

MusicWeek



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05.03.11 £5.15



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ADELE AND MUMFORD LEAD THE BRITISH CHARGE ON US CHARTS



Awards acts storm the States

INTERNATIONAL

BY PAUL WILLIAMS

Stars 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 chart-topping 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



EFTERKLANG (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 BY SOUTH WEST

Investment pays off as a record number of UK bands are to play the Austin, Texas, showcase



06 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

Listen to and view the tracks below at www.musicweek.com/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 hypnotic, claustrophobic 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 yet, 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)



KATY B

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

Catapult (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)

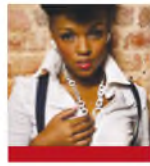


SIGN HERE

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



GIG OF THE WEEK

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

EXCLUSIVE MUSIC WEEK RESEARCH REVEALS THE MASSIVE

Brits performers sell three

SALES

BY PAUL WILLIAMS

BRITS 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 one-third 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



First Sons the track *Timshel* experienced a 14,017% rise in download sales, while their album enjoyed a 269% boost

Photo: John Marshall, JN-Entertainment

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

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.

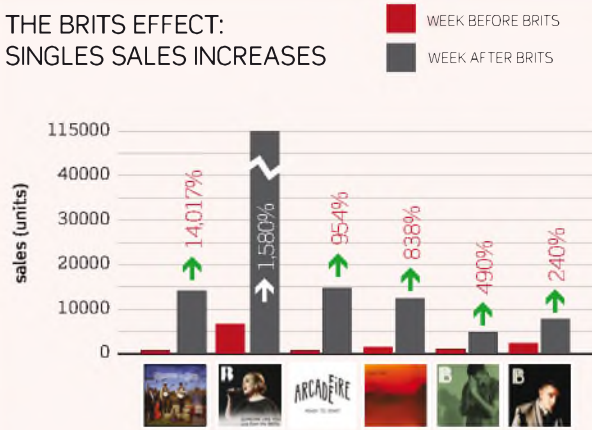
Among all the winners and performers, Adele generated the most additional sales post-Brits with a current album in terms of units sold, although seven other Brits acts' albums had bigger week-on-week sales lifts in percentage terms. This partially reflected a much smaller sales base on which they had 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.

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.

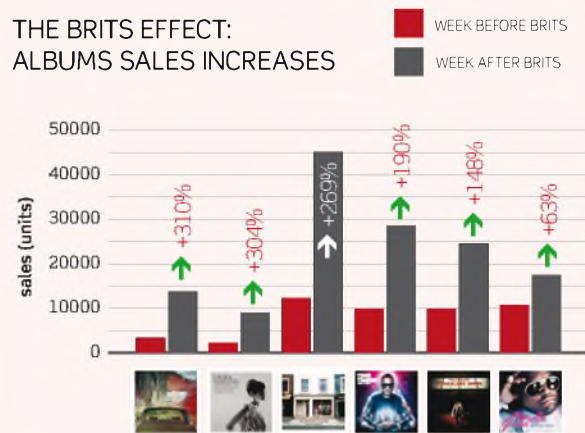
There were also triple-digit percentage album rises for *Gentlemen*

THE BRITS EFFECT: SINGLES SALES INCREASES



From left: Mumford & Sons: *Timshel*, Adele: *Someone Like You*, Arcade Fire: *Ready To Start*, Take That: *Kidz*, Plan B: *Prayin'*, Plan B: *She Said*

THE BRITS EFFECT: ALBUMS SALES INCREASES



From left: Arcade Fire: *The Suburbs*, Laura Marling: *I Speak Because I Can*, Mumford & Sons: *Sigh No More*, Tine Tempah: *Disc-Overy*, Plan B: *The Defamation Of Strickland Banks*, Cee Lo Green: *The LaCyr Killer*

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

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

Five 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.

