeks in a row at number one since 2000, when Moby's Play – on the Mute label – also clocked up five weeks at the summit.

The first two singles from 21 also remain strong. After rocketing 47-1 last week, Someone Like You sells a further 114,792 copies to remain well ahead of the field, while Rolling In The Deep racks up its sixth straight week in the top five, holding at number four (41,917 sales).

After dashing 15-2 last week in the wake of their Brits success, Mumford & Sons' Sigh No More dips to number five – but the London band still have reason to celebrate as the album passes the million sales mark domestically. Selling 27,726 copies last week, it raises its overall sales to 1,024,527. In the US, where the album holds at number two, it should pass 1m sales later this week – it sold 132,796 copies there last week, increasing its cumulative tally to 947,831.

Another album boosted by The Brits also crosses the 1m mark domestically – Plan B's The Defamation Of Strickland Banks slips 7-8 but sold 18,866 copies to take its 46-week sales tally to

Albums Price comparison chart							
ARTIST Album	Amazon	нму	Play.com	Tesco			
ADELE 21	£6.99	£7.99	£9.99	£6.99			
ADELE 19	£3.99	£4.99	£4.99	£3.99			
3 RIHANNA Loud	£8.93	£8.99	£8.99	£8.99			
4 GLEE CAST Glee – The Music – Vol. 4	£8.93	£8.99	£8.99	£8.99			
MUMFORD & SONS Sigh No More	£3.99	£3.99	£9.99	£8.99			

vs last week	Singles	Artist album
Sales	3,158,621	1,660,666
prev week	3,360,767	1,803,511
% change	-6.0%	-7.9

vs last week	Compilations	Total albums
Sales	266,344	1,927,010
prev week	314,900	1,925,786
% change	-15.4%	-9.0%

Year to date	Singles	Artist albums
Sales	25,742,996	13,575,895
vs prev year	21,737,079	13,426,135
% change	+18.4%	+1.1%

Year to date	Compilations	Total albums	
Sales	2,488,020	16,063,915	
vs prev year	2,830,483	16,256,618	
% change	-12.1%	-1.2%	

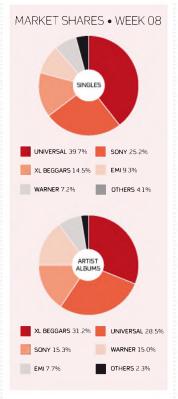
Compiled from sales data by Music Week

1,004,848 - that is 10 times more than Plan B's debut album, Who Needs Action When You Got Words, has sold since its 2006 release.

One year and two weeks into their chart career, the Glee Cast have their ninth Top 40 album, with Glee - The Music: Season Two - Vol. 4 debuting at number four (37,178 sales). They also lift their tally of Top 40 singles to 23, with Singing In The Rain/Umbrella and Forget You debuting at 22 (15,807 sales) and 31 (11,463 sales) respectively. Only one of the songs (Forget You) is on the album and both feature Gwyneth Paltrow as guest vocalist. Number one in the US this

week, Justin Bieber's Never Say Never: The Remixes - actually four remixes, two new tracks and a live recording - debuts here at number 17 (9.158 sales). Released to accompany his new 3D movie, also called Never Say Never, it follows the number three success of his debut My World which, in various configurations, has sold 611,127 copies to date and jumps 51-25 (5.972 sales) this week. Bieber. who turns 17 tomorrow (Tuesday), has also sold nearly 1.2m singles thus far, with top tallies of 372,485 for Baby and 220,565 for Eenie Meenie - his only two Top 10 singles to date. The title track of Never Say Never sprints 49-34 (10,840 sales) and features Jaden Smith, who is making his chart debut at the age of 12, nearly three months after his sister Willow reached number two with Whip My Hair aged 10.

Elsewhere in the artist albums chart, there are new entries for Alabama's singing siblings The Secret Sisters' self-titled debut (number 29, 4,961 sales); Hunger, the debut album by Sunderland quintet Frankie & The Heartstrings (number 32, 4,652 sales); and We're New Here by Gil Scott-Heron & Jamie xx (number 33,



4,631 sales). The latter album is essentially a remix of Scott-Heron's 2010 album I'm New Here, by Jamie Smith Of The xx.

With new single Sunday getting radio and TV exposure, Manchester duo **Hurts'** debut album Happiness rebounds 57-28 (5,393 sales), and racks up its 100.000th sale.

The Brit Awards 2011 sampler continues atop the compilation chart (15,254 sales).

Overall album sales are down 9.10% week-on-week to 1,927,010 - 0.06% above same week 2010 sales of 1,925,786.

The top four singles this week are all by female solo artists, though one features a male.

While Adele holds down the number one and four slots, Price Tag by Jessie J feat. BoB remains at number two (80,568 sales) and Rihanna's S&M jumps 6-3 (50,543 sales), improving its chart position for the fourth straight week to become her 14th top three single.

Champion by Chipmunk feat. Chris Brown spoils the chance of an all-female top five, by holding at number five (41,826 sales) just ahead of Alexis Jordan's Good Girl, which is the week's top debut, arriving at number six (41,109 sales). It is the follow-up to Jordan's number three debut Happiness, which rallies 51-43 on its 17th chart appearance with sales of 7,328 lifting its career tally to 344,342.

The song many felt was a certain to become Lady GaGa's fifth number one, Born This Way, slides to number eight (38,819 sales) after two weeks at number three.

After teetering on the brink three weeks ago, F**kin' Perfect finally becomes **Pink**'s 15th Top 10 hit, climbing 13-10 (27,102 sales).

Fifth in the BBC's Sound Of 2011 poll, and featured on Top 10 albums by Chase & Status and The Streets in the last month, Birmingham singer/songwriter Clare Maguire scores her first Top 75 single with The Last Dance debuting at number 23 (13,941 sales). It is faring much better than her debut Ain't Nobody which reached number 78 last October.

Four weeks after debuting at number 31 on the strength of downloads, Liam Gallagher's Beady Eve returns to the chart with The Roller, thanks to sales of the newly released seven-inch vinyl format. Accounting for 3,637 (58.86%) of the track's 6,179 sales last week, it was nevertheless only enough for the song to re-enter the list at number 51 - the band's debut album, Different Gear, Still Speeding, which is released today (Monday) will doubtless fare much better, having already shipped gold (100,000). The Roller debuts at number one on the sevin-inch chart, where Come Closer by Miles Kane is a distant runner-up (893 sales).

Singles sales are down 6.01% week-on-week to 3,158,621 – 9.44% above same week 2010 sales of 2,886,214.

INTERNATIONAL CHARTS

Blake's seven doubles with a second spell of chart entries

SETTING THE GOLD STANDARD FOR THE fourth week in a row, **Adele's** 21 continues to be streets ahead of all comers on the world stage It enjoys a fourth week at number one in Ireland and the Netherlands and is also static in Germany (3-3), Wallonia (4-4), Italy (8-8) and Australia (9-9) It loses pole position in Flanders (1-2) and Switzerland (1-2) and also trends down in New Zealand (2-3), Denmark (2-4), Austria (2-5),

Sweden (5-8), Norway (7-9), Finland (10-14), Poland (10-17) and - after four weeks in the Top 10 - dives 8-67 in Greece It improves in France (18-13) and Spain (29-26) while making late debuts in Iceland (number three) and South Africa (number five).

