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Pet Shop Boys' ballet makes theatrical link

THE PET SHOP BOYS' BALLET THE MOST Incredible Thing opens at London's Sadler's Wells this Thursday, with the band's singer Neil Tennant explaining to *Music Week* how theatrical collaborations can create a work of long-standing value.

Plans for *The Most Incredible Thing*, a collaboration with choreographer Javier De Frutos and playwright Matthew Dunster, run into 2013 with the soundtrack album released today (Monday).

Tennant said that one of most important things about these theatrical productions was longevity, with the band's 2001 musical *Closer To Heaven* set to play in Los Angeles this summer, some 10 years after it premiered.

That musical came at the start of a run of musical theatre that borrows from pop music, a trend that continues today with *Underworld* providing music for Danny Boyle's production of *Frankenstein* and members of Portishead and Goldfrapp touring their soundtrack for *The Passion Of Joan Of Arc*.

"It helps to create something new," Tennant said of these collaborations. "I haven't seen *Frankenstein* yet but I like *Underworld's* music very much and I want to see how it fits in with the play." • FULL STORY ON PAGE 12

Arena attendances suffer downturn

THE NUMBER OF PEOPLE WHO ATTENDED events at UK arenas fell by a fifth last year, as the nation's largest indoor venues saw a downturn in the number of shows they hosted.

Total attendance across the country's 17 biggest arenas fell 19% to 10.9m from the record 13.6m reported in 2009, according to figures revealed by the National Arenas Association (NAA) at the International Live Music Conference last Saturday.

However, the 2010 number is still up on 2008: in that year 10.4m attended shows at NAA member venues.

Presented by departing NAA chairman Phil Mead, the figures revealed that the number of performances in arenas last year fell 6% to 2,182, with music continuing to dominate the sector. Roughly 50% of total attendees visited arenas for live concerts (6.59m).

Detailing the top 10 most popular tours nationwide, the NAA revealed that only three were popular music-related: The X Factor tour at number one with nearly 478,000 attendees, Lady GaGa at number four (331,75) and Rod Stewart at number 10 (214,535). The BBC Proms (266,047) also made the list.

• FULL STORY ON PAGE 12

EPIC RECORDS MD TO DECAMP TO UNIVERSAL TO FORM OWN LABEL

Raphael to leave Sony for Universal

EXECUTIVES

BY PAUL WILLIAMS

EPIC RECORDS MANAGING director Nick Raphael is to leave Sony later this year to set up his own label at arch rival Universal.

After several previous attempts to try to lure him over, Universal has finally secured the services of one of the UK's most successful record executives, with his recent successes including JLS, Olly Murs and Paloma Faith.

It is understood Raphael, who was made MD of Epic in March 2007 when the company was resurrected as a standalone



Nick Raphael after four years in the Epic hotseat, he will move to Universal

operation, handed in his resignation to Sony last Tuesday. However, he is still working at Sony at present and it is believed his contract there runs until the end of June.

Alongside the label's director of A&R Jo Charrington, Raphael has turned Epic into one of the leading homes of UK repertoire, having sold 1.9m copies domestically of JLS's first two albums combined, according to the Official Charts Company, seen *Scouting For Girls'* first album go double platinum and achieved platinum status for the debut albums by both Paloma Faith and Olly Murs. Epic also handles the Glee Cast releases in the UK.

One executive close to him is Modest Management co-founder Richard Griffiths, whose company's roster includes JLS, Murs and Lemar, all signed to Epic.

Griffiths said he was devastated Raphael was leaving Sony for

Universal. "It's like Manchester United losing Wayne Rooney to Manchester City," he said.

"We've worked very closely with him since Modest began. Lemar was our first artist and the first person we took him to was Nick. We've worked with him since with JLS and Olly and he's been fantastic."

Raphael, who with Charrington won the A&R Award at last year's Music Week Awards, ran his own White Rabbit label within Sony prior to taking charge of Epic and has been with the major since 2002.

Both Raphael and Universal declined to comment. paul@musicweek.com

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At least eight companies, including private-equity firms, bid to buy US-based major.

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Huge sales fuel independent sector claims to a quarter of the Q1 artist album sales.



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As Sony marks the 20th anniversary of *Screamadelica* with a major reissue campaign, *Music Week* looks at the making of a classic album.

ANALYSIS

▶ THE PLAYLIST

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

BROTHER

Still Here (Geffen)

With a Letterman appearance already confirmed in the US, Brother keep momentum locally with this infectious, mid-tempo pop song. (single, tbc)



STEVEN ROSSITTO

My One And Only Love (EMI)

Possessing a voice that will make your jaw drop at just 16 years old, Rossitto already shows truly global potential. Bubble better watch his back. (demo)



NERO

Guilt (MTA)

Nero's third single is off to a strong start with early support from Zane Lowe. This is dubstep with mainstream ambitions. (single, April 25)



BIRDY

Skinny Love (Warner Bros)

Now B-listed at Radio 1, Birdy is set to release this debut on Warner Bros. A world-class start. (single, tbc)



CHIPMUNK

In The Air (Jive)

Impacting radio this week, the follow-up to number-two hit Champion is already A-listed at 1Xtra. (single, April 19)



OUPA

Forget (Mirror Universe)

Yuck frontman Daniel Blumberg delivers this hauntingly beautiful track from his side-project debut. (from album, June tbc)



NY FEAT. GIGGS

Be With You

Ny made her name through collaborations with Plan B, Professor Green and N-Dubz, and now gets the ball rolling on her solo assault. (single, April 25)



NATALIE DUNCAN

Falling Down (Verve)

Recently signed to Verve, Duncan possesses a powerful voice set off by a vulnerability that leaves a lasting impression. (demo)



DEEKIE

Push Things Forward (unsigned)

Boy/girl duo Deekie resurface with this small-hours lo-fi lullaby that would float away if it wasn't anchored by a walloping 4/4 beat. (from EP, out now)



ALICE GOLD

Runaway Love (Fiction)

A firm highlight from Gold's forthcoming debut, Runaway Love is an infectious guitar-driven pop song with bite. (single, April 11)



SIGN HERE

Producer and songwriter **Utters** has signed a publishing deal with Global. He is working with Mercury's Maverick Sabre (pictured) on his forthcoming debut

We7 CONSORTIUM TO CREATE 'CLOUD RADIO' SERVICE

Apollo counts down for launch into cloud



DIGITAL

BY BEN CARDEW

WE7 HAS TEAMED UP WITH BT and a number of other partners to develop a new "cloud radio" service that aims to increase the per-play value of a song in the digital environment

The we7 consortium, which also includes production company Somethin' Else, the Internet Advertising Bureau and Yahoo!, have secured £1.8m in funding from the Government's Technology Strategy Board to develop the Apollo research project.

They plan to create a product that will allow users to launch their own personalised radio stations that will sit somewhere in between traditional radio broadcasters and we7's existing service.

The stations, which can be created by individuals and groups, will offer personalised music and audio information, taking in anything from traffic news to friends' status updates on Facebook.

"I call them 'mushroom radio stations' - stations that pop up and only exist when people are listening to them," said Somethin' Else digital director Paul Bennun.

Bennun explained that many parts of this technological puzzle already existed: there are apps that will look at the user's iTunes library and port this information into their Last.fm profile, while last week We7 launched its own streaming radio service (see below).

The new concept lies in combining bespoke music content with personalised editorial, bringing the power of social networks into radio. "Imagine a Facebook group that was a radio service," Bennun explained.

Bennun believed there were con-



Paul Bennun "We have lots of great ideas, great concepts"

siderable advantages for the music industry in such a service, because of the way it tapped into people's social media and gave context to the music they were listening to, as well as information on their backgrounds and personal tastes.

Such context is useful to the industry itself, in terms of planning tours and release strategies, but is also of value to advertisers. Bennun said this could ultimately lead to increased ad revenue from on-demand plays on music streaming services and therefore more money going back into the coffers of labels, publishers and artists.

"If you look at services like Spotify, the amount of revenue per-play that they return to the labels and publishers and artists, the technical term is 'fuck all'," Bennun said. "If you were to compare, the value that a radio play returns to the record industry is much, much greater."

"Scale is a part of that. But it is not just that. It is also a question of context and how much you know about how a piece of information is being listened to. We are going to be exploring if we can increase the value of a play in a digital environment. We can say, 'These people listen to this track in this context'."

He gave the example of a group of BMW owners who use an eventual

Apollo product to set up their own personalised station. "By definition they will have a different profile to a radio station set up by a group of crackheads," Bennun said. "We want to know, how can we create services that are going to provide additional value to advertisers and therefore to the music industry?"

The Apollo launch is not imminent. Bennun said the consortium was beginning "a journey" over the next year as it explored what shape Apollo could take. But he said the industry could expect prototypes sooner rather than later as the research group was taking the approach of "release early, release often and tweak".

"This is about us researching the future of radio," he said.

Meanwhile, Absolute Radio has plans to deliver better value to advertisers by offering personalised ads, based on online listeners' individual circumstances. The company is set to introduce an advertising servicing system that will deliver individual audio and visual ads to those listening to Absolute online through the new Radioplayer, which launches on March 31.

Initially, individual advertising will be based on the user's IP address. But Absolute is working on ways of gathering more information about listeners - for example asking them to sign in - so that adverts can become ever more personalised.

"It is marrying web metrics to the broadcast model," said Absolute Radio advertising director Paul Carolan, who stressed that Absolute was not abandoning the one-to-many model for content. "This could also give you the opportunity for example to play just one ad in the break. There is always a premium attached to any exclusivity."

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GIG OF THE WEEK

Who: Justin Bieber and Willow Smith
When: March 14
Where: London, The O2 arena
Why: If you're not heading across the pond for SXSW, catch two of the biggest names in pop who have teamed up for their biggest London shows to date

We7 RADIO APP TO RETARGET PERSONALISED ADS

WE7 USERS WILL GET AN EARLY indication of what Apollo might bring thanks to the company's new Radio App, which it launched last week.

The app allows users to create their own stations based on artists or styles and cache them over Wi-Fi on their handsets or tablet devices, allowing for offline play.

The service is aimed at mobile users on pay-as-you-go tariffs, allowing them to have music on their handsets without incurring data-streaming costs.

We7 CTO Gareth Reakes told MW that the app would use some of the ideas that will feed into Apollo.

This includes advertising: the Radio App will work on an ad-funded basis, with audio and visual ads eventually served roughly every five songs, although there will be no advertisements until the user base grows enough to establish rates.

Reakes explained that these ads would also be personalised. "We can also retarget ads from online," he said. "Say for example you have clicked on a sports store ad while on we7.com

at your desktop and are then out and about on your mobile listening to we7.

"If you are passing near a branch of that sports store we can remind you it is near (we know your location) and even give you a voucher - think Groupon. That is a really powerful

way of maximising the value of the advertising."

The new app is also intended as part of a broader strategy to get users on we7's free tier to upgrade to its paid services.



AT LEAST EIGHT COMPANIES SEEK TO ACQUIRE SOME OR ALL OF MAJOR

Private investors bid to buy Warner

BUYOUTS

BY CHARLOTTE OTTER

WARNER MUSIC GROUP is most likely to be sold to private investors, as the music industry waits patiently in the wings for EMI to come on to the market according to senior music analysts.

At least eight companies are through to the second round of bidders interested in acquiring the music major, including private equity companies Platinum Equity and Guggenheim Partners and private investors Yucapia Companies, owned by American business magnate Ron Burkle, and Russian billionaire Len Blavatnik's Access Industries.

They join Sony Music and BMG Rights Management in the battle to acquire some or all of the US-based major.

However, a recent report published by Enders Analysis, *EMI And WMG - Into The End Game* - has suggested acquisitive companies within the music industry are more interested in buying EMI than its competitor, claiming WMG's recorded music division and Warner/Chappell are less attractive assets on a standalone basis than EMI's recorded music and music publishing arms.

Between 2006 and 2010, WMG's recorded music revenue fell from \$3.0bn (£1.87bn) to \$2.5bn (£1.56bn) while the last financial year (2009/10) saw the music group bring in \$556m (£347.7m) in revenue compared to EMI's £478m.

This, the report suggested, showed WMG's managers had failed to cut costs quickly enough to prevent a squeeze on profitability.

"Furthermore, Warner/Chappell has higher royalty costs and has struggled to grow profits in recent years," it added.

Insiders from BMG confirmed the report's predictions, revealing to *Music Week* that CEO Hartwig Masuch seemed "less keen" on Warner than he had been on acquisitions in the past, while a source close to the bidding process added the German publisher's first-round offer for the major had been "anaemic at best."

"Although they have made it through to the second round of bidders, their actions so far have made it clear that they are not in this for the long haul," the source



noted. Meanwhile, there are regulatory concerns over Sony's interest in purchasing parts or the entirety of the music group. Both organisations declined to comment on the bidding process.

So far offers for Warner have ranged between \$1.5bn (£0.94bn) and \$2bn (£1.25bn), with insiders expressing surprise at the lack of interest in the company's publishing arm compared to the number of bids placed for Warner Music or the company as a whole. This, explained one source, could be due to the stability and effectiveness of Warner Music's management team.

"Whereas with EMI there have been a number of management shuffles on the recorded side of the company Warner Music is very stable and successful," the source noted.

Singer Capital Markets media analyst Jonathan Barrett explained the interest in the recorded arm of the organisation could also be down to the higher price expectation for Warner/Chappell.

"Investors might see the opportunity to buy the 'cheaper' recorded music arm and drive a few more efficiency savings into it," he explained, adding it made sense for there to be far more interest in the company from financial buyers.

"Buyers from the financial world will be looking for cross synergies with other music companies, such as EMI, when they come on the market. Therefore it makes sense that they are looking at acquiring some or all of Warner as a starting point," he said.

It is thought the front runner for Warner will be revealed at the beginning of April, following the due diligence process undergone by all of the companies involved in the second round of bidding.

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WHO IS INTERESTED IN BUYING WHICH PARTS OF WARNER?

■ **Sony Music Group:** Would more likely be interested in acquiring either Warner/Chappell or Warner Music, than purchasing the company as a whole, due to regulatory issues.

■ **BMG Rights Management:** Backed by private equity groups KKR and Bertelsmann, BMG insiders have said the publisher has so far only placed a bid for Warner/Chappell. However, with reports that their offer was low, it is unlikely the company will be successful in the second round.

■ **Yucapia Companies:** The company, owned by American private investor Ron Burkle, had until recently mainly focussed its attention on the grocery market, acquiring a number of supermarket chains in the US including Safeway. However, the company has recently expanded into investing in airlines and book store chain Barnes and Noble. It is likely that any bid made by the organisation for Warner would be for the whole of the company or the recorded music division.

■ **Platinum Equity:** The private equity company has been touted as a serious bidder in the second round of acquisitions - it profited from the 2009 recession by adopting an aggressive acquisition strategy, snapping up companies mainly in telecoms and real estate. A successful Warner bid would mark the first move by the organisation into the music industry. It is likely that any bid made by the organisation for Warner would be for the whole of the company, or the recorded music division.

■ **Access Industries:** Owned by Russian billionaire Len Blavatnik, the organisation already has a 2% share in Warner Music Group, which it acquired in 2004. It is thought the company would be interested in increasing its share in the organisation.

■ **Guggenheim Partners:** The private equity company is helping to back one of the mystery bidders for Warner. It is unclear which parts of the company the business would be most likely to put in an offer for.

TOWARDS THE EMI END GAME

BY HIRING GOLDMAN SACHS TO help examine their sale strategy, Warner Music Group has put a spanner in the works of Citigroup's bid to sell off EMI.

In the Enders Analysis report, the company predicted the bank would sell off the UK music group in a single transaction in order to help bypass any regulatory risks and for speed.

Thus, the report predicted, potential buyers of the group would include finance-backed publishers such as BMG and Imagem who would be unlikely to face scrutiny from regulators and could also achieve potentially significant synergies between their existing businesses and EMI.

"In some instances the savings can be significant as certain parts of music publishing are highly scalable once a platform has been established," said the report, adding the buyer would then have the option of retaining the recorded music division or selling the division.

If the recorded arm were to be sold, Enders Analysis then predicted Warner - whoever its owners - would be the leading candidate to acquire

it, adding that although the pairing of the EMI and WMG recorded music divisions could face some regulatory risk, there could be a chance of the move gaining clearance in the EU and US courts.

"The threshold of 25% market share in the EU would just be breached and an increase in market concentration in the US might be tolerated as benign," said the report adding it believed that WMG's private-equity owners (who own a majority of WMG) were tempted by a partial or full exit of the company.

However, Enders added that the decision to retain or sell EMI's recorded music division would be tough, as the division is profitable and there is a clear strategy going forward. "Our concern would be that over time the number of potential buyers would decline as the recorded music industry continues to deteriorate," it warned.



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NEWS

EDITORIAL MICHAEL GUBBINS



Spotify swops hype for hope, but it is a long journey to sustainability

SPOTIFY'S CELEBRATION OF ITS MILLIONTH PAYING SUBSCRIBER HAS BEEN remarkably low key. Daniel Ek spent the week making sensible shoes statements about the landmark, keeping it calm even in the excitable atmosphere of South By Southwest (SXSW)

It's all a stark contrast with the triumphalist tone of what we might call the Napster era a decade back. Napster co-founder Sean Parker may have objected to his portrayal in the film *Social Network*, but his character's lines recall a mood: "I changed the music industry for better and for always... This is our time. This time you're gonna hand 'em a business card that says 'I'm CEO Bitch'."

College boys and their VC money were sticking it to The Man. And the casting of Justin Timberlake as Parker reiterated the image that it was all about newly-cool nerds taking over from the suits. The cliché of the time, misquoting Mac, was that a thousand flowers would bloom. Instead, the digital greenhouse has created rather more weeds than roses.

So perhaps it is a promising sign that Spotify is keeping its head down and trying to woo rather than bludgeon the industry, and without the ostentation of previous digital revolutionaries. Ek has been a lot more Tom Hanks than Timberlake.

There are sound business reasons for its caution at this particular juncture, not least that Spotify has yet to launch in the critical and already competitive US market. And 1m subscribers is still short of a sustainable business model by any of the differing interpretations of its underlying costs and profit ratio. Nonetheless, Spotify has won supporters in surprising quarters, reflecting the state of the market.

Spotify's big claim to offer a "freemium" service alludes to the fact that its first attraction for the industry was that it offered something where piracy gave nothing, even if at this stage, in comparison to all revenues, it is delivering not much rather than bugger all.

Spotify is one of those services that found some industry traction by offering an answer of sorts to the nagging short-termist question – how do you compete with free? That approach should be used sparingly. The new *Beyond Oblivion* service (see p13), for example, with its alchemistic promise to create value from "data exhaust" should be made to work hard to win support for its model.

Spotify began by over-promising but has kept a degree of confidence by consistent improvement with services such as collaborative playlists earning paying customers. It at least has a vision based on expansion by territory and technology and yet its future depends on the speed at which its particular model can capture a global mass market. It still has to adhere to the rules of economic gravity.

If its ambitions are realised, it is possible to see how it might work as a partner for the legitimate music business. But it's a big if.

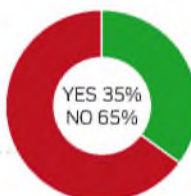
Spotify has to succeed against direct competitors, against giants such as Apple with other models, and all the other slings and arrows that fortune may chuck its way. If Spotify can't win the critical mass to create a sustainable long-term business, then the simple fact is that it won't be able to pay what music demands in return.

Ek acknowledged at SXSW that consumers would not opt for a single delivery model, his or anyone else's. It is surely in the interests of music to have a degree of manageable diversity in delivery platforms and apps, rather than pirates at one end and overbearing monopolies at the other. Open minds and boring caution is surely the right approach for now.

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

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'TRAFFIC LIGHT' SYSTEM OF WEB WARNINGS APPLAUDED

PRS pushes for the green light on search engine plan

DIGITAL

BY ROBERT ASHTON

THE MUSIC INDUSTRY IS IN talks with the Government about the introduction of a "traffic light system" of public warnings on Google and other search engines to flag up illegal music sites.

The PRS for Music-backed proposal has already been pitched to regulator Ofcom and senior Government ministers, including IP Minister Baroness Wilcox and Minister for Culture, Communications and Creative Industries Ed Vaizey.

PRS for Music chief executive Robert Ashcroft raised the issue at a roundtable on digital services and has received encouragement from Government.

A spokesman for the Department of Culture, Media and Sport said, "We are keen to see industry taking the lead on developing solutions for issues affecting the sector."

Ashcroft, who has become a chief advocate for the system, said search engines played a key role when people looked for music online but did not offer adequate information about whether a site was legal.



Under the proposal – which was one of just three issues contained in PRS for Music's recent submission to the Hargreaves Review of IP and Growth – coloured icons would appear next to search results indicating that a site may contain unlicensed material. Pop-up windows could educate users about copyright and point users to licensed content. And critically the decision to abort or continue will be up to the user.