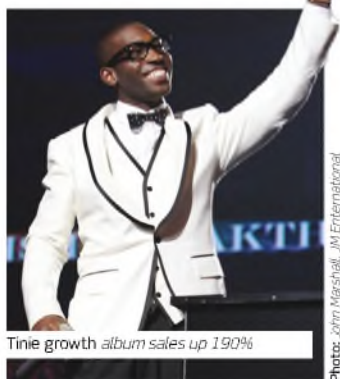
SINGLES GROWTH

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 single-track 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 mash-up 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-



Tinie growth album sales up 190%

Photo: John Nigshah, JN/Entertainment

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

FAUL WILLIAMS



I'm 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 presented 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 medley 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



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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

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

ENTRY DEADLINE EXTENDED FOR 2011 MUSIC WEEK AWARDS

The deadline for entries to the Music 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 subsequently 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 independent 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.



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 Man-esque 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, Iovine'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.

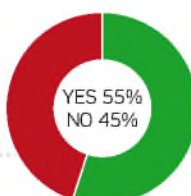
It is essential we do not end up as a mere content industry which, like Oscar Wilde's cynic, is obsessed by price but missing the value.

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

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:

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

A 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, Tine 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



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 McEvoy.

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

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.

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.

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

ADELE 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 of *19*.

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



"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 UK-signed 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&R'd 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

"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-covery* 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.

"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 talent."

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 fastest-selling 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 BRIEF

■ 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.

■ Queen tracks debut online

Island has released two previously unheard tracks from Queen to celebrate the Stormtroopers in Stiletto exhibition and Record Store Day. The two-track single, also entitled Stormtroopers in Stiletto, 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 STATION

Radio playlist meetings revealed

RADIO

■ BY BEN CARDEW

MUSIC WEEK WAS GIVEN an exclusive, behind-the-scenes 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-a-half-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 on-air/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



hits in the UK. One DJ (we agreed not to attribute quotes) said that it was important to get behind

Nobody's Perfect immediately because of the recent switch to on-air/on-sale.

"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

"On-air/on-sale, for all radio stations, is going to 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 on-air/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."

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



IN: Gappy Ranks

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 C-list – 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 re-edited 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 because they're not from the majors – that is what we should be playing".

The act's background also counts. Trilla was particularly well-



IN: Trilla

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 the B-list.

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



IN: Durrty Goodz

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, Sbrkt's Living Like I Do, Distance's Falling and Durrty Goodz' Oi What You Looking At will all receive spot plays

"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."

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

ed: behind the scenes at 1Xtra



Photo: Richard Jones

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 HQ 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.

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."

✉ ben@musicweek.com



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," one said.

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:

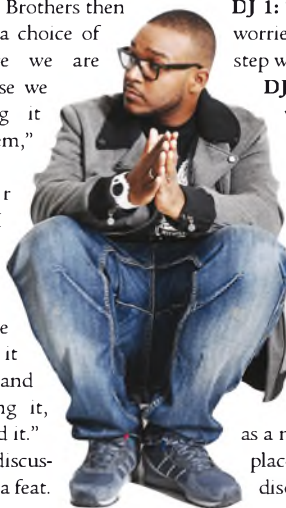
DJ 1: "Dubstep has avenues – Radio 1 is going to batter it. But why won't they batter grime?"

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."

DJ 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."



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 Crimshaw 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."

■ DJ feat. Jenna G: Flood Of Emotions

"It's a big, epic, dubstep jungle-influenced 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 BRIEF

■ 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 paying 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 be 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 85,000-capacity 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 year's event, with Last.fm co-founder 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 critical mass in an exclusive Musicweek.com article.

ALEXI CORY-SMITH HEADS MANAGEMENT AS ALISON DONALD DEPARTS

Breakage becomes the first signing under new BMG Chrysalis structure

PUBLISHING

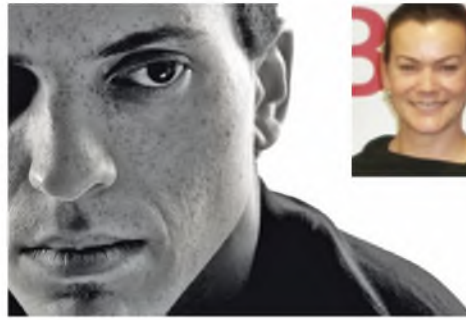
■ BY ROBERT ASHTON

JAMES 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.