James Blake's eponymous debut album made a big first impression last week, achieving chart status in seven territories. The BBC Sound Of 2011

CHARTS KEY

- HIGHEST NEW ENTRY
- HIGHEST CLIMBER



INDIE SINGLES TOP 20

- **ADELE** Someor
- ADELE Rolling In The Deep / XL (PIAS)
- ADELE Make You Feel My Love / xL (PIAS
- TIESTO V DIPLO FEAT. BUSTA RHYMES C'mon (Catch' Em By Surprise) / Wall or Sound (PIAS)
- WRETCH 32 FEAT. L Tracktor / MoShevels Recordings (ARV)
- **BEADY EYE** The Roller / Beady Eye (E)
- NEW CASSIUS | Heart U So / Because/Ed Banger (A)A/CIN)
- **HYPE SQUAD** Black And Yellow / Secret R (SECRET R)
- NERO Me & You / MTA (SRD)
- GYPTIAN Hold You / MoS/Levels Recordings (ARV) 10 10
- 11 13 ADELE Chasing Pavements / X. (PIAS)
- 12 MODESTEP Feel Good / UKF
- ADELE Hometown Glory / XL (PAS 13
- **14** 8 LETHAL BIZZLE FEAT. GRIME ALL STARS POW 2011 / 360 (AMD/U)
- 15 NEW BEADY EYE TWO OF A Kind / Beady Eye (E)
- ADELE Set Fire To The Rain / XL (PIAS) **16** 15
- THE TEMPER TRAP Sweet Disposition / Infectious (2IAS) 17
- DJ FRESH Gold Dust / Data/Mos (ARV) 18 RE
- **EXAMPLE** Kickstarts / Data/Mos (ARV) 19
- AFROJACK FEAT. EVA SIMONS Take Over Control / Mos (ARV)

INDIE ALBUMS TOP 20

- This Last Artist Title / Label (Distributor)
- ADELE 21 / XL (PIAS
- ADELE 19 / XL (PIAS) 2
- EVA CASSIDY Simply Eva / Rix Street (ADA/CIN) 3
- 4 NEW GIL SCOTT-HERON AND JAMIE XX We're New Here / Young Turks (PIAS)
- THE XX XX / Young Turks (PIAS)
- NEW THE LOW ANTHEM Smart Flesh / Bella Union (ROM/ARV)
- MOGWAI Hardcore Will Never Die, But You Will / Rock Action (SDU)
- NEW JUNE TABOR AShore / Topic (PROPER) 8
- GRUFF RHYS Hotel Shampoo / Turnstile (PIAS) 9
- 10 9 VAMPIRE WEEKEND Contra / XL (PIAS)
- 11 NEW THIRTEEN SENSES Crystal Sounds / 8-Sirius (PIAS)
- MARTI PELLOW LOVE TO LOVE / Marti Pellow (AMD/ARV)
- **EXAMPLE** Won't Go Quietly / Data/Mos (ARV) **13** 13
- 14 NEW PATRICK STUMP Truant Wave EP / Nervous Breakdance (NB)
- DRIVE-BY TRUCKERS GO-GO BOOTS / PIAS (PIAS) 15 a
- 16 12 THE DECEMBERISTS The King Is Dead / Rough Trade (PIAS)
- BELLOWHEAD Hedonism / Navigator (PROP) 17
- THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN) 18
- **19** 15 ARCADE FIRE Funeral / Rough Trade (PIAS)
- THE TEMPER TRAP Conditions / Infectious (PIAS) 20 11

INDIE SINGLES BREAKERS TOP 10

- HYPE SOUAD Black And Yellow /
- NEW BEADY EYE TWO OF A Kind / Ready Eye (E)
- DAY V LATELY Pulse & Thunder / Found (ROM)
- TIM MCGRAW & GWYNETH PALTROW Me And Tennessee / Curb (PROPER)
- 5 BIBIO Lover's Carvings / Warp (PIAS)
- DANNY BYRD FEAT. NETSKY Tonight / HOSPITAL)
- #1 DR DRE EMINEM & SKYLAR GREY | Need A Doctor / Euro Pop (overs (EPC)
- ARMIN VAN BUUREN VS SOPHIE ELLIS-BEXTOR Not Giving Up On Love / AATW (AMD/U) RE JAMIE WOON Night Air / Candent Songs (ARV
- #1 JEREMIH & 50 CENT TRIBUTE Down On Me / Euro Pop Covers (EPC)

COMPILATION CHART TOP 20

- Artist Title / Label (Distributor)
- VARIOUS Brit Awards 2011 / Rhino (CIN)
- NEW VARIOUS Anthems Hip-Hop / Ministry of Sound/Sony (ARV) VARIOUS Now That's What | Call Music 77 / EMI Virgin/UMTV (E)
- VARIOUS (lubbers Guide 2011 / Ministry (ARV)
- VARIOUS The Sound Of Dubstep Vol 2 / Ministry (ARV)
- VARIOUS Love 2 (lub 2011 / AATW/EMI TV/UMTV (ARV)
- OST Grease / Polydor (ARV)
- VARIOUS R&B Collection 2011 / Sony Music/UMTV (ARV)
- 9 3 VARIOUS R&B Lovesongs 2011 / Rhino/Sony/JUMTV (ARV)
 10 NEW VARIOUS Godskitchen Electric 2011 / New State (£)
- VARIOUS The Workout Mix 2011 / AATWUMTV (ARV) 11 11
- VARIOUS Anthems Electronic 80s 2 / EMI TV/Mos (ARV) 12 14
- VARIOUS Pop Party 8 / UMTV (ARV) **13** 16
- VARIOUS BBC Radio 1's Live Lounge Vol 5 / Sony Music/UMTV (ARV) 14 1
- VARIOUS Love Songs The Ultimate Collection / Rhino/Sony (ARV) 15
- 16 VARIOUS (lubland 18 / AATW/UMTV (ARV) **17** 17 VARIOUS American Anthems / EMI TV/Sony (ARV)
- VARIOUS (lubland X-Treme Hardcore 7 / AATWUMTV (ARV)
- VARIOUS Until One Swedish House Mafia / Wrgin (E) 19 RE
- 20 NEW VARIOUS 100 Hits 80's Rewind / 100 Hits/Rhino (ARV)

CLASSICAL ALBUMS TOP 10

- ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade / Decca (ARV)
- ANDRE RIEU Forever Vienna / Decca (ARI
- THE BENEDICTINE NUNS OF NOTRE-DAME... Voices: Chant From Avignon / Decca (ARV)
- ANDRE RIEU The Collection / Philips (ARV)
- RUSSELL WATSON La Voce / Epic (ARV)
- ANDRE RIEU The Magic Of / Motif (Delta/Sony DADC) 6
- ANDRE RIEU Dreaming / Decca (ARV)
- KATHERINE JENKINS The Ultimate Collection / Decca (ARV)
- ROYAL SCOTS DRAGOON GUARDS Highland Gathering / Spectrum (ARV)
- 10 RF KARL JENKINS The Armed Man - A Mass For Peace / Venture (E)