Ashcroft said the system was a good non-legislative measure in advance of the Digital Economy Act (DEA) which, if it survives next week's judicial review, is now unlikely to become operational until the middle of next year.

He said only the "really bad boys" would be targeted with red crosses – graduated depending on the amount of unlicensed content on the site – because it would be unworkable to "whack a red cross against all of them".

Ashcroft claimed to have the support of Google, which at the end of last year removed torrent and P2P from the auto-complete function within its search bar.

BPI chief executive Geoff Taylor said the traffic light system was interesting and could form one part of the continuing multi-layered discussion about piracy with Government and the search engines, running alongside other campaigns such as Music Matters.

But he stressed the core of the discussion with search engines remained a change to the ranking system.

Discussions were taking place on the issue with representatives of other rights holders in creative industries, including sport and film.

He said, "It's crazy that when you search for digital music, 80% or more of the returns are for illegal services," he said.

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Hopes for creative industries council rise

THE GOVERNMENT IS SET to take serious steps towards the foundation of a creative industries council this week, with Culture Secretary Jeremy Hunt canvassing senior executives from the music business to discuss how it could work.

The move, which has strong backing from the industry, suggested more "mixed signals" from the Government in its relationship with the music business.

While the Government has shown a willingness to listen to industry concerns – last week IP Minister Baroness Wilcox met every single UK collecting society for the first time – it has also pursued a review of copyright that many in the creative sector view as hostile.

Hunt, Culture Minister Ed Vaizey, Business Secretary Vince Cable and Lib Dem culture spokesman Don Foster have invited around 30 senior executives, including BPI CEO Geoff Taylor, UK Music CEO Feargal Sharkey, BBC Director General Mark Thompson, Google UK managing director Matt Brittin and Producers Alliance for

Cinema and Television CEO John McVay, to the meeting this Wednesday at the BIS offices in Victoria.

The agenda will focus on growth within the music and creative industries and what policies the Government can pursue to improve this.

But ministers will also use the opportunity to discuss whether the music and creative industries would benefit from an industry council, similar to those in the car and aerospace industries.

One insider welcomed the roundtable, which follows a recent Hunt and Vaizey initiative to sit the creative industry and ISPs together and "bang heads together" to thrash out issues such as piracy.

"It looks like the Government has started to listen," he said, "although it still seems to have a slightly two-faced attitude with [Professor Ian] Hargreaves running the IP Review."

That inquiry reports to Prime Minister David Cameron at the end of April. The music industry told Hargreaves in submissions that his Review was based on the assump-

tion that tech companies were hampered by the UK copyright system.

McVay was also optimistic about Wednesday's meeting and the idea of an industry council, although he cautioned against creating another talking shop. "We have done enough talking," he said. "It is good the Government is listening and engaging – what comes out of that we will wait to see."

An industry council for the creative sector was suggested earlier this year by the influential House of Commons BIS committee investigating assistance to industry.

The report said, "It is surprising that Government engagement with the [creative] sector appears to be somewhat haphazard... We believe a more structured approach would be more beneficial."

In addition to having support from BIS and the Department of Culture, Media and Sport, a council – or similar body – also has the backing of Labour's culture spokesman Ivan Lewis, who suggested the Coalition created a cross-Government group of ministers to push the creative industries agenda.

ON MUSICWEEK.COM
 • Armada declared best record label
 • Cooking Vinyl take biggest contingent to SXSW

HUGE SALES HELP SECTOR TO CLAIM CLOSE TO QUARTER OF THE MARKET

Adele lifts indies to new Q1 heights

INDEPENDENTS

BY PAUL WILLIAMS

ADELE'S RECORD-BREAKING run has lifted the independent sector to its greatest share of January and February artist album sales since before the turn of the millennium

In the first nine chart weeks of the year – up to the point where the XL act's 21 album surpassed 1m UK sales – indie labels accounted for 24.2% of the full- and mid-price artist albums sector, according to the Official Charts Company. This compares to indies controlling 15.4% of the market over the same period one year ago and represents their highest share of sales at this stage of the year since the OCC started logging data in its current form in 1994.

The increased market share adds up to an extra 1.3m full- and

mid-price artist albums sold by independent companies compared to 12 months earlier. By contrast, the four majors combined sold nearly 902,000 fewer units than a year ago, with the net result being an overall increase on the year up of 2.8%. For all artist albums sales – including budget titles – the rise is 1.8%.

Adele, XL and its parent group XL Beggars are naturally the main drivers of this surge in indie album sales, having seen 21 become the first album to sell more than 1m copies in the first quarter of a year.

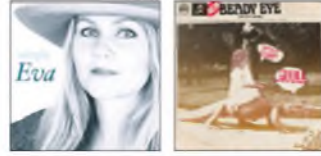
However, alongside a revival of Adele's debut album 19, there have been several other big independent sellers in the year to date, including Blix Street's latest Eva Cassidy album Simply Eva, the debut album from Liam Gallagher's Beady Eye, and a self-issued Marti Pellow album through Absolute.

The Cassidy album was the

year's 19th biggest artist album up to a week ago with around 90,000 sales, while Beady Eye's self-released Different Gear, Still Speeding accumulated the highest sales for a number three album in the chart outside Q4 for exactly six weeks when it debuted with 66,833 sales a week ago.

But it is Adele who has made the real difference to the indies' fortunes. Her two albums combined sold nearly 1.3m copies in the first nine weeks of the year, only 17,000 units fewer than the total extra sales enjoyed by the independent sector over this period.

The Adele releases contributed 37.7% of all the indie albums sold during these nine weeks and 83.3% of the 1.5m albums sold by XL Beggars, whose artist albums market share hit a record high for this time of the year of 11.0%. Its market share across January and February last year was 2.5%, while the highest



Boost: Eva Cassidy and Beady Eye albums sales have added to Adele's huge tally

it previously managed during this period in the OCC era was 3.8% in 2008 when its successes included the original run of Adele's 19.

XL Beggars' share of artist album sales in the first two months of this year is also more than double what any other independent has claimed during this period since the OCC's records dating back to 1994.

The previous best was in 2006 when Domino took 5.2% of the market after Arctic Monkeys' debut Whatever People Say I Am, That's What I'm Not sold 782,620 units in the first nine weeks of the year. This then gave the indie sector 22.4% of artist album sales, its previous highest in the OCC era at this time of the year, while in the four years following independent labels have accumulated more modest shares of 15.5%, 15.8%, 14.3% and 15.4% respectively.

Six of this year's 10 biggest independent albums up to last week were XL Beggars releases and the fact that just one indie has been so dominant tells its own story.

The further you go back in time over the last decade, the greater the number of companies the independent sector could rely on to accumulate significant market share. However, a number of these companies have since either ceased trading or been bought up by the majors, such as V2 and Zomba.

Another telling factor is that without Adele the artist albums market this year would probably be in decline. Alongside this are varying fortunes for the four majors. Universal sold 17,473 more full- and mid-price artist albums in 2011's first nine weeks than last year. Warner and EMI's sales were down modestly – by 21,364 and 4,997 respectively, while Sony lost 892,927 sales compared to a year ago.

✉ paul@musicweek.com

NEWS IN BRIEF

■ Tesco push for smaller CD payments

The bargaining power of record labels is being tested by Tesco, with the company bidding to make minimal upfront payments for albums. Should record companies agree, the move would find Tesco paying just 50p upfront for a typical album rather than the current £7 or £8.

■ Grange takes Universal chairmanship

Lucian Grange is taking on the additional responsibility of chairman of Universal Music Group. Grange, who has served as CEO of Universal since the start of the year following six months as co-CEO with Doug Morris, will continue to serve on the Vivendi board and has also been elected to the board of fellow Vivendi company Activision Blizzard. The move comes after Sony Music announced Doug Morris was to join as CEO from July 1.

■ Guardian reveals SXSW plans

The Guardian has teamed up with Google to cover South By Southwest in depth, with three of its writers set to blog live from the Austin, Texas event, which takes place this week. Radio 1, Radio 2 and 6 Music are not covering the event this year due to budget constraints.

■ Label revived for Record Store Day

Award-winning record store Badlands in Cheltenham is reactivating its label for Record Store Day 2011, with The Magic Numbers among the acts contributing to an EP of Springsteen covers.

■ Mama's Wilderness years begin

Mama Group is to stage a new 10,000-capacity festival this August in collaboration with the organisers of The Secret Garden Party. The Wilderness festival will include music, culture, art and fashion and will take place at Oxfordshire's Cornbury Park in August.

■ Raft of promotions at Universal

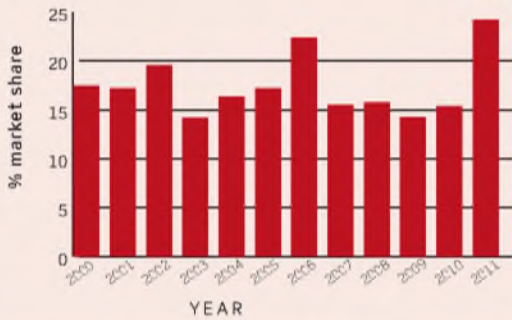
Universal Music Group International has made a number of promotions intended to reflect the individuals' contributions to the major's global business. Kate Farmer is promoted to senior VP of international marketing; Andrew Daw, who led the re-release of The Rolling Stones' Exile On Main Street last year, becomes VP of strategic marketing; Ross Foster has been promoted to senior VP of commercial affairs; Olivier Robert-Murphy is appointed senior VP of international business development; and Paul Gathercole, previously director of technology, is appointed VP of digital tools.

■ MusicConnex adds 1Xtra to bill

1Xtra music manager Austin Daboh is the latest addition to the line-up for MusicConnex, a "DIY music and new media conference" taking place in London from April 19 to 21.

■ See Musicweek.com for full stories

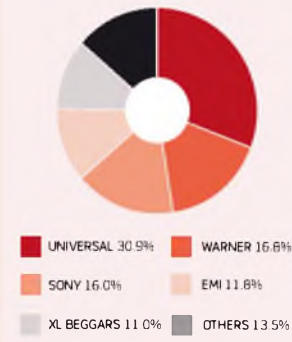
INDEPENDENT ARTIST ALBUMS MARKET SHARE 2000-2011



The graph on the left shows the independent sector's share of full- and mid-price artist album sales for the first nine chart weeks of the year. Source: MW research/OCC

The chart on the right shows the share of full- and mid-price artist album sales for the first nine chart weeks of 2011. Source: OCC

SHARE OF ARTIST ALBUM SALES



EXTRA LARGE SALES FOR XL RECORDINGS...

Adele's 21 is rapidly heading towards becoming XL Recordings' biggest-selling album of all time in the UK, while its predecessor last week became only the 14th indie album this century to sell more than 1m copies domestically.

In the week after 21 surpassed its millionth UK sale, Adele's debut album 19 last Tuesday reached the 1m mark to match a feat previously achieved in the independent sector this side of the millennium by the likes of Dramatico act Katie Melua's first two albums, Blix Street's Eva Cassidy release Songbird, Franz Ferdinand's self-titled debut and fellow Domino act Arctic Monkeys' introductory album Whatever People Say I Am, That's What I'm Not.

Several million-selling indie albums have since moved into major record company hands, including The Killers' 2m-selling Hot Fuss, first handled by Lizard King, Craig David's Born To Do It, which was originally released by

Telstar-affiliated Wildstar, and Stereophonics' Just Enough Education To Perform, first released in 2001 by then independent V2.

Adele's 21 will have to reach sales approaching 1.9m units to get anywhere near Melua's Call Off The Search, but a more immediate target is catching The Prodigy's The Fat Of The Land, currently XL Recordings' biggest seller to date in the UK. The 1997 album had sold 1,344,930 copies up to a week ago, according to the OCC, with 21 and 19 respec-

tively now XL's second- and third-biggest sellers. At the start of last week 21 had around 320,000 sales to make up, although it had found more than 100,000 of them in just the first two days of the week.

However, 21 was already set yesterday (Sunday) to pass one record set by The Fat Of The Land – that of XL's biggest run at number one.

The Fat Of The Land recorded six weeks at the top, which Adele was set to surpass yesterday, recording its seventh week at the top.

XL RECORDINGS' BIGGEST SELLERS

Rank	Artist	Title	UK sales to date
1	THE PRODIGY	The Fat Of The Land (1997)	1.3m
2	ADELE	21 (2011)	1.0m
3	ADELE	19 (2008)	1.0m
4	THE WHITE STRIPES	Elephant (2003)	0.8m
5	THE PRODIGY	Their Law - The Singles 1990-2005 (2005)	0.8m

The above shows XL Recordings' biggest-selling albums in the UK up to chart week nine 2011

Source: OCC

ANALYSIS

MARSHA AMBROSIUS COMPLETES TRIUMVIRATE OF BRITS IN US ALBUMS CHART TOP THREE

Trio plant UK flag at Billboard's summit

INTERNATIONAL

BY PAUL WILLIAMS

UK ACTS LAST WEEK claimed their first clean sweep of the US albums chart's top three since the mid-Eighties, but they still appear a long way off from staging anything approaching another British Invasion.

The achievement is certainly impressive, with the XL/Columbia-handled Adele spending a second week at number one on the *Billboard* 200 as 21's cumulative US sales surpassed 500,000 to become 2011's top seller. Meanwhile, former Floetry member Marsha Ambrosius entered at two with her J Records solo debut *Late Nights & Early Mornings* and Gentlemen Of The Road/Glassnote's Mumford & Sons dropped to three with *Sigh No More*.

Two of these artists – Adele and Ambrosius – were former Brit School students, giving the industry-backed establishment the current top two sellers in the States.

But, as positive as all that is, we should not get too carried away. A look at the US albums chart for the week ending October 12, 1985 puts things quickly into perspective. It was the last time Brits filled positions one, two and three on the *Billboard* 200. It really was that long ago, just three months after *Live Aid*, that Dire Straits were at number one with *Brothers In Arms*, Sting's debut solo set *The Dream Of The Blue Turtles* was two and Tears For Fears' *Stateside* breakthrough *Songs From The Big Chair* sat at number three.

For a start, this was the seventh consecutive week the UK had monopolised the top three, with the

trio of albums just mentioned having shuffled their order over the previous six weeks but, more significantly, the rest of the chart had a far greater representation of British artists than last week's countdown headed by Adele.

Some 41 albums by UK acts appeared in that October 1985 chart, heavily weighted towards acts of the MTV-fuelled so-called Second British Invasion such as ABC, Depeche Mode, Eurythmics, Howard Jones and Paul Young, but also taking in evergreens including Led Zeppelin IV and Pink Floyd's *The Dark Side Of The Moon*. In contrast, the latest *Billboard* 200 houses 15 albums by UK acts, a pretty healthy number by current standards but less than half the total



Top of the class Like Adele, Marsha Ambrosius is a graduate of the Brit School

We should not get too carried away: the last time Brits filled the *Billboard* top three – in 1985 – some 41 albums by UK acts occupied the *Billboard* Top 200



The third men Mumford & Sons

when Dire Straits led that last British only top three.

Given the ongoing importance of breaking the US, even with album sales continuing to fall sharply there each year, it is little wonder every time there is some sign of British success in the States that it is tempting to make more of it than it really is. It happened during Britpop, although only Oasis really delivered decent US album sales and that was

largely for (What's The Story) Morning Glory? occurring again when the Spice Girls broke through in 1997 and in the past decade via a crop of successful female soloists, headed by five-time Grammy winner Amy Winehouse.

In all those instances there were really decent sales numbers achieved by British artists – the Spice Girls, for example, had the year's biggest-selling album in the States when they broke through – but they were pockets of success compared to when The Beatles and others took over the *Billboard* charts in 1964 or the likes of Duran Duran, Culture Club, Human League and others did the same in the early Eighties.

In both those instances the "invasions" followed British music totally dominating the charts back home. In 1963, 14 of the year's 17

number one singles in the UK were by homegrown artists, many George Martin-produced acts from Beatles manager Brian Epstein's stable, and in 1981, the year before Human League's *Don't You Want Me* and Soft Cell's *Tainted Love* became the first Second British Invasion hits, 15 of the UK's 19 chart-toppers that year were recorded by domestic acts.

That has certainly not been the case in the year leading up to Adele, Marsha Ambrosius and Mumford & Sons' takeover of the top end of the US albums chart, with *The X Factor* winner Matt Cardle and *Time Tempah* being the only British acts among 2010's 10 biggest-selling singles in the UK. Only half of the 10 most popular artist albums last year were by domestic artists. Last year is also widely acknowledged as having been very poor for UK acts breaking through, the exact opposite of what occurred in 1963 and 1981.

But the outlook for British music in the States is undoubtedly far better now than it has been in a long while. The situation got so bad in the first year of the new century that in September 2000 *Billboard* ran an in-depth front-page piece headlined *The British Evasion: Why Can't UK Music Conquer US?* The advice offered was to "quit moaning, make better records and get back on the tour bus".

What is particularly encouraging about this latest run of success is that it is being led by a number of acts on their first or second albums, takes in others now building on the Hot 100 who have yet to have a US album release. It also covers a multitude of genres.

As a succession of big UK successes failed to match their homegrown status across the pond over the last decade or more, too often in

the recent past it was left to the old guard such as Eric Clapton and Rod Stewart to make up the numbers, while some styles of music appeared to be "out of bounds" to UK acts trying to establish a foothold in the States because the domestic market already had them sewn up.

Neither of these scenarios is true now. Adele is on her second album and Ambrosius and Mumford's are debut sets. In the current US albums chart, they are also in the company of Island's Florence + The Machine with debut album *Lungs*, fellow debutants Beady Eye with *Different Gear*, Still Speeding and UK-signed Irish trio The Script with their second Phonogenic offering *Science & Faith*, while across on the Hot 100 Island/Lava's Jessie J and Parlophone's Tinie Tempah are enjoying their first-ever US hits ahead of the releases on April 12 and May 17 of their introductory albums. Also present is Island Records' Taio Cruz who already feels like an old warhorse when it comes to US success given how many big hits he has had there, even though it is only a year ago this week his initial US smash *Break Your Heart* topped the Hot 100.

Cruz is already selling in similar quantities – in the one-track download market anyway – to superstar US urban acts in their home territory, while Tempah now looks poised to follow through the starring role he has played in the rise of homegrown urban music in the UK charts with meaningful American success. That would be some achievement, given how much the R&B and hip hop market is almost totally dominated there by indigenous artists.

The scale and diversity of UK artists targeting the US will be emphasised at this year's SXSW, starting tomorrow (Tuesday) in Austin, Texas with a record number of British acts attending. Tempah is among them, but they also include Polydor's dubstep artist James Blake and rock hopefuls such as Columbia's The Vaccines. While all of them, of course, cannot succeed the size of the UK contingent this year underlines both the continuing importance to the UK industry of achieving US success and the large number of artists it has that are trying to make it happen.

None of it adds up to a third British Invasion or anything approaching that, but the recent success of Adele, Mumford, Florence and others does suggest that the American market is more interested in UK music than it has been for a long time so expect a few more others to join them at the top end of the US charts by year's end.