Teaming up from left - Breakage, Alexi Cory-Smith and new A&R head Alan Pell



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.

The restructure also means Cory-Smith takes overall command of the A&R signings at the company, 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 global deal, and Ben Bodie, formerly Chrysalis head of A&R.

Cory-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 household-name 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 history-making dance acts that have multi-million-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, Bywater 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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This Wk	Last	Artist Title Label	Plays
1	2	CHRIS BROWN Yeah 3X / Jive	627
2	1	JESSIE J FEAT. B.O.B Price Tag / Island/Lava	575
3	3	DAVID GUETTA FEAT. RIHANNA Who's That Chick? / Positiva/Virgin	524
4	4	JLS FEAT. TINIE TEMPAH Eyes Wide Shut / Epic	509
5	9	ALEXIS JORDAN Good Girl / StarRoc/RocNation/Columbia	481
6	6	BRUNO MARS Grenade / Elektra/Atlantic	449
7	5	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher / 4th & Broadway	448
8	7	CHIPMUNK FEAT. CHRIS BROWN Champion / Jive	445
9	NEW	BRITNEY SPEARS Hold It Against Me / Jive	384
10	11	KE\$HA We R Who We R / RCA	369
11	12	TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman / Parlophone	367
12	8	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E Tonight (I'm Lovin' You) / Interscope	365
13	16	NICOLE SCHERZINGER Don't Hold Your Breath / Interscope	336
14	13	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home / Bad Boy/Interscope	320
15	10	NICKI MINAJ FEAT. DRAKE Moment 4 Life / Cash Money/Island	316
16	14	MARTIN SOLIVEIG FEAT. DRAGONETTE Hello / 3 Beat Blue/AATW	296
17	19	PINK F**kin' Perfect / LaFace	289
18	18	RIHANNA FEAT. DRAKE What's My Name? / Def Jam	281
19	23	FAR EAST MOVEMENT FEAT. RYAN TEDDER Rocketeer / Interscope/Cherrytree	279
20	20	ADELE Rolling In The Deep / XL	262
21	15	JESSIE J Do It Like A Dude / Island/Lava	232
22	NEW	TREY SONGZ FEAT. NICKI MINAJ Bottoms Up / Atlantic	217
23	21	CHASE & STATUS Blind Faith / Vertigo	211
24	NEW	JUSTIN BIEBER FEAT. JADEN SMITH Never Say Never / Def Jam	211
25	31	TIESTO V DIPO FEAT. BUSTIA RHYMES C'mon (Catch' Em By Surprise) / Wall Of Sound	209
26	17	WRETCH 32 FEAT. L Traktor / MoS/Levels Recordings	205
27	25	BLACK EYED PEAS The Time (Dirty Bit) / Interscope	203
28	26	MODESTEP Feel Good / UKF	194
29	NEW	FLO-RIDA FEAT. AKON Who Dat Girl / Atlantic	192
30	22	RIHANNA Only Girl (In The World) / Def Jam	188
31	NEW	WIZ KHALIFA Black & Yellow / Atlantic	184
32	24	BRUNO MARS Just The Way You Are (Amazing) / Elektra/Atlantic	184
33	33	AVRIL LAVIGNE What The Hell / RCA	181
34	39	YOU ME AT SIX FEAT. CHIDDY BANG Rescue Me / Virgin	175
35	NEW	SKEPTA Amnesia / 3 Beat/AATW/BBK	173
36	NEW	ARMIN VAN BUUREN VS SOPHIE ELLIS-BEXTOR Not Giving Up On Love / AATW	173
37	27	KATY B FEAT. MS DYNAMITE Lights On / Columbia/Rinse	173
38	28	CEE LO GREEN Forget You / Warner Brothers	170
39	32	MCFIY That's The Truth / Island/Super	160
40	37	OLIVY MURS Heart On My Sleeve / Epic/Syco	152

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

RADIOHEAD'S SURPRISE ALBUM SPLITS MUSIC PRESS

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

PRESS

BY BEN CARDEW

THE 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.