JAZZ & BLUES ALBUMS TOP 10

- Artist Title / Label (Distributo
- RUMER Seasons Of My Soul / Atlan
- EVA CASSIDY Simply Eva / Blix Street (ADA/CIN) IMELDA MAY Love Tattoo / Blue Thumb (ARV)
- SEASICK STEVE Man From Another Time / Atlantic (CN)
- NEW NIKKI YANOFSKY Nikki / Decca (ARV)
- MICHAEL BUBLE Call Me Irresponsible / Repriseling (CIN)
- MICHAEL BUBLE Sings Totally Blond / Metro (SDU)
- MICHAEL BUBLE It's Time / Reprise/143 (CIN) 9 NEW GARY MOORE Ballads & Blues 1982-1994 / Wrgin (E)
- 10 8 ELTON JOHN & LEON RUSSELL The Union / Mercury (ARV)

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BY ALAN JONES



runner-up (pictured) departs the US chart (from a debut position of number 123) but debuts in seven more countries His album jumps 7-1 in Flanders, while debuting in Denmark (number two), Norway (five), Iceland (eight), Sweden (33), Wallonia (50) and Spain (89) - all of which makes up for declines in the Netherlands (6-12), Austria (15-21), Ireland (11-35), Switzerland (9-35) and Germany (27-43)

PJ Harvey's new album Let England Shake has enjoyed a spectacular first week, making simultaneous debuts in 18 countries. The album - which is her

highest-charting set domestically since 1993 - is easily her most successful overseas, with debuts in Switzerland (four), France (six), Iceland (six), Norway (six), Ireland (seven), Finland (seven). Portugal (eight), Greece (12), Austria (15), the Netherlands (17), Flanders (18), Germany (20), Spain (20), Canada (23), the Czech Republic (26), the US (32), Wallonia (35) and Sweden (44). Mogwai have fewer and less lofty

debuts but impress nevertheless with Hardcore Will Never Die, But You Will arriving in Ireland (25), Germany (27), Switzerland (45), France (46), Austria (49), Flanders (70), Australia (79), the

Netherlands (83), Wallonia (87), Canada (90) and the US (97).

The screening in many territories of the Grammy Awards and The Brits has helped Mumford & Sons' Sigh No. More around the world. The album. holds at two in the US, while climbing 4-2 in New Zealand, 7-2 in Canada, 14-11 in Ireland, 54-35 in Australia, 61-53 in Austria and 76-55 in Germany

Finally, in a busy week for UK talent, Rumer's Seasons Of My Soul debuts in the Netherlands (two), Flanders (eight), Norway (15) and Wallonia (33), having previously reached number 15 in Ireland last year