✉ paul@musicweek.com

25 YEARS ON: THE LAST TIME BRITS OCCUPIED BILLBOARD'S TOP THREE...

BILLBOARD 200 CHART THIS WEEK		
TITLE	Artist	Label
01	ADELE	21 XL/Columbia
02	MARSHA AMBROSIUS	Late Nights & Early Mornings J
03	MUMFORD & SONS	Sigh No More Gentlemen Of The Road/Glassnote
04	JUSTIN BIEBER	Never Say Never: The Remixes (EP) Schoolboy/Raymond Braun
05	VARIOUS NOW	37 Universal/EMI/Sony
06	DROPKICK MURPHYS	Going Out In Style Burn & Breed
07	AARON LEWIS	Town Line EP Stroud/Various
08	JUSTIN BIEBER	My World 2.0 My Name? Schoolboy/Raymond Braun
09	BRUNO MARS	Doo-Wops & Hooligans Elektra
10	PINK	Greatest Hits... So Far!!! LaFace

Source: Billboard/Nielsen SoundScan. Labels quoted are for US releases

BILLBOARD 200 CHART OCTOBER 12, 1985		
TITLE	Artist	Label
01	DIRE STRAITS	Brothers In Arms Warner Bros
02	STING	The Dream Of The Blue Turtles ASM
03	TEARS FOR FEARS	Songs From The Big Chair Mercury
04	WHITNEY HOUSTON	Whitney Houston Arista
05	BRUCE SPRINGSTEEN	Born In The USA Columbia
06	JOHN COUGAR MELLENCAMP	Scarecrow Riva
07	BRYAN ADAMS	Reckless ASM
08	HEART	Heart Capital
09	BILLY JOEL	Greatest Hits Vol. 1 & 2 Columbia
10	PHIL COLLINS	No Jacket Required Atlantic

Source: Billboard/Nielsen SoundScan. Labels quoted are for US releases



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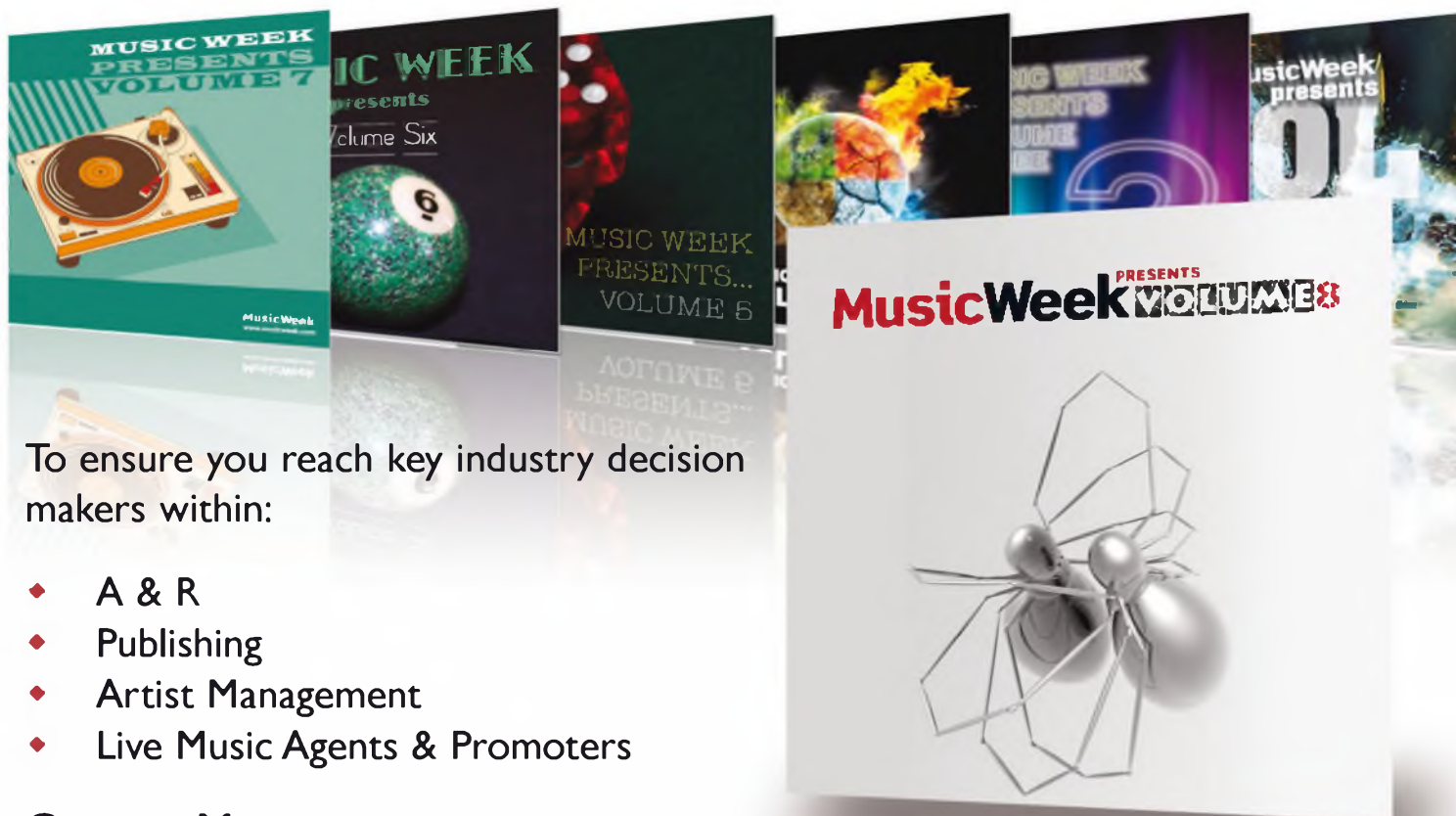
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MEDIA



CHARTS KEY ■ HIGHEST NEW ENTRY ■ HIGHEST CLIMBER

TV AIRPLAY CHART TOP 40		nielsen	
This Wk	Last Wk	Artist Title Label	Plays
1	1	CHRIS BROWN Yeah 3X / Live	642
2	9	LADY GAGA Born This Way / Interscope	612
3	2	JESSIE J FEAT. B.O.B Price Tag / Island/Lava	610
4	3	ALEXIS JORDAN Good Girl / StarRoc/RocNation/Columbia	590
5	4	DAVID GUETTA FEAT. RIHANNA Who's That Chick? / Positiva/Virgin	443
6	5	JLS FEAT. TINIE TEMPAH Eyes Wide Shut / Epic	433
7	7	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher / 4th & Broadway	427
8	6	BRUNO MARS Grenade / Elektra/Atlantic	414
9	8	CHIPMUNK FEAT. CHRIS BROWN Champion / Live	413
10	11	ADELE Someone Like You / XL	393
11	12	TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman / Parlophone	336
12	10	BRITNEY SPEARS Hold It Against Me / Live	305
13	13	NIKOLE SCHERZINGER Don't Hold Your Breath / Interscope	303
14	16	PINK F**Kin' Perfect / Laface	303
15	22	TIESTO V DIPLO FEAT. BUSTA RHYMES C'mon (Catch' Em By Surprise) / Wall Of Sound	284
16	NEW	DR DRE FEAT. EMINEM & SKYLAR GREY I Need A Doctor / Interscope	280
17	14	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E Tonight (I'm Lovin' You) / Interscope	259
18	NEW	JENNIFER LOPEZ FEAT. PITBULL On The Floor / Island	251
19	17	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home / Bad Boy/Interscope	251
20	32	TAKE THAT Kidz / Polydor	227
21	20	RIHANNA FEAT. DRAKE What's My Name? / Def Jam	222
22	18	KE\$HA We R Who We R / RCA	215
23	23	WIZ KHALIFA Black & Yellow / Atlantic	214
24	24	ADELE Rolling In The Deep / XL	214
25	NEW	KE\$HA Blow / RCA	214
26	21	FAR EAST MOVEMENT FEAT. RYAN TEDDER Rocketeer / Interscope/Cherrytree	213
27	19	MARTIN SOLIVEIG FEAT. DRAGONETTE Hello / 3 Beat Blue/AATW	211
28	15	NICKI MINAJ FEAT. DRAKE Moment 4 Life / Cash Money/Island	209
29	27	JESSIE J Do It Like A Dude / Island/Lava	208
30	25	CEE LO GREEN Forget You / Warner Brothers	202
31	NEW	WRETCHE 32 FEAT. EXAMPLE Unorthodox / MoS/Level's Recordings	200
32	NEW	THE WANTED Gold Forever / Geffen	193
33	NEW	USHER More / Laface	188
34	29	TREY SONGZ FEAT. NICKI MINAJ Bottoms Up / Atlantic	185
35	28	JODIE CONNOR FEAT. TINCHY STRYDER Bring It / Fascination	180
36	26	CEE LO GREEN Bright Lights Bigger City / Warner Brothers	178
37	NEW	KATY B Broken Records / Columbia/Rinse	171
38	36	OLIVY MURS Heart On My Sleeve / Epic/Syco	171
39	35	RIHANNA Only Girl (In The World) / Def Jam	170
40	30	FLO-RIDA FEAT. AKON Who Dat Girl / Atlantic	169

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

BROADCASTER PLEDGES A WEALTH OF FESTIVAL SHOWS

Sky leads its summer of live coverage with Latitude

TELEVISION

BY BEN CARDEW

LATITUDE FESTIVAL WILL return to TV screens for the first time in three years this summer, with Sky Arts 1 set to air footage from the Suffolk event as part of a busy festival season for the broadcaster.

The sixth Latitude takes place from July 14-17 at Henham Park in Southwold, with a line-up of music, film, theatre and comedy to be announced this evening (Monday).

Absolute Radio is on board as radio partner for 2011 - as it was last year - but this will be the first time since 2008, when ITV2 and ITV3 covered Latitude, that the festival has had a TV partner.



Hunt explained the way Sky Arts covered festivals depended on the rights they could obtain, but Sky would typically push for "background", including interviews with performers as well as live footage. "A lot of our best coverage last year was where we did a 90-minute compilation of what happened over the three days of the festival," he said.

The Cambridge Folk Festival offers another insight into how Sky

Programming on 1 has included everything from live opera to repeats of The Tube and Jimi Hendrix: Live at the Isle of Wight. The station is also home to flagship music programme Songbook, which examines the art of songwriting with guests such as Ray Davies and Kasabian.

Hunt said the two channels commissioned 100 to 150 hours of material a year with music playing a huge part. Typically, the channel features heritage artists, as these are easier to sell to an audience.

Hunt said Sky Arts could benefit from a perceived lack of music programming on mainstream TV. "One of the great things about Sky Arts is that we have air time and we know there are audiences out there," he said. "We try and satisfy them by giving them what they like and there is a big appetite for contemporary music."

Sky does not typically give out audience ratings for its channels, but it is thought Songbook can attract 100,000 viewers over several airings, while recent Queen and Status Quo specials garnered similar viewing figures.

"We are thinking of how to raise the profile, constantly doing that by the programmes we are commissioning," said Hunt. "Our reputation has been on the up for a good while now."

✉ ben@musicweek.com



"We are prepared to pick up areas where terrestrial broadcasters don't have an interest, but we know there is a real interest"

JAMES HUNT, SKY ARTS

Sky Arts acting channel director James Hunt said Latitude was the perfect fit for his channel as it looked to spread the word about its music and arts coverage. "We are going to go the whole hog with Latitude," said Hunt. "We are hoping to go live from the festival. It is part of really trying to up the way we cover these festivals, to really get the idea out there of what we are all about."

As part of this, Sky Arts 1 will be broadcasting from up to a dozen festivals this year, including Hard Rock Calling, the Cambridge Folk Festival and Cropredy.

Arts works. When the BBC decided to cut back on its coverage of the event, Sky stepped in, as it had when ITV decided to axe the South Bank Show.

Hunt said part of Sky Arts' remit was "playing in parts of the playground that other broadcasters have relinquished", adding, "We are prepared to pick up areas where terrestrial broadcasters don't have an interest but we know there is a real interest."

Of the two channels, Sky Arts 2 deals with high-end opera and classical music, while Sky Arts 1 focuses more on contemporary pop culture.

NEWS IN BRIEF

■ **Metal Hammer nominations revealed**
Rob Zombie and Skindred lead the nominations for the 2011 Metal Hammer Golden God Awards, which takes place in the magazine's 25th anniversary year. Zombie is up for best live band and event of the year - for his return to the metal scene - while Skindred will compete for best UK band and best live band. The awards this year will also include a new category - metal as fuck - for acts "who have remained 'metal' in the face of adversity". The magazine is set to celebrate its 25th anniversary in October, with details to be announced in the summer.



The Golden Gods take place on Monday, June 13 at the IndigO2 venue in London.

■ **NME announces headline acts**
Anna Calvi (pictured) is to headline the 2011 Emerge NME Radar Tour, which takes place throughout the UK in May. Second on the bill are US five-piece Grouplove, who featured in NME's best new bands of 2011 alongside Calvi. NME organ-

ised two Radar tours last year: the first saw Hurts, Everything Everything and Darwin Deez perform, while The Joy Formidable, Chapel Club, Flats and Wilder played the latter. The 2011 tour starts in Portsmouth on May 1 and ends at London's Koko on May 17. Meanwhile, Luke Lewis has been promoted to editor of NME.com from deputy editor. Lewis started his career at Kerrang!, where he was associate editor, moving to Q in 2007 then to NME.com in April 2008. As deputy editor of NME.com, Lewis was responsible for an overhaul of the blogs section, which now has 500,000 users, according to IPC.

■ See Musicweek.com for full stories

CAMPAIGN FOCUS



NOAH & THE WHALE

Mercury Records logged more than 150,000 clicks over five days through its "cassette tape"-style promo for the third album from Noah & The Whale, *Last Night On Earth*.

Mercury digital manager Lizzie Dickson developed the idea to reintroduce the band ahead of the release of the album last Monday.

Fans were able to design their own "cassette tape" which they could embed and share with friends on social networks including Facebook and Twitter. The tape streamed the band's new album in

full, with fans able to play, fast-forward or rewind the album like cassettes. Each tape also had an iTunes pre-order link built in.

"It was a great success," said Dickson. "The tapes allowed us to put a nostalgic, aesthetic twist on streaming whilst encouraging users to listen to the full album rather than just a couple of tracks. The band have always believed in sharing their music upfront, so have been right behind it."

The tape was designed by Retrofuzz and worked in Flash and HTML5 for iPhone and iPad as well as on Android phones.

ANALYSIS PUBLISHING

DRAMATIC DROP FOR UNIVERSAL SEES EMI REGAIN QUARTERLY CROWN AS BUG IS INDIE STAR

Top dogs EMI reflect on Q4's Progress

QUARTERLY FOCUS

BY PAUL WILLIAMS

A VINTAGE QUARTER FOR writers/producers Stargate helped EMI Music Publishing reclaim its top publisher crown at the end of 2010 with its highest market share in nearly three years.

The Norwegian duo of Tor Erik Hermansen and Mikkel Eriksen co-wrote three of the 10 most popular singles during quarter four last year, led by the Rihanna hit Only Girl (In The World), as their publisher EMI captured 22.8% of the combined market across singles and albums. The second biggest seller of the quarter, Only Girl was joined in eighth place by What's My Name, another of Stargate's songs for Rihanna (pictured below), while the Katy Perry hit Firework co-penned by them was the quarter's fifth top seller.

Their run, which also included the debut hit Happiness for Alexis Jordan in 20th place, was a big contributor to EMI claiming its highest combined quarterly market share since the opening three months of 2008 as it returned as the number one publisher after a three-month gap. Universal, victor in the third quarter with its best score for three years of 26.9%, quickly went into reverse with its combined share dropping to 15.8% as Sony/ATV moved above it for the first time in a year to occupy second spot. Warner/Chappell was fourth as its share moved back into double digits to 10.8% for the first time in six months.

EMI's singles share is typically stronger than its albums score and so it proved again in this quarter with its 25.8% stake in this market its best since the third quarter of 2008. But it also led albums for the first time in a year, having finished behind main rival Universal during the initial nine



Five alive Take That's Progress saw off the challenge of writer/producer teams Stargate and The Smeezingtons including Bruno Mars (above right) in Q4 2010



"Neither Stargate nor The Smeezingtons were a match for the phenomenal run of Take That's Progress album which had unmatched sales of 1.8m"

months of 2010. EMI's victory here meant it took charge of singles and albums simultaneously in a quarter for the first time in 18 months.

Besides Stargate, EMI also had a one-third share of the quarter's other most successful writing/production outfit, The Smeezingtons, with inde-

pendent Bug handling the other two-thirds. Like Stargate, they co-wrote two of the quarter's top five sellers with the trio's own Bruno Mars' hit

Just The Way You Are (Amazing) third and the Cee Lo Green chart-topper Forget You fourth.

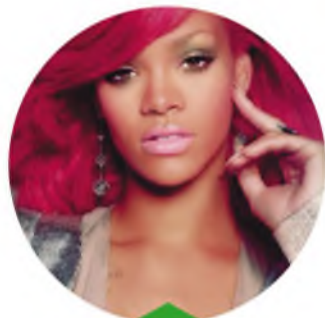
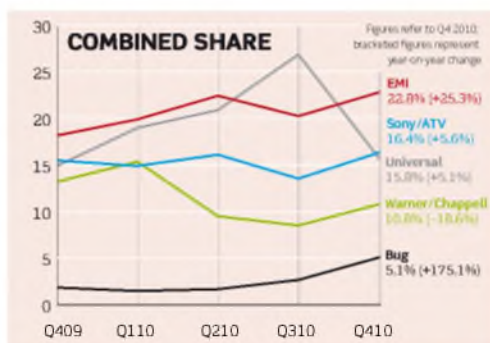
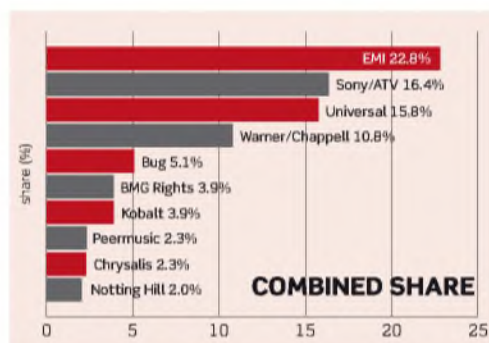
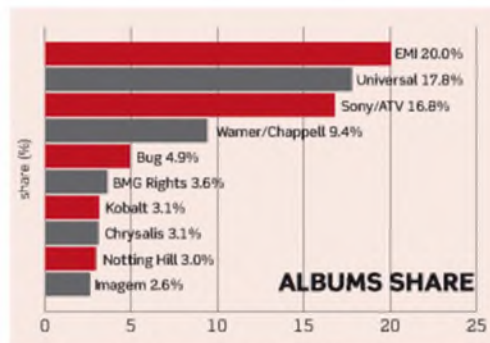
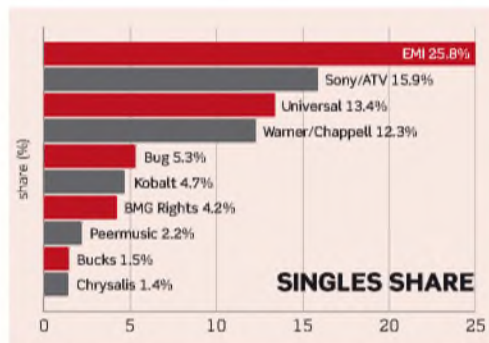
However, neither songwriting outfit was a match for the phenomenal run of Take That's Progress album whose unmatched 1.8m sales in the quarter came with a nearly two-fifths publishing share for EMI thanks to Howard Donald and Jason Orange. EMI's two closest rivals got in on the act, too, through Gary Barlow for Sony/ATV and Mark Owen for Universal, while independent Notting Hill's fortunes were lifted by its administration arrangement with Robbie Williams' publishing outfit Farrell Music. These publishers also shared in the success of the album's lead-off hit The Flood, the quarter's 10th favourite single.

In second place Sony/ATV has a habit of reserving its highest quarterly score of the year for the closing three months of the year and so it proved again in 2010 for the fourth occasion in five years. Taking advantage of steep declines by Universal on both singles and albums, the company climbed to its highest position of second place on the combined table since the last quarter of 2009 with a 16.4% share.

On albums Sony/ATV put in its best performance in 18 months as it claimed a sixth or more of the quarter's four biggest albums, while its 26.7% share of Susan Boyle's The Gift in sixth place was more than any other publisher. All this helped to increase its share of the albums market from 13.6% to 16.8%, placing it behind EMI and Universal and widening the gap over fourth-placed Warner/Chappell from 2.3 percentage points to 7.4 points.

Below EMI, the gap between the second, third and fourth companies was much tighter on singles with only 3.6 points separating Sony/ATV (15.9%) in second place and Warner/Chappell (12.3%) in fourth spot with Universal (13.4%) slotted in between. In the previous quarter this gap was 10.0 points, with Kobalt fourth, but sharply narrowed largely because of Warner/Chappell lifting its game to move back to fourth and last-time winner Universal's share declining rapidly.

Sony/ATV's big singles hitters included an X Factor-driven revival of Adele's cover of its writer Bob Dylan's



EMI
22.8% (+25.3%)
Take That's Progress, a vintage performance from Stargate courtesy of Rihanna and Katy Petty, Tinie Tempah and JLS help EMI return as leading publisher with highest quarterly score since Q108

SONY/ATV
16.4% (+5.6%)
Up to second after strong singles gains (Mike Posner and Cheryl Cole), while Gary Barlow's Take That contribution and biggest share of Susan Boyle's The Gift boost albums

UNIVERSAL
15.8% (+5.1%)
A massive 11.1 percentage points down from its best score in three years last quarter, Universal drops from first to third, but is lifted by Ellie Goulding's Your Song cover

WARNER/CHAPPELL
10.8% (-18.6%)
Combined score above 10% for first time since Q1 after Matt Cardle's Biffy Clyro cover gives it quarter's top single

BUG
5.1% (+175.1%)
Kings Of Leon aid cause again, but having two-thirds of songwriters The Smeezingtons is what turns Bug into top indie publisher thanks to Bruno Mars and Cee Lo Green hits

TOP 10 SINGLES Q4 2010

TITLE	Artist	Writer	Publisher
01	MATT CARDLE	When We Collide	Neil Warner/Chappell 100%
02	RIHANNA	Only Girl (In The World)	Johnson, Eriksen, Hermansen, Wilhelm, EMI 84.4%, TrueLove 15.6%
03	BRUNO MARS	Just The Way You Are (Amazing)	Mars, Lawrence, Levine, Cam, Walton Bug 45%, EMI 25%, Universal 23%, Warner/Chappell 7%
04	CEE LO GREEN	Forget You	Green, Mars, Lawrence, Brown, Levine Bug 40%, Chrysalis 20%, EMI 20%, Warner/Chappell 20%
05	KATY PERRY	Firework	Hudson, Eriksen, Hermansen, Wilhelm, Dean EMI 35.8%, Peermusic 25%, Warner/Chappell 25%, TrueLove 14.2%
06	ELLIE GOULDING	Your Song	John, Taupin Universal 100%
07	BLACK EYED PEAS	The Time (Dirty Bit)	Adams, Pineda, Leray, Previte, Nicola, Markowitz BMG 23.34%, EMI 16.67%, Sony/ATV 8.34%, CC and others 51.65%
08	RIHANNA FEAT. DRAKE	What's My Name?	Eriksen, Hermansen, Graham, Dean, Hale EMI 50%, Peermusic 50%
09	MIKE POSNER	Cooler Than Me	Posner, Holljes Sony/ATV 87.5%, Warner/Chappell 12.5%
10	TAKE THAT	The Flood	Barlow, Donald, Orange, Owen, Williams EMI 40%, Notting Hill 20%, Sony/ATV 20%, Universal 20%

Make You Feel My Love, which finished as the quarter's 18th top seller after a handful of contestants performed the song on the reality TV show in her style.