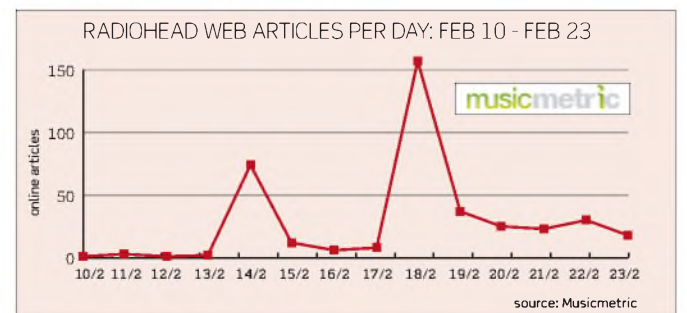
But Q editor in chief Paul Rees argued that the role of the journalist and the monthly magazine had to be to add greater depth and context to a release and to do so in the most informed way possible.

"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.



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 Jonze 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 most-viewed 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

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

"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

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."

Musicmetric 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.

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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.

PUBLISHING

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

Grammy award caps Josh Kear's year

SONGWRITERS

BY PAUL WILLIAMS

NEWLY CROWNED GRAMMY 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 hook-up 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



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

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,

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 office is 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

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

Kear has written with Susan Boyle and Leona Lewis in mind and with Steve Mac and Fraser T Smith on his recent UK trips



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

THE 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 eye-catching *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 Jack 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



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.

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.

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 Indian-owned 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.

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SYNC SURVEY JANUARY 2011

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	JWT	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	Weden & 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	JWT	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
Virgin Media	Our House/Symphonies	Foreman/Smyth/Black/Nietshe	EMI, Sony/ATV	Dan Black	Universal - Polydor	DDB	Platinum Rye, Tuna
Waitrose	Take Five	Desmond	Valentine	Dave Brubeck	Valentine Music Group	MCBD	Leland Music

LIVE

JULIE'S BICYCLE EXTENDS STANDARD

IG scheme pushed out to live venues

ENVIRONMENT

BY ROBERT ASHTON

ENVIRONMENTAL 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

emissions will receive IG**; the 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 Bicycle 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.

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Spectrum switch-off opens door 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%



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 rubber-stamp 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.

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

VIAGOGO Ticket resale price chart

pos	prev	event	Ave resale price
1	NEW	NEIL DIAMOND	140
2	1	DURAN DURAN	113
3	6	TAKE THAT	111
4	4	ROGER WATERS	111
5	2	DOLLY PARTON	109
6	3	ERIC CLAPTON	99
7	NEW	KYLIE MINOGUE	95
8	9	RIHANNA	86
9	7	USHER	80
10	10	BRUNO MARS	75
11	NEW	ADELE	72
12	12	KINGS OF LEON	65
13	16	WESTLIFE	61
14	17	X FACTOR LIVE	54
15	15	JUSTIN BIEBER	53
16	20	BLACK CROWES	51
17	NEW	PLAN B	51
18	14	TINIE TEMPAH	49
19	NEW	MAROON 5	48
20	NEW	SUEDE	45

HITWISE Primary ticketing chart

pos	prev	event
1	17	ADELE
2	4	RIHANNA
3	NEW	NEIL DIAMOND
4	2	DOLLY PARTON
5	7	JLS
6	NEW	PLAN B
7	NEW	MUMFORD & SONS
8	NEW	TINIE TEMPAH
9	3	TAKE THAT
10	6	SONISPHERE FESTIVAL
11	NEW	ARCADE FIRE
12	15	JUSTIN BIEBER
13	10	OLIVY MURS
14	5	GLEE LIVE TOUR
15	NEW	ANDRE RIEU
16	NEW	MANIC STREET PREACHERS
17	NEW	CHASE & STATUS
18	14	SECRET GARDEN PARTY
19	8	SADE
20	9	ROD STEWART