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CHARTS SALES



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

THE OFFICIAL UK SINGLES CHART

L	4	chart	(Producer) Publisher (Writer)	
	1	5	ADELE Someone Like You XL GBBK51000351 (PIAS) (Adkins/Wilson) Universal/Chrysalis/Sugar Lake (Adkins/Wilson)	SALES INCREASE
	2	4	JESSIE J FEAT. B.O.B Price Tag Island/Lava USUM/1029357 (ARV) (Dr. Luke) Warner Chappell/Universal/Scny ATV/Kcbalt/Kasz Mcney/Prescription (Cornish/Gcttwalc/Kelly/Simmons/Devlin)	
	6	10	RIHANNA S&M Def Jam USUM71026591 (ARV) (StatGatetVee) EMUTruelovetPeermusic (Eriksen/Hermansen/Dean/Vee)	SALES INCREASE
	4	6	ADELE Rolling In The Deep XL GBBKS1000335 (PIAS)	
	5	3	(Epworth) EMITURIVERSAI (Adkins/Epworth) CHIPMUNK FEAT. CHRIS BROWN Champion Jive GBARL1001608 (ARV)	
	Nev	v	(Harmony) Universal/Sony ATV/EM//Kcbalt (Fyffe/Samuels/Brown/Bellfinger/McCall/Nuri) ALEXIS JORDAN GOOD GTrl StarRoc/RocNation/Columbia USQX91001193 (ARV)	HIGHEST 📤
_	7	7	(starGateVee) Scny ATViEMi/Stellar/Truelcve/Ultra Tunes (Hermansen/tinc/Rowe/Eriksen/Nee/Bijcrklunc) BRUNO MARS Grenade Elektra/Atlantic USAT21001883 (CIN)	NEW ENTRY
	3	3	(The Smeezingtons) Scriy ATVIEMI/Warner Chappell/Bug/Windswept/CC (Mars/Lawrence/Levin/Brown/Kelly/Wyatt) LADY GAGA Born This Way Interscope USUM71100638 (ARV)	
_	9	5	(lady GagalGarībaylDJ White Shaccw) Scny ATV/Warner Chappell (Germanctta/Laursen) CHRIS BROWN Yeah 3X Jive USImooozgo (ARV)	
n	13		(DJ Frank E) Warner Chappell'Universal/EMI/Seven Streeter (Brown/Franks/McCall/Streeter/Wiles) PINK F**kin' Perfect LaFace USLF21000091 (ARV)	
			(Martin/Shellback) EMI/Kcbalt/Pink Inside/Maratone (Martin/Pink/Shellback)	SALES INCREASE
	8	7	JLS FEAT. TINIE TEMPAH Eyes Wide Shut Epic GBARL1001366 (ARV) (Deekay) EMI/Deekay/CC (Williams/Humes/Gill/Merrygclc/Jensen/McEwan)	
2	10	7	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher 4th & Broadway GBUM71030407 (ARV, (VeelCruz) EMI/Truelcve/Ultra Tunes (Cruz/Vee/McCcy))
3	12	14	JESSIE J Do It Like A Dude Island/Lava USUM71027808 (ARV) (The Invisible Men/Parker & James) Sony ATV/Universal/BMG (Cornish/The Invisible Men/Parker & James)	
4	19	21	CEE LO GREEN FORget YOU Warner Brothers USAT21001778 (CIN) * (The Smeezingtons) ChrysalistiQircc CoriBug/Music Famamaanem/EMI/God Given (Green/Mars/Lawrence/Brown/Levine)	SALES INCREASE
5	15	13	DAVID GUETTA FEAT. RIHANNA Who's That Chick? Positiva/Virgin FRZID10000720 (E) (Guetta/Tuinfort/Riesterer) Scry ATViBucks/Tajpa/Rister Ecitions (Hamic/Guetta/Tuinfort/Riesterer)	
6	11	5	KE\$HA We R Who We R RCA USRC11000862 (ARV)	T-\
7	18	7	(Dr. Luke/Blanco/Ammc) Scny ATV/Kcbalt/Dynamile Cop/Each Note Counts/Kevinthecity (Sebert/Gottwald/Levin/Coleman/Hi TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman Parlophone GB7TP1100128 (E)	nc iin)
8	16	6	(McKenzielRoberts) EMIStellar (OkcgwulMcKenzielWilliams) DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home Bad BoylInterscope USUM71029675 (ARV)	
9	17	4	(Alex Da Kidilay-Zitb.) EMIUDINIVERSAIKE (EMIUDINIVERSAIKE) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E Tonight (I'm Lovin' You) Interscope GBUV71100101 (ARV)	
			ENRIQUE IULESIAS FEAT. LUDACRIS & DJ FRANK E TOTTIGHT (THE LUVITI TOU) IILEISCOPE GBOV	1100101 (ARV
20	20	15	(DJ Frank E/Luttrell/Paucar) Warner Chappell/Universal/EMI/Ludacris (Christy/Luttrell/Franks/Iglesias)	1100101 (ARV
		15	(D) Frank E/Luttrell/Paucar) Warner Chappell/Universal/EM/Ludacris (Christyl Luttrell/Franks/Iglesias) RIHANNA FEAT. DRAKE What's My Name? Def Jam USUM71025031 (ARV) (StarGate/Harrell) EMI/PeerMusic (Eriksen/Hermansen/Graham/Dean/Hale)	1100101 (ARV
1	14	2	(D) Frank E/Luttrell/Paucar) Warner Chappell/Universal/EMi/Ludacris (Christyl Luttrell/Franks/Iglesias) RIHANNA FEAT. DRAKE What's My Name? Def Jam USUM71025031 (ARV) (StarGate/Harrell) EMI/PeerMusic (Eriksen/Hermansen/Graham/Dean/Hale) FAR EAST MOVEMENT FEAT. RYAN TEDDER ROCKeteer Interscope/Cherrytree USUM71022782 (ARV) (Stereotypes/The Smeezingtons/tbc) EMI/Warner Chappell/Sony ATV/Bug/CC (Choung/Mars/Lawrence/Nishimura/Reeves/Roh/	
1	14 New	2	(D) Frank E/Luttrell/Paucar) Warner Chappell/Universal/EMi/Ludacris (Christyl-Luttell/Franks/Iglesias) RIHANNA FEAT. DRAKE What's My Name? Def Jam USUM71025031 (ARV) (StarGateHarrell) Wilheremusic (Eriksen/Hermansen/Graham/Dean/Hale) FAR EAST MOVEMENT FEAT. RYAN TEDDER ROCKeteer Interscope/Cherrytree USUM71022782 (ARV) (Stereotypes/The Smeezingtonstbo) EMi/Warner Chappell/Sony AfViBug/C (Choung/Mars/Lawrence/Nishimura/Reeves/Roh/ GIEE CAST FEAT. GWYNETH PALTROW Singing In The Rain/Umbrella Epic USQX91001292 (ARV) (Anders/Astrom/Murphy) Sony AfViEMi/Warner Chappell/Peermus/C/March Ninth (Freed/Brown/Carter/Stewart/Nash/Harrell)	Romulus/Yip)
22	14 New	2	(D) Frank E/Luttrell/Paucar) Warner Chappell/Universal/EMi/Ludacris (Christyl Luttrell/Franks/liglesias) RIHANNA FEAT. DRAKE What's My Name? Def Jam USUM71025031 (ARV) (StarGate/Harrell) EMI/PeerMusis (Eriksen/Hermansen/Graham/Dean/Hale) FAR EAST MOVEMENT FEAT. RYAN TEDDER ROCKefteer Interscope//herrytree USUM71022782 (ARV) (Stereotypes/The Smeezingtonstho): BMI/Warner Chappell/Sony APV/Bug/CC (Choung/Mars/Lawrence/Nishimura/Reeves/Roh/ GLEE CAST FEAT. GWYNETH PALTROW Singing In The Rain/Umbrella Epic USQX91001292 (ARV) (Anders/Asstom/Murphy) Sony APV/EMI/Warner Chappell/Peermusic/Mach Ninth (Freed/Brown/Carter/Stewart/Nash/Harrell CLARE MAGUIRE The Last Dance Polydor GBUM71028189 (ARV) (FT Smith) Universal/Chrysalis (Maguire/FT Smith)	Romulus/Yip)