Warner/Chappell was in even greater debt to The X Factor for its singles share as it cashed in on the winner's Christmas-bound single for the second successive year. In 2009 it claimed 50% of 716,358 Q4 sales of Joe McElderry's cover of The Climb through songwriter Jessica Alexander, while 12 months later was the lone beneficiary of nearly 815,000 sales of 2010 victor Matt Cardle's reworking of Many Of Horror The Biffy Clyro song, penned by Simon Neil and renamed When We Collide, was more than 100,000 sales ahead as the quarter's highest-grossing single.

Finishing third overall, Universal was always going to struggle to



Warner wonder chart-topper Matt Cardle

match its Q3 performance, but it dropped spectacularly, losing 111 points from its combined market share. The decline was even more startling on singles where its share

TOP 5 ALBUMS Q4 2010

TITLE	Artist	Publisher	
01	TAKE THAT	Progress	EMI 33.3%, Notting Hill 20%, Sony/ATV 19.6%, Universal 21.5%
02	VARIOUS	Now! 77	EMI 21.7%, Sony/ATV 19.6%, Universal 17.6%, Warner/Chappell 7.2%, Kobalt 6.9%, Bug 4.1%, Chrysalis 3.5%, Imagem 2.5%, P and P 2.3%, Peermusic 2.1%, BMG Rights 2.1%, others 10.4%
03	RIHANNA	Loud	EMI 30.9%, Universal 22.3%, Peermusic 13.5%, Warner/Chappell 12.1%, Sony/ATV 4.7%, Notting Hill 2.1%, others 13.4%
04	MICHAEL BUBLÉ	Crazy Love	Warner/Chappell 43.3%, EMI 20.6%, Sony/ATV 16.7%, Peermusic 7.8%, others 11.6%
05	KINGS OF LEON	Come Around Sundown	Bug 100%

almost halved, although it held up slightly better on albums with a spread that included more than a fifth of Take That's Progress and Rihanna's Loud, around 28% of Robbie Williams' In And Out Of Consciousness (the quarter's seventh top album) and 56% of Bon Jovi's Greatest Hits (eighth top album).

So in terms of 2010's individual periods EMI owned quarters one, two and four, but Universal's victory in quarter three came with the highest combined quarterly share - 26.9% - any company managed during the entire year. It therefore leaves matters delicately balanced between the two publishing giants in terms of who will emerge as the year's top publisher overall and pick up the trophy at the Music Week Awards on May 24.

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PUBLISHER SECURES FIVE INDIE ACTS

Powis pips Kobalt to tie up Terrorbird deal



Deal maker Powis will respect the wishes of Deerhoof to keep their music out of adverts

DEALS

■ BY CHARLOTTE OTTER

UK INDIE PUBLISHER Powis Music has set up a joint-venture publishing company with US marketing and sync firm Terrorbird and has secured the signatures of five indie acts to kick the company off.

Powis - itself a joint venture with Bucks Music - will take on the publishing for indie artists Deerhoof, The Thermals, Kyle Andrews, Rainbow Arabia and Deer Tick, through the newly-established arm of Terrorbird, Terrorbird Publishing.

Previously the Brooklyn-based company looked after the marketing of the five acts as well as acting as a sync agent on their behalf. However, the deal with Powis marks the first time any of the five acts will have had any formal publishing representation.

Powis managing director and founder Tim Medcraft said it had to fight off competition from Kobalt to secure the Terrorbird deal.

"They were looking for a company that would could represent them, be personal with them but never tell them what to do. In the end the decision was between us and Kobalt and I'm thrilled to say that they chose us," he explained.

"It's nice to be recognised as somewhere where acts think they will be happy and looked after and also that they agreed with my philosophy."

Medcraft said that Terrorbird was wary of working with a larger company, for fear that their acts would get lost amid a bigger roster and they would not be in full control of their music.

"For them [the acts], the most important thing was being paid the royalties that they were owed and that their songs were being looked after properly. And because none of

these acts are mainstream, I think they felt they have been somewhat overlooked in this department in the past," said Medcraft.

Under the terms of the agreement, all of the artists will retain full ownership of their copyrights, while Powis will also recognise the wishes of Deerhoof and The Thermals to keep their music out of adverts.

Medcraft said he was not put off by this request. "Some people would call these bands difficult but they are just principled acts that are very careful to what they put their music and name to," he explained.

"Whilst another publisher may have seen this as an issue - especially considering how profitable such a branding placement can be - I really don't see this as an issue."

Medcraft added Powis would still push both The Thermals and Deerhoof's music in other areas of sync such as film and television.

The other acts are apparently keen to have their music synced in adverts, with singer-songwriter Kyle Andrews already having had his music licensed for campaigns for Holiday Inn, Doritos, Playstation and Nike.

"All of these acts are extremely independent and very principled so it was important to them that whoever represented them recognised their needs and would work with them under their terms," Medcraft continued.

"These are acts that have never relied on other people to do things for them and as a result this makes them really interesting, as they will all bring different things to the table. They are used to thinking outside the box and up for trying new and exciting ventures, which from a publishing point of view is very refreshing," he said, explaining this could mean anything from collaborations with particular artists to working on original projects and productions.

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INDEPENDENT FOCUS BITTEN BY THE BUG



INDIES COMBINED SHARE Q4

Artist	Publisher/Share
1	BUG 14.9%
2	BMG RIGHTS 11.4%
3	KOBALT 11.3%
4	PEERMUSIC 6.8%
5	CHRYSALIS 6.7%
6	NOTTING HILL 5.9%
7	IMAGEM 5.4%
8	BUCKS 3.3%
9	P AND P 2.4%
10	HORNALL 2.2%



penned by The Smeezingtons plus other interests such as the Duck Sauce smash Barbra Streisand.

Bug handles two of the three members of the songwriting and production trio, Ari Levine and Bruno Mars whose own hit Just The Way You Are (Amazing) was the quarter's third biggest seller and came with a 45% publishing share for the indie company Forget You, 40% controlled by Bug, was the period's fourth top seller.

Had BMG Rights' Chrysalis takeover deal gone through in time - it did not happen until February this year - then it would have been the newly-combined BMG Chrysalis ranked as top independent publisher in the quarter rather than Bug. Instead BMG Rights took second spot with an 11.4% combined share, while Chrysalis was fifth with 6.7% having claimed 20% of Forget You

through Green himself, while its other interests included its signing Rumer's debut album Seasons Of My Soul, which was the period's 18th biggest seller.

Ahead of Chrysalis in third and fourth places were Kobalt and Peermusic.

Kobalt's 11.3% share included 17.5% of Robbie Williams' In And Out Of Consciousness best-of and more than one-third of Katy Perry's Teenage Dream album, the quarter's seventh and 12th best sellers respectively, while Susan Boyle delivered again for Peer as it claimed 16.7% of her second album The Gift, which was produced by its writer Steve Mac and was the sixth top album. Sat in between ninth-ranked P and P, Bucks and Hornall in eighth and 10th places also benefited from The Gift with stakes of 16.7% and 10% respectively.

Notting Hill was the only independent to cash in on Take That's Progress, thanks to its deal with Robbie Williams' Farrell Music publishing company, as it finished sixth with 5.9%, while seventh-placed Imagem's interests included hit albums by Bon Jovi, Eminem and Rihanna.

THE COMBINATION OF A new Kings Of Leon (pictured) album and a run of hits from hot US songwriters The Smeezingtons has elevated Bug to top independent publisher for the first time in its history.

The company claimed a 14.9% combined share of the indie market across singles and albums in quarter four 2010 after commanding 100% control of the Nashville rock band's newly-released Come Around Sundown, the period's fifth biggest album, leading shares of Cee Lo Green's Forget You and other hits co-

LIVE

Pet Shop Boys' stage affair set to continue

THE PET SHOP BOYS' NEIL Tennant has revealed he and Chris Lowe are considering writing another musical to follow 2001's *Closer To Heaven*, as their new ballet collaboration *The Most Incredible Thing* opens at Sadler's Wells this Thursday.

Tennant described the new ballet, a collaboration with choreographer Javier De Frutos and playwright Matthew Dunster, as a continuation of the band's long-standing desire to "mix music in a theatrical context".

The same thinking led the band to ask Derek Jarman to produce their 1989 tour and was also behind *Closer To Heaven* and their soundtrack to the seminal film *Battleship Potemkin*.



A new stage in their career *Pet Shop Boys'* *The Most Incredible Thing* opens this Thursday

Tennant told *Music Week* the experience of writing for a ballet was refreshing for the band, as it freed them from many of the constraints of modern pop music.

"It was great for me because there were no words. It is very liberating," he said. "Underworld [who have written a score for Danny Boyle's stage production of *Frankenstein* at the National Theatre] said in an interview that it is great because you sit down and know what you have got to write. When you sit down and write pop songs you are looking for an idea.

"There aren't really restric-

tions in ballet but you are thinking of people who have to dance there. But there are no restrictions of radio won't play it, because it is longer than three-and-a-half minutes."

While the worlds of pop music and theatre continue to move ever closer - with everything from *We Will Rock You* to *The Knife's* opera passing through London's theatres recently - soundtracking a ballet is still a rare move by a modern pop band.

Tennant said that there were precedents - Michael Clark's work with *The Fall*, for example - but conceded that what they were doing was still "quite unusual".

"What we sat down to do was something not really found in contemporary ballet, doing something that had a narrative," he said. "When we went to Sadler's Wells, which is the home of contemporary dance, we were concerned that they weren't going to like it."

However, one of the attractions of writing a ballet, Tennant explained, was that it had a lifespan that was considerably longer than the average pop tour, with successful works being staged for hundreds of years after they were written.

The Most Incredible Thing, for example, will return to Sadler's Wells after its current nine-day run in 2012, before heading off on a tour of Britain and Europe. There are also plans for 2013.

"If something like that is successful then it does tend to have a long life," Tennant said. "When the work has finished, it exists and can go on."

The soundtrack album to *The Most Incredible Thing* is released by Parlophone today (Monday) and Tennant said a DVD would also be released in due course.

Power to plough ahead

MEAN FIDDLER FOUNDER Vince Power is readying his first pop festival as part of an ambitious five-year plan to eventually sell on his Music Festivals company for more than £100m.

Power, who is set to float Music Festivals in April with the aim of generating up to £12m to plough back into the company, will hold the two-day Pop Farm festival in Tunbridge Wells during the August Bank Holiday.

The 30,000-capacity event will act as a sister festival to Power's established Hop Farm festival, which has

secured a big-name line-up this year, including Morrissey, Bryan Ferry, Lou Reed and Manu Chao.

Power has elaborate plans to roll out Pop Farm to different sites around the UK in the years ahead.

"The vision I have is to be able to do it in several locations around the country, maybe next year," said Power.

"Pop is starting to cross into indie and bands that you would never dream of putting on a festival bill are included now. Every festival now has a pop act, V with Rihanna, Glastonbury with Beyoncé."

● Turn to p15

UK ARENA ATTENDANCE NUMBERS FALL FOR MUSIC

X Factor shines alone amid disappointing NAA figures

ARENAS

BY GORDON MASSON

THE UK'S LIVE ARENAS should be down on their knees before Simon Cowell for helping them to sell tickets, according to Solo Agency managing director John Giddings.

Giddings was speaking after figures from the National Arenas Association revealed total attendance across the country's 17 biggest arenas fell 19% to 10.9m from the record 13.6m reported in 2009.

Cowell's *X Factor* tour topped the chart for selling the most tickets in arenas last year with 477,920 attendees, in a top 10 packed with sporting events.

Giddings explained, "Once an act becomes big internationally they simply don't have the time to tour up and down arenas in the UK, so increasingly it's domestic things like *X Factor* that are keeping them alive."

"The business is not as big as it used to be. The NAA numbers show that arenas should be down on their knees to Simon Cowell," he added.

In terms of numbers of performances, the sole music tour to make the top 10 was *The X Factor*, with 57 UK shows at number six in the list, behind the likes of *Cirque de Soleil*, *Disney on Ice*, the *BBC Proms* and *Strictly Come Dancing*.



Ingredient X Joe McElderry onstage

The numbers follow a trend hinted at by The O2 arena earlier this year when, despite retaining its crown as the world's most popular live music venue, it reported a slight decrease in attendance and event occupancy.

Admitting his surprise at the NAA stats, Wembley Stadium's head of music and new events Jim Frayling nonetheless said that his venue also had fewer shows in 2010.

"Stadium-level is a lot more cyclical than arenas but the facts are that last year we had four shows at Wembley compared to 12 the year before," said Frayling. "Perhaps the NAA figures provide evidence that there might have been fewer acts out on the road in 2010."

One bright spot in the NAA report was for the dance genre, which even after increasing average ticket prices by 28% to £34.99 saw attendance rise 58% year-on-year to 202,543.

Generally ticket prices rose with the exception of sport, which fell marginally to an average price of £24.78 per ticket. Music ticket prices increased by less than 2% to £45.69, while, overall, average arena event

"It's domestic things such as X Factor that are keeping arenas alive"

JOHN GIDDINGS, SOLO AGENCY

ticket prices were up 1% to £36.59.

Frayling said 2011 was looking stronger on the stadium front and with the likes of Rihanna, Adele, Kylie Minogue, Westlife, Justin Bieber, Elbow, Roger Waters and Kings of Leon touring arenas, football should hopefully increase again.

Meanwhile, Geoff Huckstep has returned to the post of chairman of the National Arenas Association (NAA) after two years away.

Huckstep, CEO of the Capital FM Arena in Nottingham, was previously chairman of the NAA from 2007 to 2009, before NEC Group managing director of arenas Phil Mead took over for a two-year stint.

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VIAGOGO Ticket resale price chart				HITWISE Primary ticketing chart				TIXDAQ Secondary ticketing chart			
pos	price	event	no tickets price	pos	price	event	£m	pos	price	event	£m
1	9	TAKE THAT	121	1	NEW	V FESTIVAL		1	1	TAKE THAT	0.8
2	10	KYLIE MINOGUE	119	2	NEW	CREAMFIELDS		2	NEW	CROSBY AND NASH	4.0
3	4	ROGER WATERS	116	3	2	RIHANNA		3	3	KYLIE MINOGUE	2.6
4	9	ERIC CLAPTON	111	4	5	NEIL DIAMOND		4	5	ROGER WATERS	2.4
5	8	THE MONKEES	90	5	4	ADELE		5	NEW	N-DUBZ	2.3
6	11	ADELE	90	6	3	JUSTIN BIEBER		6	4	JUSTIN BIEBER	1.7
7	13	FOO FIGHTERS	88	7	9	TAKE THAT		7	11	NEIL DIAMOND	1.2
8	14	RIHANNA	86	8	6	JLS		8	NEW	GLEE LIVE	1.1
9	12	QUEENS OF THE STONE AGE	40	9	17	T4 ON THE BEACH		9	8	BARRY MANILOW	1.1
10	NEW	GURDAS MAAN	79	10	NEW	BEADY EYE		10	NEW	V FESTIVAL	1.0
11	NEW	JLS	79	11	7	X FACTOR TOUR 2011		11	16	ARCTIC MONKEYS	0.8
12	NEW	JUSTIN BIEBER	72	12	12	SONISPHERE FESTIVAL		12	17	PLAN B	0.6
13	5	DURAN DURAN	71	13	NEW	MICHAEL BALL		13	20	T IN THE PARK	0.5
14	NEW	KATY PERRY	66	14	NEW	LIGHTHOUSE FAMILY		14	NEW	READING AND LEEDS	0.5
15	15	BRUNO MARS	64	15	NEW	WESTLIFE		15	19	SADE	0.4
16	20	KINGS OF LEON	60	16	NEW	BOYZONE		16	NEW	JANET JACKSON	0.3
17	NEW	WESTLIFE	57	17	8	DOLLY PARTON		17	NEW	ISLE OF WIGHT FESTIVAL	0.2
18	NEW	TREY SONGZ	56	18	20	OLLY MURS		18	NEW	DOWNLOAD FESTIVAL	0.1
19	NEW	BLINK 182	54	19	NEW	HOP FARM FESTIVAL		19	NEW	SONISPHERE	0.09
20	NEW	THE SCRIPT	52	20	13	BON JOVI		20	NEW	DEF LEPPARD	0.09

NEWS

ON MUSICWEEK.COM

- Calls for P2P download levy in Canada
- Flaming Lips EP to be released as USB inside jelly skull

BEYOND OBLIVION MAKES MOVES TO MONETISE 20m UNLICENSED TRACKS

Service targets 'grey market'

LAUNCHES

BY EAMONN FORDE

NEW DIGITAL MUSIC service Beyond Oblivion wants to offer a means to monetise unlicensed and pirated music online using a cloud-based micro-payment system.

The company, which announced last week it had secured \$77m (£47m) in new funding ahead of a global launch later this year, describes itself as a "brand new, disruptive, digital music service".

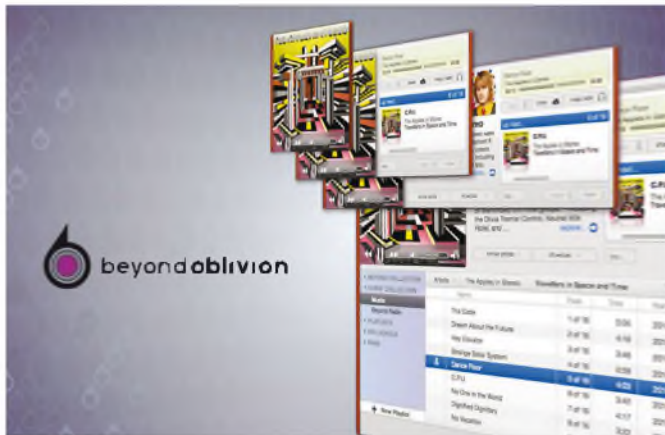
Currently in closed beta, it allows users to upload music and access it on multiple devices, paying a royalty on each track played.

The model works by including a licence that comes preinstalled on connected devices. This is used to pay rights owners a per-play micro-royalty.

The licence lasts for the life of the device and can also be applied retrospectively to existing devices either via an app or through a deal with mobile operators.

"The Beyond Oblivion solution is to make music free to download and own, building the cost into usage," said Beyond Oblivion founder and chief executive Adam Kidron.

The company also claimed it would be able to monetise what it estimated were 20m unlicensed songs available online and on P2P networks.



It proposes to crowdsource unlicensed tracks - including unofficial remixes and bootlegs - from its users and then clear the requisite rights with the copyright owners to make them available to all Beyond Oblivion users.

These "grey market" tracks can then, when included in the Beyond Oblivion cloud ecosystem, start to accrue royalties.

Beyond Oblivion will also share all usage data with licensed partners so they can track which songs are proving most popular within the community. DRM around the tracks means they can only be streamed directly from the cloud or held in a cache on a user's registered smartphone, PC or tablet.

Chris Connors, a former Apple employee who worked on the iPad, has developed its user interface. Apple, of course, will be a key part-

ner if the service hopes to get in front of a mass audience, given the reach of its iOS operating system.

The company is understood to have an iOS app ready for submission to Apple.

For now, the company has no deals with labels, publishers or hardware companies but the injection of \$77m into the business and the presence of early backers such as News Corp will, Kidron believes, allow it to make the necessary upfront payments to get the service off the ground.

He suggested discussions with copyright owners were "in a good place" and was confident that a number of deals would be signed off by the end of April.

Beyond Oblivion's solution is to be platform-agnostic, launching initially in public beta in mid-June on PC and mobile, with tablets and other connected platforms to follow.



Adam Kidron the \$77m investment in his company will allow its service to get off the ground

As yet, it has no confirmed hardware deals in place and securing some form of deal with Apple will ultimately be critical.

The current investment climate could also prove unhelpful. Digital companies with music licensing at their heart are seen as too high risk by many investors, who prefer to put their money into service-based digital companies.