TIXDAQ Secondary ticketing chart

pos	prev	event	£m
1	1	TAKE THAT	9.8
2	2	KYLIE MINOGUE	2.6
3	3	RIHANNA	2.5
4	4	JUSTIN BIEBER	2.4
5	5	ROGER WATERS	2.2
6	6	DOLLY PARTON	1.5
7	7	KINGS OF LEON	1.2
8	8	BARRY MANILOW	1.1
9	9	GLEE LIVE	1.0
10	NEW	KATY PERRY	1.0
11	10	DURAN DURAN	1.0
12	NEW	EDINBURGH TATTOO	1.0
13	NEW	NEIL DIAMOND	0.8
14	NEW	WESTLIFE	0.8
15	11	ERIC CLAPTON	0.7
16	NEW	IRON MAIDEN	0.7
17	NEW	BOYZONE	0.7
18	NEW	THE SCRIPT	0.7
19	12	BON JOVI	0.6
20	NEW	FOO FIGHTERS	0.4

WHO'S MADE THE GRADE?



The seven venues to receive IG certifications (and the * grades awarded) were:

Capital FM Arena Nottingham	IG**
Wembley Stadium	IG**
Cardiff International Arena	IG*
Motorpoint Arena Sheffield	IG*
O2 Apollo Manchester	IG**
Southampton Guildhall	IG*
Wembley Arena	IG**

viagogo

Experian Hitwise

tixdaq.com live entertainment intelligence

TALENT BREAKOUT

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.

CAST LIST

Product Manager
Tanya Wilkinson, Geffen

Management
Gary Raymond, RTB Music Management/Charlie Arme, B-Unique

TV
Kate Whitmarsh, Space Promotions

National Press
Simon Jones/Charlotte Sweeney, Hackford Jones

Regional Press
Warren Higgins, Chuff Media

National Radio
Nick Bray, Riff Raff PR

Regional Radio
Toby Opperman, Hart Media

Digital PR
Gary McKee/Paula Hartley, Digital Rebel

Social Networks
Sarah Dando, Live



Twenty Twenty

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 15-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 DIARY



Mumbling and epic rock all the rage at the NME Awards

EVEN 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 off 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 Stiletto's 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 Faulkner** and

Eve Selis... Radiohead might be narrowing the window from album announcement to release but some in the 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 nonetheless shocked to discover a new approach, which Dooley has named **FDfy - or Fans Do It For You**. Ever the maverick, **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 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 celebrate, she posed with Universal staff for the obligatory pic backstage at the Brits. And doesn't she look nice?... Talking of the Brits, **which music journalist's scathing Brits write-up** ended up with him penning a detailed email apology to the piece's main target? And **which close associate of Radiohead** - who should definitely know about such things - when quizzed about The King Of Limbs on the day its release was announced replied with complete puzzlement, "What Radiohead album?"

MASTERCLASS**SOUND ADVICE**

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

■ BY CHRISTOPHER BARRETT

WHILE 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 vintage 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 Donovan 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.

1 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 your boat and enjoy listening to it.

ICE

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

2 CREATE 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.

3 GET 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.

6 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!

7 FIND THE TIME TO PUSH AND EXPERIMENT

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 boundaries.

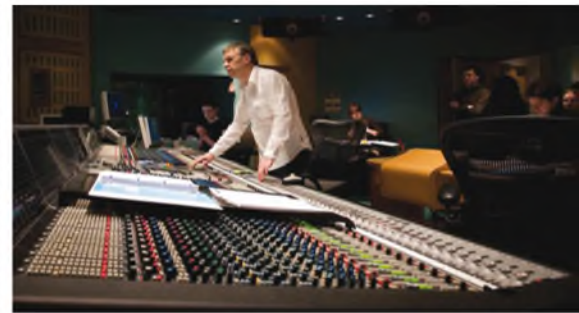
Discovering what happens if you put a dynamic microphone right up next to the strings of a violin, then doing that with a quartet, and so coming up with the string sound on Eleanor Rigby which had never been heard before – they were not being content for one thing to sound the same and that meant pushing 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 Abbey Road's Studio Two



"I've listened to almost all of The Beatles' multi-track master tapes... you can hear the ways these keen guys were pushing the boundaries"

PETER COBBIN

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.