2	14 New	2	(D) Frank E/Luttrell/Paucar) Warner Chappell/Universal/EMi/Ludacris (Christyl-Luttell/Franks/liglesias) RIHANNA FEAT. DRAKE What's My Name? Def Jam USUM71025031 (ARV) (Stardate/Harrell) EMI/PeerMusis (Eriksen/Hermansen/Graham/Dean/Hale) FAR EAST MOVEMENT FEAT. RYAN TEDDER ROCKetteer Interscope/(herrytree USUM71022782 (ARV)) (Stereotypes/The Smeezingstonstibs) EMI/Warner Chappell/Sony ATV/Bug/CC (Choung/Mars/Lawrence/Nishimura/Reeves/Roh/ GLEE CAST FEAT. GWYNETH PALTROW Singing In The Rain/Illmbrella Epic USQX91001292 (ARV) (Anders/Astom/Murphy) Sony ATV/EMI/Warner Chappell/Peermusic/March Ninth (Freed/Brown/Carter/Stewart/Nash/Harrell) CLARE MAGUIRE The Last Dance Polydor GBUM71028189 (ARV)	Romulus/Yip
1 2 3	14 New	2	(D) Frank E/Luttrell/Paucar) Warner Chappell/Universal/EMI/Ludacris (Christy/Luttrell/Franks/lglesias) RIHANNA FEAT. DRAKE What's My Name? Det Jam USUM71025031 (ARV) (StarGatelHarrell) EMI/PeerMusic (Eriksen/Hermansen/Graham/Dean/Hale) FAR EAST MOVEMENT FEAT. RYAN TEDDER ROCKETEER Interscope/Cherrytree USUM7102782 (ARV) GEREOTYPEST THE Smeezingtonstbo) EMI/Warner Chappell/Sony Affiliagic (Choung/Mars/Lawrence/Rishimura/Reeves/Roh/ GLEE CAST FEAT. GWYNETH PAITROW Singing In The Rain/Umbrella Epic USQX91001292 (ARV) (Anders/Astrom/Murphy) Sony Affiliaginer Chappell/Peermusic/March Ninth (Freed/Brown/Carter/Stewart/Nash/Harrell CLARE MAGUIRE The Last Dance Polydor GBUM71028189 (ARV) (FT Smith) Universal/Chrysafis (Maguire/ FT Smith) DR DRE FEAT. EMINEM & SKYLAR GREY Need A Doctor Interscope USUM71029033 (ARV) (Alex Da Kid) Universal/CC (Young/Grant/Grey/Mathers) ADELE Malke You Feel My Love XL GBBKS0700586 (PIAS)	Romulus/Yip
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22 23 24 25 26 27 28 29 20 21 21 23 34 44 25 34 44 25 34 44 35 36 36 36 36 36 36 36 36 36 36 36 36 36	14 New 27 24 25 22 31 30 26 New 28 34 49 23	2 4 29 18 9 2 6 4 4 v 23 19 2 2	(D) Frank EfLuttrell/Paucar) Warner Chappell/Universal/EM/Ludacris (Christy/Luttrell/Franks/liglesias) RIHANNA FEAT. DRAKE What's My Name? Det Jam USUM71025031 (ARV) (StarGatelHarrell) EMI/PeerMusic (Eriksen/Hermansen/Graham/Dean/Hale) FAR EAST MOVEMENT FEAT. RYAN TEDDER ROCKEteer Interscope/Cherrytree USUM7102782 (ARV) (Stereotypes/The Smeezingtonstbol) EMI/Warner Chappell/Sony Aff/Bug/CC (Choung/Mars/Lawrence/Rishimura/Reeves/Roh/ (Anders/Aston/Murphy) Sony Aff/EMI/Warner Chappell/Peermus/C/Manders/Aston/Murphy) CLARE MAGUIRE The Last Dance Polydor GBUM71028189 (ARV) (Fit Smith) Universal/Cryssalis (Maguire) Ff Smith) DR DRE FEAT. EMIMEM & SKYLAR GREY Need A Doctor Interscope USUM71029033 (ARV) (Alex Da Kid) Universal/Cryssalis (Maguire) Ff Smith) DR DRE FEAT. EMIMEM & SKYLAR GREY Need A Doctor Interscope USUM71029033 (ARV) (Alex Da Kid) Universal/Cryssalis (Maguire) Ff Smith) DR DRE FEAT. EMIMEM & SKYLAR GREY Need A Doctor Interscope USUM71029033 (ARV) (Alex Da Kid) Universal/Cryssalis (Maguire) Ff Smith) DR DRE FEAT. EMIMEM & SKYLAR GREY Need A Doctor Interscope USUM71029033 (ARV) (Alex Da Kid) Universal/Warnel (Groung/Grant/Grey/Mathers) ADELE Make You Feel My Love X GBBKS0700586 (PIAS) (Abbis) Sony Aff (Dylan) MARTIN SOLVEIG FEAT. DRAGONETTE Hello 3 Beat/AATW GBSXS1000198 (AMD/ARV) (Solveig) Temps D'Avan:efcoliect! (Solveig/Sorbara) TAKE THAT (Git Z Polydor GBUM71028638 (ARV) (Price) Universal/Warner Maguire) MARTIN SOLVEIG FEAT. DRAGONETTE Hello 3 Beat/AATW GBSXS1000198 (AMD/ARV) (Solveig) Temps D'Avan:efcoliect! (Solveig/Sorbara) TAKE THAT (Git Z Polydor GBUM71028638 (ARV) (Price) Universal/Warner Chappell/EMI/Arrell (Dwen/Barlow/Donald/Orangewillifams) MARTIN SOLVEIG FE	SALES INCREASE SALES INCREASE
1 2 3 4 5 6 7 8 9 0 1 1 2 3 4 4 5 6 6 7 7 7 8 8 8 9 8 9 8 9 8 9 8 9 8 9 8 9 8	14 New 27 24 25 22 31 30 26 New 28 34 49 23	2 4 29 18 9 2 6 4 4 V 23 19 5 3 3	(D) Frank E/Luttrell/Paucar) Warner Chappell/Universal/EM/Ludacris (Christy/Luttrell/Franks/Iglesias) RIHANNA FEAT. DRAKE What's My Name? Det Jam USUM71025031 (ARV) (StarGatelHarrell) EM/PeerMusic (Eriksen/Hermansen/Graham/Dean/Hale) FAR EAST MOVEMENT FEAT. RYAN TEDDER ROCKeteer Interscope/Cherrytree USUM7102782 (ARV) (Stereotypes/The Smeezingtonstbo) EM/Warner Chappell/Sony Afvibug/C (Choung/Mars/Lawrence/Rishimura/Reeves/Roh/ GLEE CAST FEAT. GWYNETH PAITROW Singing In The Rain/Umbrella Epic USQX91001292 (ARV) (Anders/Astrom/Murphy) Sony Afview/IWarner Chappell/Peermusic/March Ninth (Freed/Brown/Carter/Stewart/Nash/Harrell CLARE MAGUIRE The Last Dance Polydor GBUM71028189 (ARV) (FT Smith) Universal/Chrysafis (Maguire/FT Smith) DR DRE FEAT. EMINEM & SKYLAR GREY Need A Doctor Interscope USUM71029033 (ARV) (Alex Da Kid) Universal/Chrysafis (Maguire/FT Smith) DR DRE FEAT. EMINEM & SKYLAR GREY Need A Doctor Interscope USUM71029033 (ARV) (Alex Da Kid) Universal/Chrysafis (Maguire/FT Smith) DR DRE FEAT. EMINEM & SKYLAR GREY Need A Doctor Interscope USUM71029033 (ARV) (Alex Da Kid) Universal/Chrysafis (Maguire/FT Smith) ADELE Malke You Feel My Love xt GBBKS0700586 (PIAS) (Abbiss) Sony Afv (Oylan) RIHANNA Only Girl (In The World) Def Jam USUM71023200 (ARV) (Solveig) Temps D'Avan:e/Collect! (Solveig/Sorbara) TAKE THAT (Kidz Polydor GBUM71028638 (ARV) (Price) Universal/Sony Afv/EMI/Farrell (Dwan/Barlow/Bonald/Orange/Williams) AVRIL LAVIGNE What The Hell RCA USRC1000915 (ARV) (Martin/Shellbask) Universal/Warner Chappell/Livewrite/Harajuku Barb'e/EMI/Money Mack/Brother Bagz (Maraj/Graham/Williams/S GLEE CAST FEAT. GWYNETH PALTROW Forget You Epic USQX91001291 (ARV) (Anders/Astrom/Hurphy) Chrysal/Maratone/Kobalt/Aimo (Martin/Shellbask/Lavigne) NICKI MINAJ FEAT. DRAKE Moment 4 Life (ash Money/Island USCM51000722 (ARV) (The Messengers/Harrell/Marrell Drawsal/Warner Chappell/EMI/Marrell/Marrell/Marrell/Marrell/Marrell/Marrell/Marrell/Marrell/Marrell/Marrell/Marrell/Marrell/Marrell/Marrell/Marrel	SALES INCREASE SALES INCREASE HIGHEST A SALES SALES INCREASE