Saul Klein, a partner at Index Ventures, told *Music Week* his investment strategy was to back companies that made sense of what he called "the data exhaust" - all the information and data that users leave in their wake online and which, if assembled and dissected properly, is of great value. For him, services requiring licensing from labels and publishers were too fraught with risk.

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NEWS IN BRIEF

- **SoundCloud goes visual**
SoundCloud has partnered with ThingLink to allow users to link music to images online.
- **Nokia targets developing markets**
Nokia is launching the X1-00 music-enabled handset, aimed at consumers in developing markets. It will retail for around €35 (£30).
- **O2 Germany launches service**
Telefónica O2 is launching a new PC and mobile music streaming service in Germany that will work in conjunction with the existing Simfy service from April for €8.99 (£7.74) a month.
- **Japanese digital sales fall**
The RIAJ reports that digital sales in Japan fell by 5% in value to ¥86bn (£644m) in 2010. Mobile was the major cause of the decline but fixed-line downloads also dropped by 1%.
- **Echo Nest opens up 1m songs**
The Echo Nest and Columbia University have created the Million Song Dataset, opening it for developers to build new apps and services using this track metadata.
- **Piracy costs Oz \$500m in 2010**
The Australian Content Industry Group claims 4.7m people in the country accessed online content illegally in 2010, costing the TV, music, film, software and gaming industries A\$900m (£561m). This will rise to A\$5.2bn (£3.2bn) by 2016.
- **Groovespark adds new label**
Controversial US streaming service Groovespark has signed licensing deals with Merge and Ultra Records.

NEW APPS

- **MTV Music Meter (iPhone/Android - free)**
US-only for now, this app allows users to browse lists of trending acts, read biographies and stream 30-second track previews via Rhapsody.
- **Ultimate Ministry Of Sound (Ovi - free)**
The dance label's app for Nokia devices allows access to MOS Radio as well as club ticket and track download purchases.

NEW SERVICES

- **Like.fm** lets users share what music they are currently listening to from a variety of digital services (including iTunes, YouTube and Pandora) and pushes this to their social networks.
- **Earbits** is an online genre-based radio service that lets users tailor their listening based on likes and dislikes. The twist is acts and labels can pay the service to have their music played more often via the service.

Acts announced for April's MW Breakout



MANCHESTER ORCHESTRA (above), Billy Vincent, Dog Is Dead and David J Roch will all play the main stage at the next Music Week Breakout night, with 300 tickets already sold for the April 13 event.

Last Wednesday's Breakout (night) attracted more than 700 people to the Proud Galleries in Camden to see a seven-band line-up, split between a main stage and acoustic stable.

The stable, used to complement the main stage, played host to Atlantic/Asylum-signing Ed Sheeran; Lianne La Havas and Rebekah Delgado; while Maverick Sabre, Sparkadia, MidiMidis and Starlings played the main stage.

"We had a really good response," said Maverick Sabre's manager Darius Malik. "I understand the importance of live music events bridging the gap between industry and the fans. Breakout achieved this perfectly."

And Starlings co-manager, former Mercury Records and Ministry Of Sound MD Matt Jagger, added, "We loved playing for Breakout. Everyone who was in that room stayed until the end to watch them, which is always a good sign."

The line-up for the new Acoustic

Stage on April 13 will be announced in due course.

The event, which is a co-promotion with All Night Long Promotions, was a one-off International Live Music Conference special and attracted many of the delegates in London for the meeting. Breakout - which is free to *Music Week* readers - is held on the second Wednesday of the month.

Music Week readers should visit www.musicweek.com/breakout and click on "Industry Guestlist" for free attendance before 9pm.

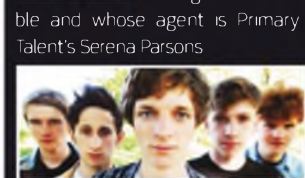


Breakout March 2011 Ed Sheeran

BREAKING OUT

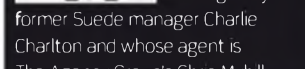
■ **MANCHESTER ORCHESTRA** US indie rock band managed by Vector Management (Kings Of Leon, Kesha) and whose agent is Bex Wedlake at CAA.

■ **BILLY VINCENT** south London 'dirty folk' band from the Something Nothing Management stable and whose agent is Primary Talent's Serena Parsons.



■ **DOG IS DEAD** Nottingham buzz band managed by promoters DHP.

■ **DAVID J ROCH** Sony/ATV Publishing-signed singer-songwriter managed by former Suede manager Charlie Charlton and whose agent is The Agency Group's Chris Myhill.



Tribes found settled on Island

BREAKOUT

BY STEPHEN JONES

ISLAND RECORDS FOUGHT OFF stiff competition from three other major labels to sign Camden-based band Tribes last week, in one of the most hotly contested deals of 2011 so far.

The major label's senior A&R manager Ben Mortimer signed the four-piece on the back of the buzz created by the band's acoustic demos and those produced by Mike Crossey (Arctic Monkeys, Razorlight).

The same day the band signed the deal last week, they travelled to Crossey's Liverpool studio to begin work on their debut EP, which is due in May after they support Mona on their UK tour.

Mortimer said, "I have never signed a band and put them in the studio the same day but there is such a head of steam with this band and it shows their minds are in the right place. I'm really excited."

The band have formed a close bond with Crossey, who called them "the most exciting band in years". "They are the real deal," he added. "They have a great spirit and



CAST LIST

Management

Sam Eldridge /
Tom Graham, Urok
Management

A&R

Ben Mortimer
Producer
Mike Crossey
Alin Cowderoy

Management

Press
Jenny Myles
Toast
Agent

Mel Young, X-Ray
Touring
Lauren
Nicky Stein,
Clintons

feel much more genuine than other bands around."

Instead of building a fanbase around a release, Urok Management - home to Plan B and Mystery Jets - opted to develop the band's live show, which has gained notoriety since an early gig at The Old Queen's Head in Islington last July, through a UK support tour with Mystery Jets and culminating in a sold-out XOYO show last month.

Mortimer added, "Obviously they have got great songs but I was won over by the sheer energy at the gigs; when you see them you feel part of something."

Initial support has come from blogs including Abeano and My Band Is Better Than Your Band, Radio 1's Huw Stephens and NME's Jamie Hodgson.

Early coverage has made much of the band's grunge-rock sound but co-manager Sam Eldridge said

there is more to them than this. "Some people find it helpful to define them but they move beyond that," he said. "They want to be a great British rock group."

The band's development was in part funded by an earlier deal with Global Talent Publishing; several members formerly featured in the band Operahouse, who recorded an album for Marrakesh Records in 2009.

myspace.com/tribesband

THIS WEEK ON MUSICWEEK.com

Music retail hopes for UK Government action on VAT

Dave Double "Taking VAT from goods under £18 WILL cost the UK more money in administration. Has anyone thought of that?!"

Dave Single "Extra admin agreed, but surely this is just a VAT return at the end of the period just like any other. The companies involved in this loophole have to pay VAT anyway so their VAT records are already being examined. From the UK's point of view our businesses have to try and compete with similar businesses in the Channel Islands but at a 20% disadvantage. The businesses in the Channel Islands can price their goods with a 20% profit margin, knowing that no one in the UK can get near them as they have to pay 20% extra. It is unfair."

Johnny Fair "Dave Single, absolutely spot on."

DOOLEY'S DIARY



A trawl through the archives reveals how things change...

SOME THINGS JUST NEVER change. The UK last week celebrated a **clean sweep of the US top three albums** but the last time it happened - way back in October 1985 - what was *Music Week* reporting on its front page but **Thorn EMI being "open to offers"** to buy its music companies. It's kept us in stories ever since. However, an accompanying page one story that week sadly shows not everything has remained the same. It is headlined "**HMV doubles CD sales**". One surprising thing about **Nick Raphael's planned exit from Sony** is that his destination is Universal and not Warner, run by his long-time close friend and former Northwestside colleague Christian Tattersfield. But apparently Universal has been pursuing him for quite some time before finally getting its man... Raphael, of course, has enjoyed great success with X Factor contestants JLS and Olly Murs but Modest Management's Richard Griffiths said 2010 winner Matt Cardle will not be going with Epic or Simon Cowell's Syco but Columbia, the first time an artist from the TV show has signed to Mike Smith's



company "Mike did a very good pitch," said Griffiths. **What do you buy the artist who has got everything?** Ed Sheeran's label Asylum Records has one answer in **buying him a goat** for his 20th birthday. Ahead of his performance at *Music Week's Breakout night* last week the Suffolk singer only had one

thing on his mind when he met label boss Ben Cook at sound check - namely "where's my goat?" Cook explained it lived abroad in a third-world country and was alive and well. Dooley, for one, is pleased to hear it... **What did Katie Melua say to the astronaut Buzz Aldrin?** No it's not a joke - we genuinely want to know, after the

Dramatico singer joined the second man on the moon for a tour of atom-smashing centre CERN as part of her role as brand ambassador for Opel/Vauxhall's ecological initiatives. Prior to the tour Melua performed three songs to CERN staff and Aldrin. She then apparently chatted to the astronaut about the possibility of **performing a gig in space** or on the moon. Pretty unlikely, we'd say, but what do we know?... Our favourite newspaper moment of last week had to be the article in City AM on the fortunes of the euro, which an eagle-eyed sub

had illustrated with a **picture of Europe**. No, not the continent, but Europe the band. But running it a close second was *The Guardian's* report of the Spurs Vs AC Milan match, which somehow managed to **shoehorn a reference to Elbow's new album** into the opening line. "Champions League debutants back in August, Spurs have followed the exhortation in the new Elbow album to 'build a rocket boys!'", the report reads. Is there no end to Universal's powers?... **Example** is on tour in the UK at the moment and recently played the capital, attracting some high-profile fans backstage, including woman of the moment Adele, Professor Green and Wretch 32, his labelmate who is supporting him on tour...

Dooley, as you know, is a friend of the stars but he really excelled himself last week. Not content with **bumping into Russell Brand's dad Ron** at the relaunch of Filthy McNasty's in Clerkenwell, he then rubbed shoulders with none other than **Wafa Dufour**, perhaps better known as **Osama Bin Laden's niece**, at the My Band Is Better Than Your



Band night at the Bull & Gate. Given that **Bill Oddie** visited the same night last month, we can only wonder who might show up in April... **Red Bull** celebrated the first birthday of its London studio last Thursday night with a big old party featuring dubstep duo **Benga and Skream**, **Kano**, **The Foreign Office**, a ridiculous amount of pizza, on-the-fly screen printing and every possible combination of Red Bull and hard booze you might have thought possible. And several you hadn't. Benga and Skream proved the high-light, with their basement set proving so loud **grown men were seen to physically break down**... And finally, **Squeeze** are to play a set of **instruments customised by Damien Hirst** at Concerts for Teenage Cancer Trust at the Royal Albert Hall on March 22. The Damien Hirst collection features two "Spot Guitars" and a "Spot Drum Kit" all hand-painted and signed by the artist. Following the concert, the instruments will be auctioned at Christie's with all money going to music focused cancer charities, Love Hope Strength Foundation and Teenage Cancer Trust...

INTERVIEW VINCE POWER**STAYING POWER**

Vince Power is on a roll, launching events and aiming to generate £100m as part of an audacious five-year plan. Impressive work from a man whose business group fell into deep trouble just a year ago

LIVE

■ BY CHRISTOPHER BARRETT

IT IS ONLY A YEAR SINCE VINCE POWER Music Group fell into administration. But the legendary festival impresario appears to have lost none of his appetite for live music adventure, setting himself the mission of generating more than £100m over the next five years.

Power opened his first venue, the Mean Fiddler in Harlesden, London, back in 1982 and the three subsequent decades saw him rise to become one of the live music's biggest players. In 1989 he reinvigorated the Reading Festival before launching its sister event in Leeds. He also set up Phoenix and Fleadh, has taken over Spain's Benicassim and launched Hop Farm in Kent.

"I love festivals, there's not much I don't know about running them," says Power, whose wealth of experience earned him a CBE in 2006 and whose energy and passion for the business remains undiminished. While recent months have seen him buy back a number of VPM Group venues from the administrator, the majority of his efforts are now focused on building and floating his new venture, the aptly named Music Festivals.

Power's plan is to issue an IPO for Music Festivals on the AIM market in mid-April, with the target of generating between £10m-£12m that will then be ploughed back into "organically growing and buying events".

"There is a five-year plan to build up and expand and then hopefully someone will come in and buy me so I can start again," says Power.

"If I could get to a situation where I can sell it for £100m that would be good - and I think I can. When you are dealing with the City it is about discipline and profit; that's good for me because when you are in a creative business you need discipline."

While that may seem like a sky-high ambition for an executive that has recently seen one of his key business interests go into administration, if you consider Power's vast experience in the festival market, the fact he sold his stake in the Mean Fiddler Music Group for a reported £39m in 2004, together with the strides he is already making with Music Festivals, it increasingly appears to be a target within his grasp.

This year alone will see Power expand beyond his current Hop Farm and Benicassim events to launch two new major festivals.

The first is not a new concept, more a revival and rebranding of his Irish music celebration Fleadh, with the brand having been sold along with the Mean Fiddler Group. Acts such as Neil Young and Sting are among the headline acts to join the largely Irish lineup in London's Finsbury Park over the festival's 14 years in action, during which Fleadh built a strong reputation and proved a largely successful business proposition for Power.

And so on June 18, for the first time since 2004, Finsbury Park will once again reverberate to the sounds of a wealth of Irish acts, including The Chieftains and Christy Moore - "everybody who is Irish, with the exception of U2," laughs Power. But this time the festival will run under the banner London Feis (pronounced fesh) and with Bob Dylan topping the bill in what will be his only UK performance of 2011.

Then there is Pop Farm, a sister event to Hop Farm, which takes place for the first time in Tunbridge Wells' Eridge Park over the August Bank Holi-



day. A two-day non-camping event with a capacity of 30,000, Pop Farm will primarily be targeted at the Kent community but for Power the big picture is to roll the event out around the UK in the future.

"It will be a plush, smart event. My vision is to be able to do it in several locations around the country, maybe next year," explains Power. "Pop is starting to cross into indie and bands that you would never dream of putting on a festival bill are being included now. Every festival now has a pop act: V with Rihanna, Glastonbury with Beyoncé..."

Power says he has already confirmed two "major headline" acts for the event, but stops short of revealing any names.

Unlike Pop Farm which, like so many festivals, will be backed by brand sponsorship, Hop Farm will again this year forgo any brand support or such elite elements as a VIP area. It is a philosophy that has been woven into the fabric of the festival's identity since its inception in 2009 and one that Power says has proved popular with both fans and artists.

Indeed, Hop Farm 2011, which will take place on July 1-2, features an enviable bill including Morrissey, Lou Reed, Iggy and The Stooges, Patti Smith, Eagles and Bryan Ferry as well as a contingent of younger acts such as Death Cab For Cutie, Stornoway and Newton Faulkner.

"In a world where it's all about the bottom line, [no brand involvement] is difficult but I think we



PICTURED
Life on the Farm
Vince Power's Hop
Farm festival is this
year playing host
to big names
such as Morrissey,
Eagles and Iggy
and The Stooges

"When you are dealing with the City it is about discipline and profit; that's good for me"

VINCE POWER

have got there and had a great response. The acts are the most important thing, it doesn't matter how nice the site is - if you haven't got the acts you have nothing. But people such as Manu Chao, who is headlining the second stage on Saturday, like the festival because of the the lack of sponsorship, branding, secondary tickets or VIP area. It's just about being a good show and a lot of artists like working in a situation where they are not being dictated to," says Power.

Power's ultimate goal for Hop Farm is to fully utilise the site's 50,000 capacity. Once that is achieved he is looking at holding it over two sites simultaneously, mirroring what he achieved with Reading and Leeds.

"I can make Hop Farm a very big festival and am determined to do that," he says, adding he is not content to simply strengthen his arm in the UK alone and has his sites set on Europe and South America where he has partners in place.

"I am not scared of taking on festivals in different countries - I think the development opportunities are in overseas and not so much here in the UK."

Asked whether he will be looking to retire if his five-year plan to generate £100m eventually pays off, Power laughs. "Why? Do you think I should? I will always be doing something with festivals - it's too late for me to change my career now and too early to die."



THE LIGHT SHINES ON

FROM ALL AT EMI MUSIC PUBLISHING

EMI
MUSIC PUBLISHING

CONGRATULATIONS TO PRIMAL SCREAM WHOSE SEMINAL ALBUM SCREAMADELICA
STILL SHINES THROUGH AFTER 20 YEARS

INTERVIEW PRIMAL SCREAM**PRIMAL SCREAM
RELOADED**

This week Sony marks the 20th anniversary of Primal Scream's landmark album *Screamadelica* with a vast multi-disc boxed set. We look back at the making of the album and cast an eye over the reissue

REISSUES

BY CHRISTOPHER BARRETT

“WE WANNA BE FREE TO DO WHAT we wanna do, and we wanna get loaded, and we wanna have a good time. And that's what we're gonna do...”

When Peter Fonda issued this clarion call in the 1966 movie *The Wild Angels* he could have never imagined just how deeply it would resonate more than 20 years later in the clubs, bars and bedrooms up and down the UK.

Sampled and used as the intro to Primal Scream's 1990 single *Loaded*, Fonda's words not only heralded a musical transformation for the band but captured the cultural zeitgeist at a time when acid house was spilling from the margins and into mainstream culture.

Influenced by the hedonistic mood of those days and with their peers, including the band's press officer Jeff Barrett and record label boss Alan McGee having already embraced acid house, Primal Scream dived head-long into club culture and the use of ecstasy, the drug fuelling the scene. Their next album, *Screamadelica*, was to define the era.

“It was 1989 and we were perceived to be not very cool at the time; no one had really liked our second album,” remembers Primal Scream frontman Bobby Gillespie. “But Jeff Barrett said, ‘There's a guy from *Boy's Own* fanzine and he's written that he likes all the ballads from your second album.’”

That guy was DJ Andrew Weatherall, who at the time was being managed by Barrett.

“Jeff had the album with *I'm Losing More Than I Ever Had* on it and everybody hated it apart from me,” says Weatherall.

When Primal Scream guitarist Andrew Innes asked Weatherall to “fucking destroy” the track for a remix, he set about entirely reshaping the song into what would become *Loaded*.

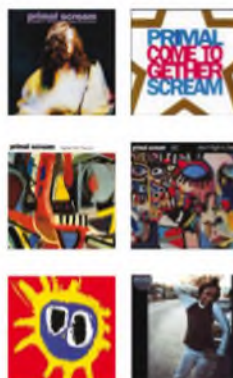
“I had been hanging out with them for a while and I knew what the band were listening to and could hear the influence in the vocals, melody lines and guitar sounds,” says Weatherall.

“Just as *The Cramps* did an approximation of rockabilly and made it their own, we did an approximation of what we were listening to and made it our own.



“We never saw it coming – we pressed 60,000 records and they had run out by Tuesday”

ALAN MCGEE,
CREATION RECORDS



PICTURED
Moving on up
Top Primal
Scream, 1991. left,
producer Andrew
Weatherall helped
to give the
band's music its
distinctive edge

Technically we couldn't recreate the sounds that we were listening to but we had a good go and it came out as something different and probably a bit weirder than the music we were listening to.”

“He took the music and samples and threw it together, and fuck it worked!” enthuses McGee. “Andy was hugely important – he was an ex-punk rocker that had become a DJ and had never been in a studio before. He made an astounding record.”

On heavy rotation in London clubs thanks to the likes of Weatherall and his *Boy's Own* cohort Terry Farley, *Loaded* provided McGee's Creation Records and the band with their first Top 20 hit, reaching number 16 in the singles chart in March 1990.

The gospel-tinged *Come Together* followed a few months later; the Terry Farley-produced single version staying faithful to the original but Weatherall's nine-minute epic proving as radically different as *Loaded* did to its parent track.

The following spring the band unleashed *Higher Than The Sun*, a swirling psychedelic mantra that McGee aptly describes as “a hymn to drugs”, closely followed by the Denise Johnson-sung Italo disco of *Don't Fight It Feel It*. The stage was now set for the arrival of *Screamadelica*.

Alongside Weatherall and engineer Hugo Nicholson, contributors such as The Orb and Jimmy Miller worked the production desk while Hypnotone, Jah Wobble and a gospel choir added to the musical pot pourri. Blending dub, acid rock, soul and dance, *Screamadelica* sounded like no other album of its time – or any other – and Gillespie was not expecting huge commercial success.

“I honestly thought it was a bit like Can's *Tago Mago* with commercial-sounding grooves and then something a bit more abstract,” says Gillespie. “I remember thinking, ‘Where does this fit in?’”

Released in September 1991, *Screamadelica* became a Top 10 hit, won the inaugural Mercury Music Prize the following year and utterly transformed the fortunes of both the band and their label. Indeed, its initial success found the team at Creation a little unprepared.