10 THERE'S MORE TO LIFE THAN BRICK WALLS

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.

11 TEAM UP

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



AFTER A STAGGERING 55 years of commercial television without brands embedded in the heart of the content, the UK is finally taking the US's lead and allowing product placement on to our screens. There will naturally be

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



PICTURED

Selling points none-too-subtle product placement by Sony in Britney Spears' new video for Hold It Against Me (top) while Avril Lavigne's What The Hell (above) and Pixie Lott's Broken Arrow (right) also get in on the act



of themselves or their culture with the audience,” said Jane Burkharter, 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 and fan.

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* Giles Fitzgerald is trends and insight editor at Fruk Communications

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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.

The role is combined: on one hand industry relations between the two countries, advising on label, distribution and PR deals, developing opportunities in synchronisation. On the other, cultural / institutional elements to the job, including being a point of contact for any French music enquiries, assisting the Institut francais with any musical events.

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

BPI

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
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Rates per single column cm
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Full colour: add 20%
All rates subject to standard VAT

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

KEY RELEASES

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

Out this week

Singles

- **Brother** Darling Buds Of May (Geffen)
Debut single
- **Cassius** I <3 U SO (Because/Ed Banger)
Previous single: Toop Toop (did not chart)
- **Alesha Dixon feat. Jay Sean** Every Little Part Of Me (Asylum/Atlantic)
Previous single (chart peak): Radio (46)
- **Elbow** Neat Little Rows (Fiction)
Previous single: The Bones Of You (did not chart)
- **Hurts** Sunday (Major Label/RCA)
Previous single: All I Want For Christmas Is New Year's Day (did not chart)
- **Mona** Teenager (Island)
Previous single: Listen To Your Love (did not chart)
- **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)
Previous single: My Door Is Always Open (did not chart)
- **Nathaniel Rateliff** Shroud (Rounder/Decca)
Debut single
- **Britney Spears** Hold It Against Me (live)
Previous single: 3 (7)

Albums

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



- **Beady Eye** Different Gear, Still Speeding (Beady Eye)
Debut album

“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. Peppered with Beatles puns and riddled with half-inch 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. High light 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.”

www.musicweek.com/reviews

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

- **Clare Maguire** Light After Dark (Polydor)
Debut album
- **Mirrors** Lights And Offerings (Skint)
Debut album
- **Scritti Politti** Absolute – The Best Of (Parlophone)
Previous album: White Bread Black Beer (1,816/18,568)
- **Waka Flocka Flame** Flockaveli (Warner)
Debut album

Out next week

Singles

- **Olöf 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)
- **Cockbullkid** 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 (Epic)
- **Elton John & Leon Russell** I Should Have Sent Roses (Mercury)
- **Kd Lang** I 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 (Columbia)
- **Avril Lavigne** What The Hell (RCA)
- **Maverick Sabre** look What I Done (Mercury)
- **McFly** That's The Truth (Island/Super)
- **The Naked & Famous** Young Blood (Fiction)

- **Napoleon III** The Unknown Unknown (Brainloverrecords)
- **Paper Crowes** 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 & Gentle)
- **Elbow** Build A Rocket Boys! (Polydor)

- **Erlend And The Carnival** Nightingale (Full Time Hobby)
- **Lupe Fiasco** Lasers (Atlantic)
- **Jonny Greenwood** Norwegian Wood (OST) (Warner Bros)
- **Adam Keshner** Challenging Nature (Disque Primeur)
- **Lanu** Her 12 Faces (Tru Thoughts)
- **Avril Lavigne** Goodbye Lullaby (Columbia)
- **Noah & The Whale** Last Night On Earth (Mercury)
- **Daniel O'Donnell** Moon Over Ireland (DMG TV)
- **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

Singles

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

- **Grinderman** Palaces Of Montezuma (Mute)
- **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** Crave (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 (Def Jam)
- **The Dears** Degeneration Street (Dangerbird)