This Last Wks in wk wk chart	Artist Title label / Catalogue number (Distributor) (Produce) Publisher (Writer)	
39 38 5	NOAH & THE WHALE L.I.F.E.G.O.E.S.O.N. Mercury GBUM71031174 (ARV) (Fink/Lader) Universal (Fink)	SALES INCREASE
40 33 22	TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars Parlophone GB7TP0900053 (E) (SHI) Warner Chappell/ENI (Mughal/Okogwu/Tumer/Bernardo)	
41 32 51	TINIE TEMPAH Pass Out Parlophone GB7TP0900006 (€) ● ((abrinth/Da Digglar) Stellar(EMIZC ((abrinth/Tinie Tempah/Williams)	
42 37 10	KATY B FEAT. MS DYNAMITE Lights On Columbia/Rinse GBARL1001491 (ARV) (Geeneus) EMI (Katy B/Daley/Geeneus)	
43 51 17	ALEXIS JÖRDAN Happiness starRoc/RocNation/Columbia US(X91000209 (ARV) (StarGate) EMI (Deadmaus/RowelHermansenfriksen)	SALES INCREASE
44 21 2	YOU ME AT SIX FEAT. CHIDDY BANG RESCUE ME Virgin GB1201000148 (E) (6Hi) EMIXSony ATV (Mughai/Anquetil/Anamege)	Incherige
45 46 5	JEREMIH FEAT. 50 CENT DOWN On Me Def Jam USUM/1023043 (ARV) (Schultz/Jeremih) Universal/Ohajim/kick Schultz/jo Cent (Schultz/Jelton/Jackson/James)	
46 New	KANYE WEST FEAT. DRAKE & RIHANNA All Of The Lights Roc-a-fella/Def Jam USUM71027273 (ARV)
47 36 2	(West/Bhasker) Universal/Way Above/Sony ATV/Please Gimme My Publishing/EMI (West/Bhasker/Jones/Trotter/Ferguson) GLEE CAST Teenage Dream Epic USQX91001284 (ARV)	
48 42 35	(Anders/Astrom/Murphy) Kobali/Warner Chappell/When I'm Rich You'll Be My Stitch (Perry/Gottwald/Levin/McKee/Martin) PLAN B She Said 679/Atlantic GBFF\$1000013 (CIN)	
49 New	(Drew/McEwan/Appapoulay) Universal/Sony ATV (Ballance-Drew/Appapoulay/Goss/Cassell) WPE FIASCO The Show Goes On Atlantic USAT21002368 (CIN)	
50 41 16	(Kane Beatz/Itb:) Sony ATV/UniversalWarner Chappell/CC (Jaco/Gallucci/Judy/Brock/Brown/Bower/Johnson) BLACK EYED PEAS The Time (Dirty Bit) Interscope USUM71026682 (ARV)	
51 Re-entry	(will.i.am/DJ Ammo) Sony ATVIEMI/Calspen/PEN/Marcu/WorldSong (Adams/Pineda/Leroy/Previte/Nicola/Markowitz) BEADY EYE The ROller Beady Eye GBP3U1000008 (E)	
52 New	(Beady Eye/Ulilywhite) Sony ATV (Gailaghe/Archer/Bell) CASSIUS < 3 U SO Because/Ed Banger FRSY71000106 (ADA/CIN)	
	(Boombas/Zdar) Kama Sutra/Lovesupreme/Motorbass (Boombas/Zdar/John/Jane)	
53 44 16	ELLIE GOULDING YOUR SONG Polydor GBUM71029333 (ARV) (Lovett) Universal (John/Taupin)	
54 55 15	FAR EAST MOVEMENT FEAT. CATARACS & DEV Like A G6 Interscope/Cherrytree USUM71008138 (ARK (The Cataracs) Sony ATV/Hunnypot/Songs Of Mam/Hornall Brothers/La Coquia Nostra (Nishimura/Roh/Choung/Singer-Vine/Hollowe	
55 56 36	EMINEM FEAT. RIHANNA LOVE The Way YOU Lie Interscope USUM71015397 (ARV) (Alex Da Kid) Universall/Imagem (Mathers/Grant/Hafferman)	
56 50 16	PINK Raise Your Glass Laface USLF21000090 (ARV) (Martin/Shellback) Kobalt/Pink Inside/fMI/Maratone (Pink/Martin/Shellback)	
57 New	HYPE SQUAD Black And Yellow Secret R USAQ80851078 (SECRET R) (bb) EMICC (Eriksen/Hermansen/Thomas)	
58 39 2	GLEE CAST Start Me Up/Livin' On A Prayer Epic USQX91001285 (ARV) (Anders/Astrom/Murphy) KMI/Sony ATVIUniversal (Jagger/Richards/Jovi/Child/Sambora)	
59 62 11	LADY ANTEBELLUM Need YOU NOW Capitol USCN10900470 (E) Worley) Warner Chappellieful/Foray/Near 0' The Dog/Hornall Brothers (Haywood/Kelley/Scott/Kear)	
60 59 21	MIKE POSNER Cooler Than Me J USJAY1000035 (ARV)	
61 57 11	(Gigamesh) Sony ATV/North Greenway/Eric Holljes (Posner/Holljes) MATT CARDLE When We Collide Syco GBHMU1000265 (ARV)	
62 47 5	(Stannard/Howes) Warner Chappell/Good Soldfer (Neil) NEON TREES Animal Mercury USUM7:005685 (ARV)	
63 54 16	(Pagnotta) Neon Trees/Downtown DMP/Pagzilla/CYP One/OLJ (Glenn/Pagnotta/Campbell) TAKE THAT The Flood Polydor GBUM71027735 (ARV)	
64 53 16	(Price) EMI/Sony ATV/Universal/Farrell (Barlow/Donald/Drange/Owen/Williams) MUMFORD & SONS Little Lion Man Gentlemen Of The Road/Island GBUM70909097 (ARV)	
65 New	(Dravs) Universal (Mumford) MAGNETIC MAN FEAT. JOHN LEGEND Getting Nowhere Columbia GBARL1000724 (ARV)	
66 52 8	(Vengueri/Magnetit ManiHolfmaniJackson/Hawkes) EMi/Cherry RiveriJohn Legend (Stephens/Smith/Ghos/Adejumo/Jones, NERO Me & You MIA GB6UF1000010 (SRD)	
67 58 18	(Stephens/Ray) CC (Stephens/Ray) SWEDISH HOUSE MAFIA VS TINIE TEMPAH Miarrii 2 Ibiza Virgin GBAAA1000281 (E)	
68 New	(Swedish House Mafia) EMIUniversal (AxwelliAngellorIngrossorOkogwu) OLIY MURS Heart On My Sleeve Epic/Syco GBARL1001336 (ARV)	
	(Shanks) Sony ATV (Shanks/Morrison)	
69 65 27	TAIO CRUZ Dynamîte 4th & Broadway GBUM71003721 (ARV) (01. Luke/Blanco) EMI/Kobaii (Gottwald/Martin/Levin/McKee/Gruz)	
70 48 26	MUMFORD & SONS The Cave Gentlemen Of The Road/Island GBUM70909075 (ARV) (Draws) Universal (Mumford & Sons)	
71 63 16	MCFIY FEAT. TAIO CRUZ Shine A Light Island/Super GBUM71029064 (ARV) (Cruz/Ng/Ish) EMI/Kobali/Sony ATV (Cruz/Fletcher/Jones/Poynter/Judd/Kasirye)	
72 45 7	TINCHY STRYDER FEAT. MELANIE FIONA Let It Rain 4th & Broadway GBUM71030928 (ARV) (Retro) EMITAkeover (Danquah/Rītchie/Sande)	
73 70 14	OLLY MURS Thinking Of Me Epic/Syco GBARL1001319 (ARV) (Future Cut/Robson) Sony ATV/Stage Three/Universal/Salli Isaak (Murs/Robson/Hector)	
74 Re-entry	DEPECHE MODE Just Can't Get Enough Mute GBAIH9800101 (€) (Depeche Mode/Miller) Sony ATV/Musical Moments (Clarke)	
75 73 19	NELLY JUST A Dream Island USUM71020948 (ARV) (Uonsintovel) Universaliforary/Imiripub/Rico tove is Still A Rapper/EMI/Jackie Frost/Jesse Jaye/Reach Global (Haynes/Scheffe	