“We never saw it coming – we pressed 60,000 records and they had run out by the Tuesday,” says McGee. “We didn't know what the fuck we had – we just thought it was a good record. I think it would have gone higher [in the charts] if we hadn't run out of records. But we were kids – we put out *Screamadelica*, *Bandwagonesque* [*Teenage Fanclub*] and *Loveless* [*My Bloody Valentine*] in the space of about three weeks – it was complete insanity,” says McGee.

“Bobby is a musical genius; not only was he in Primal Scream, he brought me *The Jesus and Mary Chain*, and *Teenage Fanclub* – we couldn't have had Creation Records without him. He is an amazing musical talent. All I had to do was press up the records and I got that wrong,” laughs McGee.

INTERVIEW PRIMAL SCREAM

A DUB SYMPHONY IN THREE PARTS: REISSUING SCREAMADELICA

Today (Monday) sees Sony unleash three separate reissues of Primal Scream's *Screamadelica* with the band having teamed up with their old friend and compatriot Kevin Shields to remaster the landmark album.

Along with a two-disc deluxe CD edition and a vinyl set consisting of double heavyweight red gatefold vinyl with a worldwide run of just 1,000, Sony has created one of the most impressive and weighty boxed sets of recent years.

The collector's edition of *Screamadelica* comprises four CDs, including the remastered original album, the subsequent *Dixie-Narco* EP, 12" mixes and a US live show recording, along with a DVD featuring a 30-minute documentary looking at the making of the album. As if that were not enough to whet fan's appetites, the round packaging which utilises Paul Cannell's original and distinctive artwork also contains a heavyweight gatefold double LP, a 12-inch slip-mat, a replica tour T-shirt and five seven-inch art cards.

Sony Music product manager Claire Jones, who has orchestrated the project from the outset in close collaboration with the band, explains the strategy behind the anniversary issues.

Why was *Screamadelica* chosen for such a lavish edition?

The album is consistently quoted as one of the best British albums of all time, but it had not been touched for 20 years. So when the band came to us with the plans for a tour it was an easy decision to make.



How important was the band's involvement?

The band have been fully involved from day one on the project, from attending all remastering sessions at Metropolis with Kevin Shields, to working with Julian House at Intro on the design of all formats. Their help and contribution to the project has been invaluable.

What was the most challenging aspect of the project?

The creation of the circular box itself proved a challenge. We knew we wanted to create a boxed set that would stand out from the crowd and that would fully represent the album and its iconicity, so when Bobby Gillespie mentioned *Pil's Metal Box* as one of his favourite albums, the packaging brief fitted into place quite quickly. However, as this style of packaging



"When Bobby Gillespie mentioned *Pil's Metal Box* as one of his favourite albums, the packaging brief fitted into place quite quickly..."

CLAIRE JONES, SONY MUSIC

is a first for a boxed set, there were months of testing before we were happy.

Screamadelica was celebrated last year by The Royal Mail immortalising the album's artwork on a stamp, proving its status as a truly iconic masterpiece. It can be recognised by the cover artwork alone, so we made sure that this was always the main focus and that the packaging and content matched the stature of the album and the expectations of the fans.

What led to you issuing a white D2C version of the collectors edition and how was it sold?

The D2C version was simply based on conversations we had with the band about how great it would be to have a white version. This version was sold through MyPlay, which is Sony Music's commerce framework that powers innovative shopping experiences for artists, labels and fans. Working with the band, we are able to control the look and feel of the shop and sell directly to their fans globally, which is essential in some declining markets. The first 100 customers received a signed copy.

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KEY RELEASES

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SINGLE OF THE WEEK

■ GEORGE MICHAEL *True Faith* (Aegean)



This cover of New Order's 1987 hit *True Faith* seems destined to split audiences. Covering such a well-loved song was always going to be controversial, but this is an extraordinary track. Michael slows the original down to a funereal pace and adds tasteful acoustic guitars but the key lies in his extraordinary over-use of Auto-Tune, which transforms Michael's soulful vocal into a robotic chant. Some people find it unlistenable, some oddly touching and some fascinating. As such, it may struggle to find a home on radio. Michael and New Order have pledged to donate the single's proceeds to Comic Relief so exposure from this Friday's TV event should compensate for any lack of airplay support. **BEN CARDEW**
previous single: *December Song (I Dreamed Of Christmas)* (did not chart)



PHOTO: CAROLINE TROTT

ALBUM OF THE WEEK

■ THE VACCINES

What Did You Expect From The Vaccines? (Columbia)



It is with great joy to report that The Vaccines' debut not only manages to live up to the industry excitement surrounding it, but surpasses it – think Interpol crossed with the strum of The Strokes and you are halfway there. Tracks such as *Norgaard* and *If You Wanna* will appeal to those yet to discover The

Ramones, while *Wetsuit* and *Wolf Pack* deliver the kind of short, sharp bursts of adrenalin-fuelled guitar last heard from The Libertines. The London four-piece may not be breaking any new ground but they stand out sufficiently to make it clear why pundits have been getting so excited. **CHARLOTTE OTTER**
debut album



● ALSO OUT THIS WEEK ● ALSO OUT THIS WEEK ● ALSO OUT THIS WEEK ● ALSO OUT THIS WEEK ●

■ SINGLE GRINDERMAN

Palaces Of Montezuma (Mute)



The third single from Grinderman's second album *2, Palaces Of Montezuma* shines like a beacon of

positivity and love amidst the album's primal thud. As good a love song as Nick Cave has written for a decade, the track is backed by a pair of remixes and a cover of album track *When My Baby Comes* by Faris Badwan's *Cat's Eyes* project. Grinderman embark on a summer of festival slots in May, starting at Barcelona's Primavera. **SIMON WARD**

■ ALBUM ALEX TURNER

Submarine (Domino)



Turner's latest extra-curricular project is this six-track soundtrack EP to Richard Ayoade's full-length directorial debut of the same name. The music, written with and produced by James Ford, consists largely of stripped-back acoustic guitar-led tracks topped by Turner's ever-imaginative and distinctive vocals. *Glass In The Park* is a particularly lovely

ballad with echoes of fellow Sheffielder Richard Hawley, while *Stuck On The Puzzle* finds the band plug back in to display another side to the Arctic Monkey's talents. A soundtrack format is certainly the ideal platform for this low-key, understated collection of tracks, but if Arctic Monkey's June-released new album contains material this warm and welcoming, one doubts there would be many complaints. **SIMON WARD**

■ ALBUM PET SHOP BOYS

The Most Incredible Thing

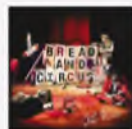


(Parlophone)
Typically perverse, *The Most Incredible Thing* sees the Pet Shop Boys produce

some of their best works in years - and it comes as the soundtrack to a ballet. Don't let that put you off though - this is far from a difficult album and works free from any visual element. Indeed, the drama inherent in ballet suits the band well, with orchestral stabs and swirling strings nestling snugly alongside their trademark electronic sounds. Some tracks veer more towards the orchestral - *Help Me*, for

example - while some are more typically PSB. Best of all, though, are the tracks that locate the fine balance between the two, with *The Grind* surely one of the band's best songs in years, drifting from disco to dark orchestral washes to a brilliant Neil Tennant vocal and back over its seven-minute length. **BEN CARDEW**

■ ALBUM THE VIEW *Bread And Circuses* (1965)



Dundee four-piece The View have resisted the temptation of rehashing old ground with this third album.

Gone is the sprawling pile of influences that peppered 2009's *Which Bitch?* to be replaced with a mixture of ballads (Life), pop vignettes such as lead single *Grace* and Britpop-tinged tunes (Beautiful Girl). Clever lyrics and sharp riffs ensure the album will appeal to more just indie kids in search of a soundtrack to their Saturday night, without sounding too overblown or repetitive. It is an album which hints that the band are reaching a new level of maturity while retaining their energy. **CHARLOTTE OTTER**

(BPM Ent)

- LADYTRON *Ace Of Hz* (Nettwerk)
- PETE LAWRIE *Half As Good* (Island)
- MAROON 5 *Never Gonna Leave This Bed* (A&M/Octone)
- PARADE *Louder* (Asylum/Atlantic)
- NICOLE SCHERZINGER *Don't Hold Your Breath* (Interscope)

- SHONTELLE *Perfect Nightmare* (Island)
- TOPLOADER *Never Stop Wondering* (Underdog)
- THE WANTED *Gold Forever* (Geffen)
- PATRICK WOLF *The City* (Mercury)

ALBUMS

- MICHAEL BALL *Heroes* (UMTV)
previous album (first-week sales/total sales): *Back to Bacharach* (9,153/49,406)
- FUNERAL FOR A FRIEND *Welcome Home Armageddon* (Distiller)
previous album: *Memory and Humanity* (9,629/31,632)
- MASTODON *Live At The Aragon* (Reprise/143)
previous album: *Crack The Skye* (6,993/34,602)
- NAKED & FAMOUS *Passive Me, Aggressive You* (Polydor)
debut album
- OH LAND *Oh Land* (Epic)
debut album
- JOSH T PEARSON *Last Of The Country Gentlemen* (Mute)
debut album
- RISE AGAINST *Endgame* (Geffen)
previous album: *Appeal To Reason* (2,670/26,508)
- FRANCIS ROSSI *Live From St Luke's London* (Ear Music)
previous album: *One Step at a Time* (1,875/5,476)
- THE UNTHANKS *Last* (EMI)
previous album: *Here's The Tender* (Coming) (1,332/29,839)

ALBUMS

- ALL TIME LOW *Dirty Work* (Hopeless)
- TRAVIS BARKER *Give The Drummer Some* (Island)
- JOE BONAMASSA *Dust Bowl* (Provogue)
- CHRIS BROWN *F.A.M.E.* (Live)
- CAGE THE ELEPHANT *Thank You, Happy Birthday* (Relentless/Virgin)
- WILLIAM FITZSIMMONS *The Gold In The Shadow* (Nettwerk)
- GREEN DAY *Awesome As F**k* (Reprise)
- HISS GOLDEN MESSENGER *From Country Hai East Cotton* (Blackmaps)
- HUMAN LEAGUE *Crede* (Wall Of Sound)
- 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)
- BOB MARLEY & THE WAILERS *Live Forever* (Island)
- RODDY WOOMBLE *The Impossible Song & Other Songs* (Parlophone)
- SCANNERS *Submarine* (Influx)
- NICOLE SCHERZINGER *Killer Love* (Interscope)
- SHAHEEN *When I Come Of Age* (Island)
- ROD STEWART *The Best Of...The Great American Songbook* (Spectrum)
- THOUSANDS *The Sound Of Everything* (Bella Union)

OUT NEXT WEEK

SINGLES

- SUSAN BOYLE *I Know Him So Well* (Syco)
- COCKNBULLKID *Asthma Attack* (Island/Moshi/Moshi)
- ELIZA DOOLITTLE *Mr Medicine* (Parlophone)
- EMIN *Obvious* (Warner/Selfric)
- MARIANNE FAITHFULL *Why Did We Have To Part* (Dramatico)
- FRIENDS *Friend Crush* (Lucky Number)
- FUNERAL FOR A FRIEND *Sixteen* (Distiller)
- GREEN DAY *Cigarettes And Valentines* (Reprise)
- INTERPOL *Lights* (Soft Limit/Co-Op)
- JENIFEREVER *The Beat Of Our Own Blood* (Monotreme)
- JONATHAN JEREMIAH *Happiness* (Island)
- JEREMIH FEAT. 50 CENT *Down On Me* (Def Jam)
- JUSTIN BIEBER FEAT. JADEN SMITH *Never Say Never* (Def Jam)
- K KOKE *Nobody But Us* (RCA)
- KASSIDY *I Don't Know* (Vertigo)
- MADCON *Outrun The Sun* (Live)
- THE MAINE *Inside Of You* (Warner)
- MONA *Listen To Your Love* (Island)
- MY CHEMICAL ROMANCE *Planetary (Go!)* (Reprise/143)
- N-DUBZ *Morning Star* (A&M/Island)
- PLAIN WHITE T'S *1, 2, 3, 4* (Island)
- MIKE POSNER *Please Don't Go* (J)
- RETRO/GRADE *Reset* (Deconstruction)
- RODDY WOOMBLE *Roll Along* (Parlophone)
- USHER *Daddy's Home* (LaFace)
- THE VACCINES *If You Wanna* (Columbia)
- WHITE LIES *Strangers* (Fiction)
- WOLF GANG *Dancing With The Devil* (Atlantic)

MARCH 28

SINGLES

- ADMIRAL FALLOW *Squealing Pigs* (Lo Five)
- ALPINES *The Night Drive EP* (Polydor)
- TRAVIS BARKER FEAT. SWIZZ BEATZ, LIL' WAYNE, THE GAME & RICK ROSS *Can A Drummer Get Some* (Island)
- LUNA BELLE *Acid Book* (Island)
- CHERYL COLE FEAT. TRAVIE MCCOY *Yeah Yeah* (Fascination)
- FLO-RIDA FEAT. AKON *Who Dat Girl* (Atlantic)
- FOO FIGHTERS *tbc* (RCA)
- GLASVEGAS *Euphoria, Take My Hand* (Columbia)
- THE HOOSIERS *Bumpy Ride* (Angelc Union)
- KATY B *Broken Records* (Columbia/Rinse)
- BENJAMIN FRANCIS *LEFTWICH* *Pictures EP* (Dirty Hit)
- LINKIN PARK *Burning In The Skies* (Warner Brothers)
- JENNIFER LOPEZ FEAT. PITBULL *On The Floor* (Island)
- ALEX METRIC & STEVE ANGELLO *Open Your Eyes* (Positiva/Virgin)
- MIDDLEMAN *Spinning Plates* (Blip)
- MY CHEMICAL ROMANCE *Bulletproof Heart* (Reprise/143)
- PANIC! AT THE DISCO *The Ballad Of Mona Lisa* (Decaydance/Fueled By Ramen)
- ROXETTE *She's Got Nothing On* (But The Radio) (Parlophone)
- SICK PUPPIES *Maybe* (Virgin)
- SPARK *Crave* (679/ Warner Brctners)
- STATIC REVENGER *I Like That* (Mercury)
- SUGARLAND *Tonight* (Decca)
- SUM 41 *Screaming Bloody Murder* (Mercury)

ALSO OUT THIS WEEK

SINGLES

- ARCADE FIRE *City With No Children* (Sonovox)
- CAGE THE ELEPHANT *Shake Me Down* (Relentless/Virgin)
- ALEX CLARE *Too Close* (Island)

- TAO CRUZ *Telling The World* (4th & Broadway)
- DIAGRAM OF THE HEART *If I Were You* (Deconstruction/Columbia)
- DUFFY *My Boy* (A&M)
- THE FEELING *Set My World On Fire* (Island)
- IRONIK FEAT. MCLEAN *Killed Me*

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 WOMBATS** Techno Fan (14th Floor)

ALBUMS

- **ADMIRAL FALLOW** Boots Met My Face (Lo Five)
- **MARY BYRNE** Mine & Yours (Sony)
- **EMIN** Wonder (Warner/Saffron)
- **G-LOVE** Fixin' To Die (Island)
- **DAVID GARRETT** Rock Symphonies (Decca)
- **SARA KEMPE** Let Me Fly (Manhattan/EMI)
- **WIZ KHALIFA** Rolling Papers (Atlantic)
- **LINKIN PARK** A Thousand Suns (Warner Brothers)
- **JENNIFER LOPEZ** Love? (Mercury)
- **THE MAINE** Black & White (Warner Music)
- **CONNAN MOCKASIN** Forever Dolphin Love (Phantasy)
- **PANIC! AT THE DISCO** Vices & Virtues (Decaydance/Fueled By Ramen)



- **THE PAINS OF BEING PURE AT HEART** Belong (Fortuna Pop!)

With the Nineties drizzled strains of their quietly formidable debut still ringing in our ears, indie pop darlings The Pains Of Being Pure At Heart return with a follow-up that sounds so effortlessly exquisite you half-expect them simply to fall out of bed with a fresh new melody every morning. Which is not to say there isn't a progress of sorts from their eponymous debut here. Title track and opener Belong cranks up the amps and, but for Kip Berman's trademark sugar-coated vocals, could be Siamese Dream era Smashing Pumpkins. The presence of Alan Moulder and Flood behind the scenes is no doubt partly responsible for this more lush, less lo-fi approach and it pays off at every turn as this captivating, brisk collection lets up only for the breathy, mid-album Slowcive paean Anne With An E. As Berman affirms on Even In Dreams, "I will not betray you." With this little package of swirling, wondrous pop songs his ever-growing legion of fans will be convinced of that much and more. **ED MILLER**

- **PEARL JAM** Vitalogy (Legacy)
- **PETER, BJÖRN AND JOHN** Gimme Some (Looking Vinyl)
- **ROXETTE** Charm School (Parlophone)
- **THE SAINTS** All Times Through Paradise (Parlophone)
- **BRITNEY SPEARS** Femme Fatale (I)
- **SUM 41** Screaming Bloody Murder (Mercury)

APRIL 4

SINGLES

- **ASA** Dreamer Girl (Dramatico)
- **JAMES BLUNT** If Time Is All I Have (Atlantic/Custard)
- **CEE LO GREEN** Bright Lights Bigger City (Warner Brothers)
- **JODIE CONNOR** In My System (Fascination)

- **MARCUS FOSTER** Tumble Down EP (Communion/Geffen)
- **FUNERAL PARTY** New York City Moves To The Sound Of La (live)
- **GYPSY & THE CAT** Jona Vark (RCA)
- **THE JAPANESE POPSTARS** Song For Lisa (Virgin)
- **THE JOY FORMIDABLE** Whirring (Canvasback/Atlantic)
- **IMELDA MAY** Sneaky Freak (Decca)
- **JESS MILLS** Vultures (Island)
- **KATY PERRY** ET (Virgin)
- **TAYLOR SWIFT** The Story Of Us (Mercury)
- **TREY SONGZ FEAT. NICKI MINAJ** Bottoms Up (Atlantic)
- **JAMIE WOON** Lady Luck (Candent Songs)

ALBUMS

- **KEREN ANN** 101 (Emi)
- **ASA** Beautiful Imperfection (Dramatico)
- **BIBIO** Mind Bokeh (Warp)
- **GLASVEGAS** Euphoric/Heartbreak (Columbia)
- **HOLLYWOOD UNDEAD** American Tragedy (A&M/Octone)
- **KATY B** On A Mission (Columbia/Rinse)
- **EMILY OSMENT** Fight Or Flight (Virgin)
- **QUEEN** Queen 40 Boxed Set (Island)
- **J. ROCC** Some Cold Rock Stuf (Stones Throw)
- **SICK PUPPIES** Tri-Polar (Virgin)

APRIL 11

SINGLES

- **DIONNE BROMFIELD FEAT. DIGGY SIMMONS** Yeah Right (Island)
- **CHIPMUNK FEAT. KERI HILSON** In The Air (live)
- **DEERHUNTER** Memory Boy (uAD)
- **CARO EMERALD** That Man (Dramatico)
- **JON FRATELLI** Santa Domingo (Island)
- **JOSH GROBAN** Higher Window (Reprise/43)
- **GUILLEMOTS** The Basket (Polydor)
- **PJ HARVEY** The Glorious Land (Island)
- **JOAN AS POLICE WOMAN** Nervous (PIAS)
- **K KOKE** Pure Koke Vol. 2 (RCA)
- **MANN FEAT. 50 CENT** Buzzin' (Def Jam)
- **NEON TREES** 1983 (Mercury)
- **PAUL SIMON** The Afterlife (Hear/Concord)
- **QUEEN** Keep Yourself Alive (Island)
- **RUMER** Goodbye Girl (Atlantic)
- **JAY SEAN FEAT. LIL' WAYNE** Hit The Lights (Cash Money/Island)
- **BRITNEY SPEARS** Till The World Ends (live)
- **SUNDAY GIRL** Human Love (Geffen)
- **THE WOMBATS** Anti-D (14th Floor)

ALBUMS

- **AUTECHRE** EPs 1991-2002 (Warp)
- **CAT'S EYES** Cat's Eyes (Polydor)
- **EIYSIUM III** Rock Diva (Island)
- **FOO FIGHTERS** Wasting Light (RCA)
- **HAUSCHKA** Salon Des Amateurs (One Little Indian)
- **HOLY GHOST!** Holy Ghost! (DFA)
- **THE HOOSIERS** Bumpy Ride (Angelic Union)
- **ALISON KRAUSS** Paper Airplane (Rounder)
- **PAUL SIMON** So Beautiful Or So What (Hear/Concord)

- **PHAZE ONE** This Is Phaze One (Ingroves)
- **ROBBIE ROBERTSON** How To Become Clairvoyant (Fontana)



- **JAMIE WOON** Mirrorwriting (Candent Songs)