- **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 (Wichita)
- **Funeral For A Friend** Welcome Home Armageddon (Distiller)
- **The Hoosiers** Bumpy Ride (Absolute)
- **Mastodon** Live At The Aragon (Reprise/43)
- **Naked & Famous** Passive Me, Aggressive You (Polydor)
- **Oh Land** Oh Land (Epic)
- **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 Columbia)

March 21

Singles

- **Cockbullkid** Asthma Attack (Island/Moshi: Moshi)
- **Cheryl Cole** feat. Dizzee Rascal Everyone (Polydor)
- **Distance** Falling (Island)
- **DJ Sava** feat. Raluka I Like (The Trumpet) (Positiva/Virgin)
- **Eliza Doolittle** Mr Medicine (Parlophone)
- **Marianne Faithfull** Why Did We Have To Part (Dramatic)
- **Alice Gold** Runaway Love (Fiction)
- **Interpol** Lights (Soft Limit/Coop)
- **Kassidy** I Don't Know (Vertigo)
- **Linkin Park** Burning In The Skies (Warner Brothers)
- **Madcon** Outrun The Sun (live)
- **The Maine** Inside Of You (Warner)
- **My Chemical Romance** Planetary (Go!) (Reprise/43)
- **Panic! At The Disco** The Ballad Of Mona Lisa (Decaydance/Fueled By Ramen)
- **Plain White T's** 1, 2, 3, 4 (Island)
- **Mike Posner** Please Don't Go (I)
- **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 pop-fuelled, 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 Gage is fizzy bubblegum punk, as intoxicating as their signature Crash. Covers of Need All The Help I Can Get and Breakaway are exquisite, too.



TERENCE TEH (DAZED & CONFUSED)

Sister Crayon: Bellow (Manimal Vinyl)

Channelling both psychedelic 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

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

- **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 East Cotton (Blacknap)
- **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 (14th Floor)
- **Roddy Woomble** The Impossible Song & Other Songs (Parlophone)
- **Nicole Scherzinger** tbc (Interscope)
- **Shaheen** When I 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/43)
- **The Joy Formidable** Whirring (Canvasback/Atlantic)
- **Katy B** Broken Records (Columbia/Rinse)
- **Benjamin Francis Leftwich** Pictures EP (Dirty Hit)
- **Jennifer Lopez feat. Pitbull** On The Floor (Island)
- **Alex Metric & Steve Angello** Open Your Eyes (Postiva/Virgin)
- **My Chemical Romance** Bulletproof Heart (Reprise/43)
- **Jay Sean feat. Lil' Wayne** Hit The Lights (Cash Money/Island)
- **Sick Puppies** Maybe (Virgin)
- **Static Revenger** I Like That (Mercury)
- **The Wombats** Techno Fan (14th Floor)
- **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** I Remember Me (RCA)
- **Human League** Credo (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 (Cooking Vinyl)
- **Roxette** Charm School (Parlophone)
- **Sum 41** Screaming Bloody Murder (Mercury)

April 4

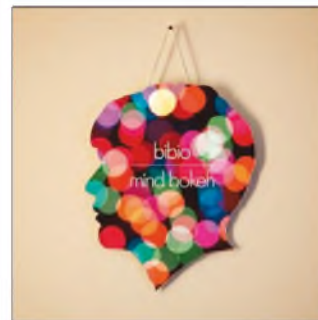
Singles

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

- **Chipmunk feat. Keri Hilson** In The Air (Jive)
- **Jodie Connor** In My System (Fascination)
- **Everything Everything** Final Form (Geffen)
- **Foe** Foe EP (Mercury)
- **Marcus Foster** Tumble Down EP (Communion/Geffen)
- **Funeral Party** New York City Moves To The Sound Of LA (Jive)
- **Gypsy & The Cat** Jona Vark (RCA)
- **The Japanese Popstars** Song For Lisa (Virgin)
- **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 Cent** Buzzin' (Def Jam)
- **Queen** Keep Yourself Alive (Island)