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Your Song 53

All Of The Lights 46 Animal 62 Black And Yellow 57 Blind Faith 35 Born This Way 8 C'mon (Catch' Em By Surprise) 36 Champion 5 Coming Home 18 Cooler Than Me 60 Do It Like A Dude 13 Down On Me 45 Dynamite 69

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The Flood 63
The Last Dance 23
The Roller 51

The Show Goes On 49
The Time (Dirty Bit) 50
Thinking Of Me 73
Tonight (I'm Lovin' You) 19 Traktor 37 We R Who We R 16 What The Hell 29 What's My Name? 20 When We Collide 61 Who's That Chick? 15 Wonderman 17 Written In The Stars 40 Yeah 3X 9

Key ★ Platinum (600,000) Gold (400,000) Silver (200,000)

As used by Radio 1



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

THE OFFICIAL UK ALBUMS CHART

nis /k	Last	Wksin	Arist Title label / Catalogue number (Distributor)	
(wk	chart 5	ADELE 21 XL XLCD520 (PIAS) *	
	4	75	(FT Smith/Rubin/Epworth/Abbis/Wilson/Adkins) ADELE 19 XL XLCD313 (PIAS) 3★	
	3	15	(Abbiss/White/Ronson)	SALES INCREASE
			RIHANNA LOUD Def Jam 2752365 (ARV) [** (StarGate/Nee/Harrell/Bozeman/The Runners/Riddick/PolowDaDon/Sham/Mel&Mus/Stewart/Dean/Soundz/Alex Da Kid)	
	Nev	v	GLEE CAST Glee – The Music – Vol. 4 Epic 88697792142 (ARV) (Anders/Astrom/Murphy)	HIGHEST A
	2	73	MUMFORD & SONS Sigh No More Gentlemen Of The Road/Island 2716932 (ARV) 3★ (Dravs)	
	5	6	BRUNO MARS Doo Wops & Hooligans Elektra/Atlantic 7567882721 (CIN) (The Smeezingtons/Neediz/The Supa Dups)	
	6	21	TINIE TEMPAH Disc-Övery Parlophone 9065132 (E) * (Taggel/IGlare/Shux/McKenzie/Roberts/Hill/ISMI/Swedish House Mafia/Haynie/Naughty Boy/Harrison)	
	7	46	PLAN B The Defamation Of Strickland Banks 679/Atlantic 5186584712 (CIN) 3★	
	11	16	(OrewiEpworthiAppapoulay/McEwan) CEE LO GREEN The Lady Killer Warner Brothers 7567885289 (CIN) ★	
0	20	14	(FT Smithr/The Smeezingtons/Allen/Marsh/Remi /Simpkins/Splash/Or. Luke/Ng/Ish/Green) JLS Outta This World Epic 88697742852 (ARV) ★	SALES (
ì	12	4	(Mac/Deekay/StarGate/RigoJ/remy/BobbyBass/Brongers/WondaDupless/s/Altino/Gad/Sylence/Taylor/Smith/Secon/Braide/Ball CHASE & STATUS No More Idols Vertigo 2745135 (ARV) ●) INCREASE
			(Kennard/Mīlton/Nowels/Sub Focus/Plan B)	
	L9		PINK Greatest Hits So Far!!! Laface 88697807332 (ARV) (Perry/Briggs/Austin/Stor:hIA:mstrong/Fields/Mann/Machopsychol/Dr. Luke/Martin/Kasz Money/Pink/Danja/Shellback)	SALES INCREASE
3	13	17	RUMER Seasons Of My Soul Atlantic 5249825752 (CIN) (Brown)	
1	9	4	EVA CASSIDY Simply EVa Blix Street G210199 (ADA/CIN) ● (Cassidy/Blondo)	
5	14	25	ARCADE FIRE The Suburbs Sonovox 2742629 (ARV) (Arcade Fire/Dravs)	
ô	LO	15	TAKE THAT Progress Polydor 2748474 (ARV) 6★	
7	Nev	v	JUSTIN BIEBER Never Say Never – The Remixes Def Jam 2765149 (ARV)	
В	18	26	(The Messengers/Harrell/Rambert/Stereotypes/Ra Charm/Dirty Swift/Waynne/Mel & Mus/Smith/Hamilton) KATY PERRY Teenage Dream Virgin (DV3084 (E) 2★	
9	17	11	(Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Ammor/Weils) IMELDA MAY May nem Decca 2752925 (ARV)	
			(May/Wright/Goldberg)	
	21	15	LAURA MARLING Speak Because Can Virgin CDV3075 (E) (Johns)	
L	15	9	ALFIE BOE Bring Him Home Decca 2759210 (ARV) (Morgani/Pochin)	
2	8	2	PJ HARVEY Let England Shake Island 2753189 (ARV) (Harvey/Harvey/Parisn/Flood)	
3	23	111	LADY GAGA The Fame Interscope 1791397 (ARV) 4★★ (RedOne)	
4	16	43	ELLIE GOULDING Lights Polydor 2732799 (ARV)	
5	51	56	(FT Smith/Starsmith/FrankMusic) JUSTIN BIEBER My World Def Jam 2736487 (ARV) 2★	SALES 6
ñ	28	24	(Bleber/Corron/Stewart/Harrell/D' MillefDirty Swift/Waynner/Lewis/Muhammad/Hamilton/Shin/Pretti Bol Fresh/DJ Frank E/Malina) THE SCRIPT Science & Faith Phonogenic 88697754492 (ARV) **	INCREASE
			(Sheehan/O'Donoghue/Frampton/Kipner)	
	24		ELIZA DOOLITTLE Eliza Doolittle Parlophone S099542 (E) * (Prime/Dodds/Jonny \$/HaugerThornalley/Chrisanthou/Napler)	
3			HURTS Happiness Major Label/RCA 88697666682 (ARV) (Hurts/Quant/The Nexus/Cross)	HIGHEST CLIMBER
9	Nev	v	THE SECRET SISTERS The Secret Sisters Decca 2743913 (ARV) (COBD)	
0	38	81	FLORENCE + THE MACHINE Lungs Island 1797940 (ARV) 4* (Epworth/Ford/Mackie/Hugall/White)	
1	26	71	MICHAEL BUBLE (razy Love Reprisehu3 9362496277 (CIN) 7*	
2	Nev	٧	(Foster/Rock/Gatica/Chang) FRANKIE & THE HEARTSTRINGS Hunger PopSex/Wichita PDPSEX/U4uCDL (ARV)	
3	Nev	v	(Collins) GIL SCOTT-HERON AND JAMIE XX We're New Here Young Turks XIYICD317 (PIAS)	
	53		(Scott-Heron/Russell/Smith/Cecii) NICKI MINAJ Pink Friday Cash Money/Island 2754184 (ARV)	CAUEC
			(Kane/Swizz Beatz/Crawford/Money/Rotem/Wansel/Oak/T-Minus/will.i.am/Drew Money)	SALES
	54		PALOMA FAITH Do You Want The Truth Or Something Beautiful Epic 88697543552 (ARV) ★ (Syrine/Mackichan/Robon/Barter/Harcourt/Love/Jorgensen/ Kurstin/Marr/Noriega/Weils/Elofsson/Westerlund/Isaak/Dixon)	SALES INCREASE
6	22	13	OLLY MURS Olly Murs EpiclSyco 88697765022 (ARV) * (PrimerIsaak/Future Cut/Robson/Argyle/Brammer/Green/Fitzmaurice/Shanks/Abott/Black/Byrner/The Invisible Man/Taylor/Hoc	ırn)
7	32	46	THE XX XX Young Turks YTO31CD (PIAS) ★ (SmithIMcdonald)	
3	34	19	KINGS OF LEON Come Around Sundown Hand Me Down 88697782411 (ARV)	