APRIL 18

SINGLES

- **THE AIRBORNE TOXIC EVENT** Numb (Mercury)
- **DISTANCE** Falling (Island)
- **ALICE GOLD** Runaway Love (fiction) (Atlantic)
- **WYNTER GORDON** Dirty Talk (Atlantic)
- **JAPANESE VOYEURS** Get Hole (Polydor)
- **KE\$HA** Blow (RCA)
- **NATALIA KILLS** Mirrors (Polydor)
- **ALISON KRAUSS** Paper Airplane (Rounder)
- **NICKI MINAJ** Girls Fall Like Dominoes (Cash Money/Island)
- **MOHOMBI FEAT. AKON** Dirty Situation (Island)
- **EMILY OSMENT** Lovesick (Virgin)
- **RAPHAEL SAADIQ** Radio (RCA)
- **SOUNDGIRL** I'm The Fool (Mercury)
- **THE STREETS** OMG (579/ Warner Brothers)
- **TWENTY TWENTY** Love To Life (Geffen)
- **YUCK** Getaway (Mercury/Pharmacy)

ALBUMS

- **ABOUT GROUP** Start And Complete (Domino)
- **CHIPMUNK** Transition (live)
- **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)
- **RAPHAEL SAADIQ** Stone Rollin' (RCA)
- **SNOOP DOGG** Doggumentary (Parlophone)
- **TUNE-YARDS** W H O K I L L (uAD)

APRIL 25

SINGLES

- **BROTHER** Still Here (Geffen)
- **COLBIE CAILLAT** I Do (Universal Republic)
- **ENCORE** The One (Island)
- **EVERYTHING EVERYTHING** Final Form (Geffen)
- **BEN HOWARD** Old Pine (Island)
- **NERO** Guilt (MTA/Mercury)
- **PORT ISAAC'S FISHERMAN'S FRIENDS** No Hopers, Jokers & Rogues (Island)
- **THE SOUND OF ARROWS** Nova (Geffen)
- **TEDDY THOMPSON** The Next One (Venue Forecast/UMTV)
- **THE WATERBOYS** In A Special Place (Parlophone)

ALBUMS

- **THE AIRBORNE TOXIC EVENT** All At Once (Mercury)
- **ALESSI'S ARK** Time Travel (Bella Union)
- **EMMYLOU HARRIS** Hard Bargain (Nonesuch)
- **JENNIFER HUDSON** I Remember Me (RCA)
- **JOSHUA REDMAN** James Farm (Nonesuch)
- **THE WOMBATS** Proudly Present... This Modern Glitch (14th Floor)

MAY 2

SINGLES

- **CHASE & STATUS** Time (Mercury)
- **DEITA MAID** Of My Own (Geffen/Future)
- **MARIANNE FAITHFULL** No Reason (Dramatico)
- **THE FEELING** Together We Are Made (Island)
- **HURTS** Illuminated (Major Label/RCA)

- **PLAIN WHITE T'S** Boomerang (Island)

ALBUMS

- **COLBIE CAILLAT** All Of You (Universal Republic)
- **FLEET FOXES** Helplessness Blues (Bella Union)



- **PETE LAWRIE** A Little Brighter (Island)
- **MIDDLEMAN** Spinning Plates (Blip)
- **STEVIE NICKS** In Your Dreams (Warner Brothers)
- **JOSHUA RADIN** The Rock & The Tide (14th Floor)
- **TD LIND** The Outskirts Of Prosper (Dramatico)
- **VARIOUS** The Flowerpot (Island)
- **THE WAVE PICTURES** Beer In The Breaker (Moshi Moshi)

MAY 9

ALBUMS

- **DEITA MAID** Outside Looking In (Geffen/Future)
- **MILES KANE** Colour Of The Trap (Columbia)
- **JAY SEAN** Freeze Time (Cash Money/Island)
- **LIL' WAYNE** Tha Carter IV (Island)

MAY 16

ALBUMS

- **KATE BUSH** Director's Cut (Fish People)
- **DANGER MOUSE** Rome (Parlophone)

THE PANEL

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



MISCHA PEARLMAN (THE FLY)
J Mascis: Not Enough (Sub Pop)
The midpoint of the debut solo album from the Dinosaur Jr frontman sees the bespectacled icon on sombre, gentle form. A pained and contemplative song, its tempered melancholy is a lovely slice of Americana which also features a muted, but typically Mascis, guitar solo. A quiet triumph.



BEN PATASHNIK (ROCK SOUND)
Funeral For A Friend: Welcome Home Armageddon (Distiller Records)
FAF don't have the right to be this good any more. They are meant to have become obsolete like so many of the bandwagon-hoppers they spawned but Welcome Home Armageddon is as good as anything they've done to date. A phenomenal achievement.



TODDLA T (RADIO 1)
Breakage feat. Jess Mills: Fighting Fire (Digital Soundboy)
Breakage is an artist I've been a fan of for a few years now; his unique taste of UK bass music is honest and very much his own. Taking in the last four years of UK underground club music, this is the perfect representation. If this isn't massive I'll eat a hat.



JAMES WALSH (Q RADIO)
Toploader: Never Stop Wondering (Underdogs)
Toploader make a sparkling comeback, free from the shackles of Dancing In The Moonlight. Never Stop Wondering is a beautiful and slick slice of pop with an intense, brooding undertone. Joseph Washburn's voice is delicate and soaring in equal measures and the synth hook gets right into your head.

KEY RELEASES

Dust Bowl starts to whip up a storm



Joe Bonamassa *Dust Bowl*

PRE-RELEASE FOCUS

BY ALAN JONES

THE KING OF LIMBS BY Radiohead and *Wasting Light* by the Foo Fighters continue atop the pre-release sales charts of Amazon and Play respectively, while Matt Cardle's debut album – which has been number one on and off since Christmas – suddenly drops from the summit to a position

outside the chart at HMV. In its place, Lady Gaga's upcoming album *Born This Way* closes 2-1.

Meanwhile, there is a lot of support for *Dust Bowl*, the upcoming album by Joe Bonamassa. Consistently more popular here than in his US homeland, the latter-day blues-rocker first clawed his way onto the OCC sales chart in 2007 when his seventh studio album *Sloe Gin* reached number 50. Every year since then has brought a new album

and a new peak for Bonamassa, who reached number 45 in 2008, 26 in 2009 and 14 last year. *Dust Bowl* is expected to consolidate that improvement and is already number two at Play and Amazon and nine at HMV, ahead of release next Monday.

In a different vein, Britney Spears' seventh album *Femme Fatale* drops the following week. Preceded by two top 20 hits – *Hold It Against Me* and *Till The World Ends* – the album is gaining strength, climbing 10-7 at

HMV, while debuting at 14 at Play and 16 at Amazon.

Jennifer Lopez's *On The Floor* cedes thrones Black Eyed Peas' *Just Can't Get Enough* in Shazam's chart this week, moving 4-1 on the list of tracks most submitted for identification.

Finally, a fortnight after their new album *Build A Rocket Boy!* retired from its position atop the pre-release charts, Elbow now take over Last.fm's Hype chart with one of the set's most enjoyable cuts, *Lippy Kids*.

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	RIHANNA	1608	+60th
2	EMINEM	1521	-297
3	SOULJA BOY TELL 'EM	1276	-39
4	LADY GAGA	1017	-88
5	GREEN DAY	871	-77
6	DEMI LOVATO	818	-401
7	JASMINE V	682	70
8	FRANZ FERDINAND	660	640
9	TOKIO HOTEL	602	58
10	JUSTIN BIEBER	601	-43
11	JONAS BROTHERS	547	-74
12	KE\$HA	543	-158
13	LIL WAYNE	435	-278
14	THE LONEY ISLAND	432	56
15	TOBIAS HELD	418	417
16	GORILLAZ	410	-514
17	GREYSON CHANCE	404	-84
18	THE BLACK EYED PEAS	402	-86
19	SHAKIRA	374	170
20	DR. DRE	331	136

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	Label
1	FOO FIGHTERS	<i>Wasting Lights</i> Columbia
2	JOE BONAMASSA	<i>Dust Bowl</i> Provogue
3	RADIOHEAD	<i>The King Of Limbs</i> XL
4	GREEN DAY	<i>Awesome As F**k</i> Reprise
5	WITHIN TEMPTATION	<i>Unforgiving</i> Roadrunner
6	THE STROKES	<i>Angles</i> Rough Trade
7	KATY B	<i>On A Mission</i> Columbia/Rinse
8	LADY GAGA	<i>Born This Way</i> Interscope
9	DURAN DURAN	<i>All You Need...</i> Tape Modern
10	AMON AMARTH	<i>Surtur Rising</i> Metal Blade
11	BRITNEY SPEARS	<i>Femme Fatale</i> Jive
12	PIGEON DETECTIVES	<i>Up, Guards...</i> DTR
13	WOMBATS	<i>This Modern Glitch</i> 14th Floor
14	WHITESNAKE	<i>Classic Rock Presents Future</i>
15	CAGE THE ELEPHANT	<i>Thank You...</i> Relientless
16	CAVALERA CONSPIRACY	<i>Blunt...</i> Roadrunner
17	VARIOUS	<i>Now! 78</i> UMT/EMI TV
18	GLASVEGAS	<i>Euphoric/Heartbreak</i> Columbia
19	DR DRE	<i>Detox</i> Interscope
20	TIFFANY PAGE	<i>Walk Away Slow</i> Mercury

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Label
1	RADIOHEAD	<i>The King Of Limbs</i> XL
2	JOE BONAMASSA	<i>Dust Bowl</i> Provogue
3	FOO FIGHTERS	<i>Wasting Lights</i> Columbia
4	GREEN DAY	<i>Awesome As F**k</i> Reprise
5	WHITESNAKE	<i>Forevermore</i> Frontiers
6	THE STROKES	<i>Angles</i> Rough Trade
7	WITHIN TEMPTATION	<i>Unforgiving</i> Roadrunner
8	DURAN DURAN	<i>All You Need...</i> Tape Modern
9	FLEET FOXES	<i>Helplessness Blues</i> Bella Union
10	LADY GAGA	<i>Born This Way</i> Interscope
11	FGTH	<i>Liverpool</i> Salvo
12	HUMAN LEAGUE	<i>Credo</i> Wall Of Sound
13	KATY B	<i>On A Mission</i> Columbia/Rinse
14	MURRAY GOLD	<i>Dr Who Xmas Carol</i> Silva Screen
15	THE WOMBATS	<i>This Modern Glitch</i> 14th Floor
16	BRITNEY SPEARS	<i>Femme Fatale</i> Jive
17	GLASVEGAS	<i>Euphoric/Heartbreak</i> Columbia
18	RODDY WOOBLE	<i>Impossible...</i> Parlophone
19	ANDRE RIEU	<i>A Musical Dream...</i> T2
20	DEREK & THE DOMINOS	<i>Layla...</i> UMC

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	Label
1	LADY GAGA	<i>Born This Way</i> Interscope
2	FOO FIGHTERS	<i>Wasting Lights</i> Columbia
3	GLASVEGAS	<i>Euphoric/Heartbreak</i> Columbia
4	RADIOHEAD	<i>The King Of Limbs</i> XL
5	GREEN DAY	<i>Awesome As F**k</i> Reprise
6	THE STROKES	<i>Angles</i> Rough Trade
7	BRITNEY SPEARS	<i>Femme Fatale</i> Jive
8	WITHIN TEMPTATION	<i>Unforgiving</i> Roadrunner
9	JOE BONAMASSA	<i>Dust Bowl</i> Provogue
10	DURAN DURAN	<i>All You Need...</i> Tape Modern
11	THE WOMBATS	<i>This Modern Glitch</i> 14th Floor
12	KATY B	<i>On A Mission</i> Columbia/Rinse
13	CHRIS BROWN	<i>F.A.M.E.</i> Jive
14	PANIC! AT THE DISCO	<i>Vices...</i> Decaydance
15	HUMAN LEAGUE	<i>Credo</i> Wall Of Sound
16	WHITESNAKE	<i>Forevermore</i> Frontiers
17	RONAN KEATING	<i>When Ronan...</i> Polydor
18	CAVALERA CONSPIRACY	<i>Blunt...</i> Roadrunner
19	NICOLE SCHERZINGER	<i>Killer Love</i> Interscope
20	THE BLACKOUT	<i>Hope</i> Cooking Vinyl

hmv.com

Top 20 Last.fm Hype chart

Pos	ARTIST	Title	Label
1	ELBOW	<i>Lippy Kids</i>	Fiction
2	FLO RIDA FT. TIMBALAND	<i>Elevator</i>	Atlantic
3	CLARE MAGUIRE	<i>Shield And Sword</i>	Polydor
4	CLARE MAGUIRE	<i>Are You Ready?</i>	Polydor
5	ELBOW	<i>Neat Little Rows</i>	Fiction
6	CLARE MAGUIRE	<i>The Happiest...</i>	Polydor
7	DROPKICK MURPHYS	<i>Hang...</i>	Cooking Vinyl
8	DROPKICK MURPHYS	<i>Deeds...</i>	Cooking Vinyl
9	DROPKICK MURPHYS	<i>Going...</i>	Cooking Vinyl
10	DROPKICK MURPHYS	<i>1953</i>	Cooking Vinyl
11	DROPKICK MURPHYS	<i>Cruel</i>	Cooking Vinyl
12	DROPKICK MURPHYS	<i>Broken...</i>	Cooking Vinyl
13	DROPKICK MURPHYS	<i>Irish Rover</i>	Cooking Vinyl
14	DROPKICK MURPHYS	<i>Hardest...</i>	Cooking Vinyl
15	DROPKICK MURPHYS	<i>Climbing...</i>	Cooking Vinyl
16	DROPKICK MURPHYS	<i>Sunday...</i>	Cooking Vinyl
17	DROPKICK MURPHYS	<i>Memoir...</i>	Cooking Vinyl
18	MIKE POSNER	<i>Rolling In...</i>	White Label
19	RIHANNA	<i>Take A Bow</i>	Def Jam
20	MIRRORS	<i>Fear Of Drowning</i>	Skint

last.fm

CATALOGUE REVIEWS

THE ROLLING STONES

45x455 (The Rolling Stones: The Singles 1971-2006) (Polydor/Rolling Stones 2760346)



This is the ultimate Rolling Stones singles

collection. It comprises 45 CDs and no fewer than 173 recordings by the group between 1971 and 2006. Each disc is packaged in a replica miniature picture sleeve and the collection is housed in a striking pink box featuring the band's trademark tongue logo, along with a 32-page hardback book containing essays, memorabilia and a new interview with the band's former bassist Bill Wyman. No fewer than 80 of the tracks included are currently officially unavailable – including Anybody Seen My Baby with a rap from Biz Markie, Teddy Riley's remix of Love Is Strong and the dub version of Undercover Of The Night. Add to that a peerless

collection of A-sides – Ange, Miss You, Brown Sugar, Rock And A Hard Place, Fool To Cry – and the result is an delight.

ROY ORBISON

The Monument Singles Collection 1960-1964 (Monument/Legacy 88697841582)



To mark what would have been Roy Orbison's 75th birthday, this formidable collection is simple but effective. One CD houses new and pristine mono masters of 20 Orbison A-sides, the other restores the flips in the same manner while a DVD features Orbison performing nine of the songs at a 1965 concert. Orbison's life was constantly tinged with tragedy and his melancholic, soaring voice was an effective instrument that could lift the spirits or compound misery, reaching its zenith with his like It's Over, Pretty Woman and Only The Lonely, while

transcending genre with its haunting beauty.

WICHITA FALL

Life Is But A Dream (Tune In TuneIn 007)



Beautifully orchestrated and treading a path somewhere between pop, psych and folk with a slightly baroque twist, LA quartet Wichita Fall's sole album – originally issued on Liberty in 1968 – is incredibly obscure, having apparently caused very little fuss at the time. Now restored, it turns out to be a minor classic – a whimsical concept album divided into four suites, with crystal clear horns, wind instruments and strings swathing the band's vocals. Worthy of the maestro Jimmy Webb but actually constructed by Artie Butler, it also includes the earlier Lovely Love and Ginger Blue as bonus tracks, completing a fine package.

BILLY FURY

Dreamboats And Petticoats Presents (Decca 0600753328293)



The late Liverpoolian rocker is still very popular, as evidenced

by the 137,000 sales that the *His Wondrous Story* compilation has sold in the last three years. Replicating *His Wondrous Story* by including each of the 26 hits that Fury amassed between 1959 and 1966, this set adds the previously unreleased *I Must Be Dreaming* and a trio of further bonus tracks. It is attractively packaged with a nice booklet – but more importantly, as its title suggests, it has been cleverly linked to the enormously successful *Dreamboats & Petticoats* franchise which has sold more than 2m albums in the last three years. It is priced much more attractively than the full-price *His Wondrous Story* at the budget end of the market.

Alan Jones

CATALOGUE ALBUMS TOP 20



This Last Artist Title / Label Distributor

1	1	ADELE	<i>19</i> / XL (PIAS)
2	2	LADY GAGA	<i>The Fame</i> / Interscope (ARV)
3	3	KINGS OF LEON	<i>Only By The Night</i> / Hand Me Down (ARV)
4	4	RIHANNA	<i>Good Girl Gone Bad</i> / Def Jam (ARV)
5	5	PAOLO NUTINI	<i>These Streets</i> / Atlantic (L'IN)
6	8	ELBOW	<i>The Seldom Seen Kid</i> / Fiction (ARV)
7	6	THE SCRIPT	<i>The Script</i> / Phonogenic (ARV)
8	7	KATY PERRY	<i>One Of The Boys</i> / Virgin (E)
9	RE	TAKE THAT	<i>The Circus</i> / Polydor (ARV)
10	11	BEYONCE	<i>I Am... Sasha Fierce</i> / Columbia (ARV)
11	9	LAURA MARLING	<i>Alas I Cannot Swim</i> / Virgin (E)
12	14	PINK FLOYD	<i>The Dark Side Of The Moon</i> / EMI (E)
13	10	THE STONE ROSES	<i>Stone Roses</i> / Silvertone (ARV)
14	NEW	DR DRE	<i>2001</i> / Interscope (ARV)
15	NEW	RAINBOW	<i>Rising</i> / Polydor (ARV)
16	13	PLAN B	<i>Who Needs Actions When You Got Words?</i> / 679/Atlantic (L'IN)
17	17	DUFFY	<i>Rockferry</i> / ABM (ARV)
18	NEW	COLDPLAY	<i>Parachutes</i> / Parlophone (E)
19	NEW	MGMT	<i>Oracular Spectacular</i> / Columbia (ARV)
20	RE	TRAFFIC	<i>John Barleycorn Must Die</i> / Island (ARV)

Official Charts Company 2011

CLUB CHARTS

Willis finds his own voice to stand out from the crowd



ANALYSIS

BY ALAN JONES

AFTER COLLABORATING WITH David Guetta on several of the French DJ's big hits in the last decade, including Love Don't Let Me Go, Just A Little More Love, Love Is Gone and Gettin' Over You, US vocalist **Chris Willis** goes it alone on Louder (Put Your Hands Up) and is rewarded with a number one on our Upfront club chart, where the track proved to be 5.84% more popular than new runner-up Skepta's Amnesia.

Meanwhile, as befits someone whose latest single is called S&M, **Rihanna** is in dominant form, and gives her rivals a whipping on the Commercial Pop chart. We have not reached the end of March yet, and

S&M is already her third number one of the year, following Who's That Chick (a collaboration with David Guetta) and What's My Name (feat Drake), both of which were number one in January. S&M also resumes its assault on the Urban club chart title, climbing to number two after three weeks at number three. The track keeping it off the top is Yeah 3X, the smash hit from her former beau **Chris Brown**, for whom it has reigned for three weeks. The gap between the two songs halved in the last week.