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

Albums

- **Autechre** EPs 1991-2002 (Warp)
- **Cat's Eyes** Cat's Eyes (Polydor)
- **Chipmunk** Transition (Jive)
- **Elysium III** Rock Diva (Island)
- **William Fitzsimmons** The Gold In The Shadow (Nettwerk)
- **Foo Fighters** tbc (RCA)
- **Gorillaz** The Fall (Parlophone)
- **Hauschka** Salon Des Amateurs (One Little Indian)
- **Holy Ghost!** Holy Ghost! (DFA)
- **Alison Krauss** Paper Airplane (Rouner)
- **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 (14th Floor)

The campaign for The Wombats' new album campaign is off to a strong start. Two singles have trailed 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 Day. The band commence a national headline tour throughout March. This Modern Glitch was produced by Jacknife Lee (Liz, REM) and includes a guest appearance by Jane's Addiction guitarist Dave Navarro on the track Girls/Fast 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 (Rouner)
- **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

- **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 acclaimed anonymous 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 sold-out 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 (Bip) (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)



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

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

debut - brought forward by a month - 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.

CHARTS ANALYSIS



19 + 21 = a new chart milestone

CHARTS: IN DEPTH

BY ALAN JONES

IN 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 Presley (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

SALES STATISTICS WEEK 06

vs last week	Singles	Artist albums
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

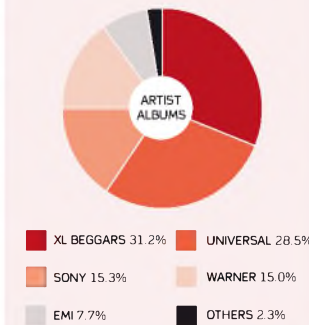
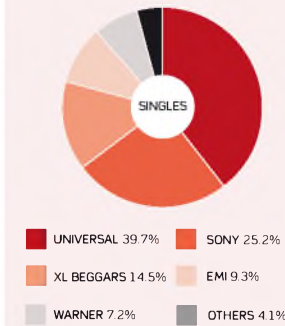
1,004,848 - that is 10 times more than Plan B's debut album, Who Needs Action When You Got Words, has sold since its 2006 release.

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,

MARKET SHARES • WEEK 08



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 Eye** 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 seven-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

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE 21	£6.99	£7.99	£9.99	£6.99
2 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
5 MUMFORD & SONS Sigh No More	£3.99	£3.99	£9.99	£8.99

Source: Music Week

CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER



INDIE SINGLES TOP 20
Table with 20 rows, columns: This, Last, Artist Title / Label (Distributor)

INDIE ALBUMS TOP 20
Table with 20 rows, columns: This, Last, Artist Title / Label (Distributor)

INDIE SINGLES BREAKERS TOP 10
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COMPILATION CHART TOP 20
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CLASSICAL ALBUMS TOP 10
Table with 10 rows, columns: This, Last, Artist Title / Label

JAZZ & BLUES ALBUMS TOP 10
Table with 10 rows, columns: This, Last, Artist Title / Label (Distributor)

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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...

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 (25), the US (32), Wallonia (35) and Sweden (44)...

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' Sign No More around the world...

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Company number 370721
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ABC Average weekly circulation: July 09-June 10: 5,218
DPA Member of Periodical Publishers' Association ISSN - 0265 1548

Subscription hotline: 01858 438816
Newstrade hotline: 020 7638 4666
To manage your subscription online visit www.subscriptions.co.uk/musicweek and click on Manage My Subscription.

Subscriptions, including free Music Week Directory every January, from Music Week Subscriptions, CMP Information, Tower House, Lathkill Street, Market Harborough, Leics LE16 9EF
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UK £25; Europe £275; Rest Of World Airmail 1 £350; Rest Of World Airmail 2 £390.
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THE OFFICIAL UK ALBUMS CHART

Table with columns: This wk, Last wk, Wks in chart, Artist, Title, Label / Catalogue number (Distributor), and special markers like SALES INCREASE, HIGHEST NEW ENTRY, and HIGHEST CLIMBER.

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- Key
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- BPI Award:
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Two Door Cinema Club: Tourist History (gold);
The Wombats: A Guide To Love Loss & Desperation (platinum);
Cee-Lo Green: The Lady Killer (platinum);
Adele: 19 (3xplat);
Adele: 21 (3xplat)

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