This wk	Last wk	Wks in chart	Artist Title label / Catalogue number (Distributor) (Producer)
39	45	127	KINGS OF LEON Only By The Night Hand Me Down 88697327121 (ARV) 5★ (PetraglialKing)
40	40	18	THE WANTED The Wanted Geffen 2741607 (ARV)
41	52	15	(MacJeberg/Cufather/Ramil/falk/The Wideboys/Kurstin/Barry Bluer/Phat FabeWoodford/Chambers/Flack/Dreamlab/Hartman/Sommerdahl/Young LADY ANTEBELLIM Need You Now Capitol 6336412 (£) ■
42	50	111	(Worley/Shaw) RIHANNA Good Girl Gone Bad Def Jam 1735109 (ARV) 5★3★
43	47	36	(Carter Administration/Sturken/Rogers/Various) EMINEM Recovery Interscope 2739452 (ARV)
44	29	15	Ous: BlazelDI Khallimi. PorteriChin-QueelGilbert/Eminem/HaynielBoi rda/Gvany/Burnett/lons/n/Shepherd/Dr. Drel/Brongers/Alex Da Kid/Havox/Magnedoz) ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade Decca 5331178 (ARV)
45	Nov		(RieutJacobs/Vermeulen/Rieu) THE LOW ANTHEM Smart Flesh Bella Union BELLACD276 (rom arv)
46	36	3	(the Low Anthem) GLEE CAST Glee – The Music – The Rocky Horrow Show Epic 88697796462 (ARV)
			(Anders/Astrom/Murphy)
		entry	MY CHEMICAL ROMANCE Danger Days: True Lives Of The Fabulous (illjoys Reprise/143 9362495995 (CIN) (CAVAIID/My Chemical Romance)
48	39	3	THE STREETS Computers & Blues 679/ Warner Brothers 2564674349 (CIN) (Skinner)
49	49	6	TWO DOOR CINEMA CLUB TOUT ist History Kitsune/Cooperative CDA023 (PIAS) (James/Zdar)
50	55	91	PAOLO NUTINI Sunny Side Up Atlantic 256469037 (CIN) 4★ (Nutini/Jones)
51	Nev	W	DEVILDRIVER Beast Roadrunner RR77532 (ADA/CIN) (tewis)
52	31	3	JAMES BLAKE James Blake A&M/Atlas ATLASO2CD (ARV) (Blake/McAndrew)
53	37	20	ROBBIE WILLIAMS In And Out Of Consciousness: The Greatest Hits 1990–2010 Virgin CDVD3082 (E) 2★
54	33	13	(Horn/Tennant/Lowe/Ronson/Mekanik/Williams/Duffy/Strange/Chambers/Power/Brumby/Hague/Kennedy/Ward) BLACK EYED PEAS The Beginning Interscope 2754899 (ARV)
55	35	16	(will.Lam/DJ Ammo/Free School/Guetta/Tuinfort/Jerkins) THE OVERTONES GOOD 01' Fashioned Love Warner Music Entertainment 5249825442 (CIN)
56	27	4	(Southwood) ROBERTA FLACK Love Songs Rhino 8122797808 (CIN)
57	62	76	(Dorn/Mardin/Flake/Ertegun/McDaniels/Ferla/Mercury/Flack/Miles/Hey/Omardian/Jones/Barnes/Barnes) PIXIE LOTT Turn It Up Mercury 2700146 (ARV) 2★
58	41	16	(FT Smith/HaugerThornalley/Kurstin/Gad/Jeberg/Zizzo/RedOne/Laubscher/Curfather) JAMES BLUNT Some Kind Of Trouble Atlantic/Custard 756/885301 (CIN)
59	64	139	(Robson/Kustin/White/Sriffin/Huart) PAOLO NUTINI These Streets Atlantic 094634 (CIN) 4★
60			(Nelson)
			RIHANNA Rated R Def Jam 2725990 (ARV) 2 * (Chase & Status/Stargate/Stewart/Riddick/Harmony/Ne-Yor/Kennedy/will.i.am/Free School/Eriksen/Timberlake/Knox/Harrison)
61	Re-	entry	FOO FIGHTERS Greatest Hits RCA 88697369211 (ARV) (Jones/Norton/Kasper/Raskulinecz/Vig)
62	Nev	W	YUCK YUCK Mercury/Pharmacy 2762972 (ARV) (Yuck/Amor)
63	Re-	entry	TAIO CRUZ The Rokstarr Collection 4th & Broadway 2745260 (ARV) (Dr. Luke/Bianco/Cruz/FT Smith/ng/ish/Nee)
64	60	45	DAVID GUETTA One Love Positiva/Virgin 6064700 (E) * (Guetta)
65	Re-	entry	MAGNETIC MAN Magnetic Man Columbia 88697765241 (ARV)
66	65	68	(Magnetic Manifrank/Hoffman/Geeneus) BIFFY CIYRO Only Revolutions 14th Floor 5186561452 (CIN)
67	48	17	(3G Garth/BTMY Clyro) BON JOVI Greatest Hits Mercury 2752339 (ARV) 2★
68	30	11	(fairbairn/Jovi/Ebbin/Sambora/Shanks/Rock/Collins/Benson) UB4o Love Songs Virgin CDV3o56 (E)
69			(Various) MOGWAI Hardcore Will Never Die, But You Will Rock Action ROCKACT55 (SDU)
70			(Savage!Mogwaii) MICHAEL JACKSON Number Ones Epic 2022509 (ARV) 6★
			(Jones/Jackson/Various)
71			THE SCRIPT The Script Phonogenic 88697361942 (ARV) 2 ★ ★ (The Script)
72	Re-	entry	USHER Raymond Vs Raymond LaFace 88697638892 (ARV) (Various)
73	61	144	TAKE THAT Never Forget - The Ultimate Collection RCA 82876748522 (ARV) 3 ★ (Various)
74	70	27	KE\$HA Animal RCA 88697640462 (ARV) (Dr Luke/BlancolMartin/Gamson/Shellback/Neville/Kurstin/Cruz/FT Smith)
-	_		Un takerstantormattintdanisuhsheribatkinevinerkulstintrutrri sinitii)

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