UPFRONT CLUB CHART BREAKERS:

- 1 Rawdawg - Get Da Funk Up
- 2 Innerpartysystem - American Trash
- 3 Ooberfuse - Flicker
- 4 Yves LaRock feat. Trish - Milky Way
- 5 Pitbull feat. T-Pain - Hey Baby

Higgs and J-Lo: Jennifer Lopez feat. Pitbull enters all three main club charts this week



Give Me Love Paul Morrell and Mutya Buena are the highest climbers on the Upfront chart, moving 26 places to 14

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title/Label
1	8	4	CHRIS WILLIS	Louder (Put Your Hands Up) / AATW
2	10	4	SKEPTA	Amnesia / 3 Beat/AATW/BBK
3	5	4	MILK & SUGAR VS VAYA CON DIOS	Hey (Neh Nah Nah) / MoS
4	1	3	RICHARD DURAND FEAT. ELLIE LAWSON	Wide Awake / Megik Muzik
5	11	4	ULTRA NATE	Turn It Up / White Label
6	13	5	RIHANNA	S&M / Def Jam
7	23	2	TAKE THAT	Kidz / Polydor
8	14	4	MAX INC.	Infinite Highway / White Label
9	12	5	ALAN CONNOR	Stone Cold / JJA
10	18	3	STARS ON 45	Stars On 45 / AATW
11	28	2	INNA	Sun Is Up / 3 Beat
12	NEW		URBAN COOKIE COLLECTIVE	The Key The Secret / Skint
13	20	3	THE BROOKES BROTHERS	Beautiful/Souvenir / Breakbeat Kaos
14	40	2	PAUL MORRELL FEAT. MUTYA BUENA	Give Me Love / Maelstrom
15	21	2	KARL G & JAMESIE PRESENTS	Winter Warmer EP / Born To Dance
16	3	4	BASTO!	Gregory's Theme / 3 Beat Blue
17	NEW		JENNIFER LOPEZ FEAT. PITBULL	On The Floor / Island
18	15	5	DONDRIA	You're The One / Malaco
19	2	4	SUITAN & NED SHEPHARD FEAT. NADIA ALI	Call My Name / White Label
20	4	6	TIESTO + HARDWELL	Zero 76 / Musical Freedom
21	NEW		DON DIABLO FEAT. DRAGONETTE	Animale / Co
22	17	9	KATY PERRY	E.T. / Virgin
23	6	4	CLARE MAGUIRE	The Last Dance / Polydor
24	NEW		WRETCH 32 FEAT. EXAMPLE	Unorthodox / MoS/Levels Recordings
25	31	2	MOOGMONKEY	Just Can't Stop / White Label
26	24	3	RICKY RINALDI FEAT. SUSAN BLAKE	Burning Flames / Ocean Trax
27	33	2	STEPHANIE BENSON	Hangin' On / Playtime Entertainment
28	26	2	J LATIF	I Wanna Go There / White Label
29	16	6	ERICK MORILLO & EDDIE THONEICK/SHAWNEE TAYLOR	Live Your Life / 3 Beat
30	30	3	DJ SALAH	When The World Turns Around / Gaga
31	22	8	TIESTO V DIPILO FEAT. BUSTA RHYMES	C'mon (Catch' Em...) / Wall Of Sound
32	NEW		CICADA	Fast Cars / Critical Mass
33	34	3	SHOCKOLADY	Rock In My Bed / Red Star Music/Right Recordings
34	NEW		SHARAM FEAT. ANOUSHEH KHALILI	Fun / Yoshitashi/3 Beat
35	19	6	THERESE	Drop It Like It's Hot / Pevni Musik
36	NEW		CHRIS BROWN	Yeah 3X / Jive
37	37	2	MATINEE IDOL	I Like A Good Time / Matinee Idol
38	NEW		MAX SEDGLEY	Superstrong / Jalapeno
39	NEW		FEARLESS FEAT. LOIS	Not Too Late / AATW
40	7	5	REGI & TYLER	Runaway / Mostiko

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title/Label
1	2	5	RIHANNA	S&M / Def Jam
2	6	4	CHRIS WILLIS	Louder (Put Your Hands Up) / AATW
3	10	2	BASTO!	Gregory's Theme / 3 Beat Blue
4	9	3	MILK & SUGAR VS VAYA CON DIOS	Hey (Neh Nah Nah) / MoS
5	12	6	PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor) / J
6	NEW		SKEPTA	Amnesia / 3 Beat/AATW/BBK
7	1	4	LADY GAGA	Born This Way / Interscope
8	11	3	CLARE MAGUIRE	The Last Dance / Polydor
9	28	2	CHRIS BROWN	Yeah 3X / Jive
10	18	3	ULTRA NATE	Turn It Up / White Label
11	23	2	NICOLE SCHERZINGER	Don't Hold Your Breath / Interscope
12	19	3	SWAY & JAMIE KING	This Is The Life / Love
13	20	2	TAKE THAT	Kidz / Polydor
14	NEW		JENNIFER LOPEZ FEAT. PITBULL	On The Floor / Island
15	13	3	MCFLY	That's The Truth / Island/Super
16	22	2	TINIE TEMPAH FEAT. ELLIE GOULDING	Wonderman / Parlophone
17	14	3	FLO-RIDA FEAT. AKON	Who Dat Girl / Atlantic
18	27	2	THE OVERTONES	Gambling Man / Rhino
19	7	8	KATY PERRY	E.T. / Virgin
20	16	2	THE RAH BAND	Space Gipsy / Shacking
21	17	4	J LATIF	I Wanna Go There / White Label
22	NEW		URBAN COOKIE COLLECTIVE	The Key The Secret / Skint
23	4	8	BRITNEY SPEARS	Hold It Against Me / Jive
24	21	2	KERRY ELLIS	Defying Gravity / Decca
25	3	4	PARADE	Louder / Asylum/Atlantic
26	5	5	ERICK MORILLO & EDDIE THONEICK/SHAWNEE TAYLOR	Live Your Life / 3 Beat
27	NEW		INNA	Sun Is Up / 3 Beat
28	26	3	STARBOY NATHAN	Diamonds / Mona/Vibes Corner
29	NEW		WRETCH 32 FEAT. EXAMPLE	Unorthodox / MoS/Levels Recordings
30	NEW		JEREMIH FEAT. 50 CENT	Down On Me / Def Jam

URBAN TOP 30

Pos	Last	Wks	ARTIST	Title/Label
1	1	5	CHRIS BROWN	Yeah 3X / Jive
2	3	6	RIHANNA	S&M / Def Jam
3	2	7	PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor) / J
4	5	4	JEREMIH FEAT. 50 CENT	Down On Me / Def Jam
5	4	4	TINIE TEMPAH FEAT. ELLIE GOULDING	Wonderman / Parlophone
6	7	5	WIZ KHALIFA	Black & Yellow / Atlantic
7	8	5	MICHAEL JACKSON	Hollywood Tonight / Sony
8	11	7	JLS FEAT. TINIE TEMPAH	Eyes Wide Shut / Epic
9	20	2	WRETCH 32 FEAT. EXAMPLE	Unorthodox / MoS/Levels Recordings
10	17	2	SUNSHINE ANDERSON	Say Something / Verve Forecast
11	6	5	CHIPMUNK FEAT. CHRIS BROWN	(Champion) / Jive
12	9	10	LOICK ESSIEF & N-DUBZ	Stuttering / RCA
13	12	6	ALESHA DIXON FEAT. JAY SEAN	Every Little Part Of Me / Asylum/Atlantic
14	10	3	FLO-RIDA FEAT. AKON	Who Dat Girl / Atlantic
15	14	13	USHER	More / LaFare
16	25	2	SKEPTA	Amnesia / 3 Beat/AATW/BBK
17	22	15	WRETCH 32 FEAT. L TRAKTOR	/ MoS/Levels Recordings
18	19	4	MANN FEAT. 50 CENT	Buzzin? Remix / Def Jam
19	13	3	STARBOY NATHAN	Diamonds / Mona/Vibes Corner
20	21	10	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY	Coming Home / Bad Boy/Interscope
21	29	8	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE	Higher / 4th & Broadway
22	16	16	WILLOW SMITH	Whip My Hair / Columbia/Roc Nation
23	28	2	AVANT	Nightlife / Verve Forecast
24	24	12	RIHANNA FEAT. DRAKE	What's My Name? / Def Jam
25	30	9	RETROSPEXX FEAT J2K, SKIBADEE & LEEE JOHN	R.A.V.E.R. / White Label
26	23	3	GYPTIAN	Nah Let Go / MoS
27	15	7	ENCORE	Wind Up / Island
28	18	7	YETUNDE	Mr GQ / Greengarden
29	NEW		JENNIFER LOPEZ FEAT. PITBULL	On The Floor / Island
30	26	6	WAKA FLOCKA FLAME FEAT. ROSCOE DASH & WALE	No Hands / Asylum

COOL CUTS TOP 20

Pos	ARTIST	Title
1	KATY B	Broken Records
2	VATO GONZAELES FEAT. FOREIGN BEGGARS	Badman Riddim (Jump)
3	HERVE	Together
4	INNA	Sun Is Up
5	THE WIDEBOYS FEAT. SHAZNAY LEWIS	Shopaholic
6	URBAN COOKIE COLLECTIVE	The Key The Secret
7	CASSETTE JAM	Never Going Home
8	MORY KANTE/LOVERUSH UK	Yeke Yeke
9	X-PRESS 2 & TIM DELUXE	Burnin'/Made In Soho
10	THE SLACKSONS	Lose Control
11	HUMAN LEAGUE	Never Let Me Go
12	SEAMUS HAJI	Weekend
13	NOAH & THE WHALE	L.I.F.E.G.O.E.S.O.N.
14	A1 BASSLINE	Shock Headed
15	AVICII	Street Dancer
16	NICK HOOK FEAT. JJ TRY	Try For Your Love
17	DAVID TORT FEAT. GOSHA	One Look
18	LAIDBACK LUKE, STEVE AOKI & LIL JOHN	Turbulence
19	ALPINES	Drive
20	RUBRA	Daddy Cool



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

CHARTS ANALYSIS



Adele strengthens her grip at the top

CHARTS: IN DEPTH

BY ALAN JONES

ADELE REMAINS WELL AHEAD at the top of the charts, with 21 extending its stay at the album apex to seven weeks, while *Someone Like You* racks up its fourth straight week atop the singles chart.

Adele's 21 album sold 161,580 copies last week, to raise its 48-day sales to 1,182,531. In selling upwards of 100,000 copies for seven weeks in a row, it matches the all-time record, set by Leona Lewis' *Spirit* (2007) and equalled by JLS' self-titled debut (2009). Only two albums have spent more consecutive weeks at number one than 21 in the 21st century - The Beatles' compilation 1 (nine weeks, 2000/1) and James Blunt's *Back To Bedlam* (eight weeks, 2005).

After three straight weeks selling upwards of 100,000 copies, demand for 21's second single *Someone Like You* eased last week. Selling a further 95,654 copies, it thus misses out on becoming only the third song to sell more than 100,000 copies for four weeks in a row in the 21st century. It Wasn't Me by Shaggy feat. RikRok and Do They Know It's Christmas by Band Aid 20 did so in 2001 and 2004, respectively. *Someone Like You* is the first single to spend four consecutive weeks at number one since *The Fear* by Lily Allen in February 2009.

Nearly 13 years elapsed between the date that The

Prodigy's *Law Of The Land* became the XL Recordings label's first million-seller, in April 1998, and 21 passing the landmark just nine days ago (March 6).

The label had to wait only a further three days for its third million-seller, however, with Adele's debut album, 19, passing the post on Tuesday (March 9). Holding at number four, the 2008 release remains in the Top 10 for the ninth week in a row, with sales of 45,055 last week lifting its career tally to 1,031,859. Among XL Recordings' other releases - 10 of which have reached number one - the next biggest seller is The White Stripes' *Elephant*, which has sold 820,793 copies since its 2003 release.

Although it posed no threat to Adele's continued presence at number one, *Elbow's* fifth studio album *Build A Rocket Boys!* makes by far the biggest first-week impact of any album by the Manchester group. Debuting at number two (78,177 sales), it achieves the highest chart position and biggest first-week sale of the band's career. Their previous album, *The Seldom Seen Kid*, debuted and peaked at number five on sales of 28,276 copies in 2008, beating 2001's *Asleep In The Back* (number 14 debut/peak, 10,656 first week sales), 2003's *Cast Of Thousands* (number seven, 19,024), and 2005's *Leaders Of The Free World* (number 12, 20,560).

Noah & The Whale record their

SALES STATISTICS WEEK 10

vs last week	Singles	Artist albums
Sales	2,988,802	1,648,145
prev week	3,035,071	1,717,454
% change	-1.5%	-4.0%

vs last week	Compilations	Total albums
Sales	262,952	1,911,098
prev week	278,142	1,995,596
% change	-5.5%	-4.2%

Year to date	Singles	Artist albums
Sales	31,766,869	16,941,494
vs prev year	26,855,303	17,133,894
% change	+18.3%	-1.1%

Year to date	Compilations	Total albums
Sales	3,029,114	19,970,608
vs prev year	3,640,159	20,774,053
% change	-16.8%	-3.9%

Compiled from sales data by Music Week

best first-week sales but not their highest position, with third album *Last Night On Earth* new at number eight (23,235 sales). Their first album, *Peaceful The World Lays Me Down*, opened in 2008 at number five on inferior sales of 18,643 copies, while their second album, *The First Days Of Spring*, debuted at number 16 on sales of 9,561 copies the following year.

Two acts with a total of 11 number ones between them fall well short of the summit this week. US veterans' REM have eight prior number ones to their credit, including their last studio album, *Accelerate*, which arrived at the summit on sales of 60,778 copies in 2008.

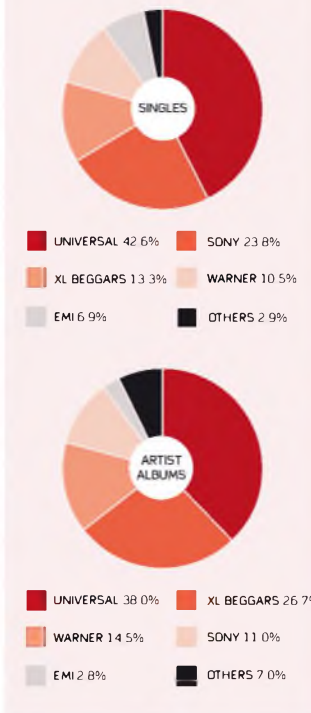
This is something of a disappointment compared with the first-week sales of their previous 21st-century number ones: *Around The Sun* opened with sales of 69,676 copies in 2004; their hits compilation *In Time* with 114,410 sales in 2003; and *Reveal* with 110,753 in 2001.

REM's 15th studio album *Collapse Into Now* sold 32,796 copies last week, and debuts at number five.

Meanwhile, after topping the chart with her first three albums, *Avril Lavigne* has to settle for a number nine debut (22,521 sales) for her fourth, *Goodbye Lullaby*, even as introductory single *What The Hell* climbs 25-16 (16,249 sales) to become her eighth Top 20 hit. Lavigne's last album, *The Best Damn Thing*, debuted in pole position on sales of 60,707 in 2007 and *Under My Skin* debuted at number one in 2004 on sales of 87,496. Lavigne's 2002 debut album, *Let Go* sold 74 copies on its first week in the shops, but eventually topped the chart for three weeks in January 2003, and is by far her biggest album, with sales to date of 1,763,721 copies.

Four months after his

MARKET SHARES • WEEK 10



Christmas album, *Oh Holy Night*, reached number 21, 49-year-old Irish country/MOR crooner *Daniel O'Donnell* delivers *Moon Over Ireland*, a collection of traditional songs from the emerald isle, released to coincide with St Patrick's Day. Debuting at number 11 (16,426 sales) it is his 13th Top 20 album since 2000 - more than any other act. 2011 is the 24th year in a row that O'Donnell has charted a new album, something no other act can match. It is O'Donnell's 27th Top 40 album and his 31st Top 75 entry - the most for any Irish act.

Also new this week, Lasers (number 25, 5,968 sales) is rapper *Lupe Fiasco's* third Top 40 album.

Album sales, at 1,911,098, are down 4.2% week-on-week and are 26.2% below same-week 2010 sales of 2,590,337. This is primarily because *Mother's Day* fell immediately after the comparable week last March but falls on April 3 this year, meaning

it should provide a considerable boost three weeks hence.

The top three singles are frozen for the third straight week, with Adele's *Someone Like You* being followed once again in the medal positions by *Jessie J's* *Price Tag* (number two, 75,524 sales) and *Rihanna's* *S&M* (number three, 46,145 sales). The torpor extends to *Lady Gaga's* *Born This Way*, still at number four (36,269 sales).

The week's highest debut comes from rapper *Wiz Khalifa*, whose recent US number one *Black And Yellow* debuts at number five (32,709 sales), despite being beaten to market by at least 45 digital cover versions, of which the most successful, by *The Hype Squad*, reached number 35 last week and has sold 23,495 copies.

There are big jumps but potential problems for two of the 21st century's biggest acts: sprinting 55-21 (13,035 sales), *Till The World Ends* is *Britney Spears'* 28th Top 75 entry but some way short of becoming her 22nd Top 10 hit. *McFly* make an even bigger (67-35) leap with *That's The Truth*, which provides their 20th Top 40 hit on sales of 7,998 copies. 18 of the others made the Top 10, and *Do Ya/Stay With Me* - their least successful single to date - reached number 18.

Meanwhile, after back-to-back top five debuts and peaks with his first two singles, *Please Don't Let Me Go* (number one) and *Thinking Of Me* (number four), *Olly Murs* got off to a slow start with *Heart On My Sleeve*, but the track has progressed 68-45-20 in the past fortnight and sold 13,263 copies in its latest frame. All three songs are from Murs' eponymous debut album, which has similarly improved 36-29-17 in the past fortnight and has sold 527,761 copies since its release last November, 8,368 of them last week.

Overall singles sales, at 2,988,802, fall below the 3m mark for the first time in 2011, and are at a 13-week low. But they are 12.6% above same-week 2010 sales of 2,654,753. **Alan Jones**

INTERNATIONAL CHARTS

British talent dominates top three on US albums chart

IT WOULD BE REMISS OF US THIS WEEK to start anywhere but in America, where British acts deliver: a triple-whammy by commanding the top three places on the albums chart for the first time since 1985. Adele's 21 and Mumford & Sons' (pictured) *Sigh No More* are stationary at one and three, while Live: pool-born *Marsha Ambrosius* - an R&B singer who was previously 50% of the duo Floetry - snares a number two debut with her

first solo album, *Late Nights & Early Mornings*.

Ambrosius' album hasn't shown up anywhere else yet but Adele and Mumford & Sons continue to perform well on the world stage. In fact, Adele sold more albums globally than any other act for the fifth week in a row, as 21 continues to impress. Remaining at number one in Canada, Flanders, Ireland and the US, 21 slips 1-3 in Switzerland.

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE 21	£6.99	£7.99	£9.99	£6.99
2 ELBOW Build A Rocket Boys!	£7.99	£8.99	11.49	£7.99
3 JESSIE J Who You Are	£8.93	£8.99	11.49	£8.99
4 ADELE 19	£3.99	£4.99	£4.99	£3.99
5 REM Collapse Into Now	£8.99	£8.99	11.49	£8.99

Source: Music Week

CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER

INDIE SINGLES TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE Someone Like You / XL (PIAS)
2	2	ADELE Rolling In The Deep / XL (PIAS)
3	3	TIESTO V DIPLO FEAT. BUSTA RHYMES C'mon (Catch' Em By Surprise) / Wall Of Sound (PIAS)
4	4	ADELE Make You Feel My Love / XL (PIAS)
5	7	WRETCH 32 FEAT. L TRAKTOR / MosLevels Recordings (ARV)
6	5	BREAKAGE FEAT. JESS MILLS Fighting Fire / Digital Soundboy (SRD)
7	6	CASSIUS I Heart U So / BecauseEd Banger (ADA/CIN)
8	NEW	BENJAMIN FRANCIS LEFTWICH Pictures - EP / Dirty Hit (ARV)
9	11	GYPTIAN Hold You / MosLevels Recordings (ARV)
10	8	NERO Me & You / MTA (SRD)
11	6	HYPE SQUAD Black And Yellow / Secret 9 (TBC)
12	10	BEADY EYE The Roller / Beady Eye (E)
13	12	ADELE Chasing Pavements / XL (PIAS)
14	NEW	POPMUSIK On The Floor / Anonymous Music (TBC)
15	13	ADELE Hometown Glory / XL (PIAS)
16	15	DJ FRESH Gold Dust / DataMOS (ARV)
17	NEW	TIESTO + HARDWELL Zero 76 / Musical Freedom (PIAS)
18	17	AFROJACK FEAT. EVA SIMONS Take Over Control / Mos (ARV)
19	NEW	CREEDENCE CLEARWATER REVIVAL Bad Moon Rising / Fantasy (ARV)
20	16	ADELE Set Fire To The Rain / XL (PIAS)

INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE 21 / XL (PIAS)
2	3	ADELE 19 / XL (PIAS)
3	2	BEADY EYE Different Gear, Still Speeding / Beady Eye (E)
4	NEW	DANIEL O'DONNELL Moon Over Ireland / DMG TV (SDU)
5	4	EVA CASSIDY Simply Eva / Blix Street (ADA/CIN)
6	NEW	QUEENS OF THE STONEAGE Queens Of The Stone Age / Rekids Rekids (PIAS)
7	6	RON SEXSMITH Long Player Late Bloomer / Cooking Vinyl (Essential/GEN)
8	5	THE XX XX / Young Turks (PIAS)
9	NEW	JAMES VINCENT MCMORROW Early In The Morning / Believe Digital (Absolute Arvato)
10	7	GIL SCOTT-HERON AND JAMIE XX We're New Here / Young Turks (PIAS)
11	15	THE DECEMBERISTS The King Is Dead / Rough Trade (PIAS)
12	12	EXAMPLE Won't Go Quietly / DataMOS (ARV)
13	10	MOGWAI Hardcore Will Never Die, But You Will / Rock Action (SSU)
14	11	VAMPIRE WEEKEND Contra / XL (PIAS)
15	NEW	BLANCMANGE Blanc Burn / Proper (PROP)
16	NEW	MARIANNE FAITHFULL Horses And High Heels / Dramatico (ADA/CIN)
17	NEW	RAEKWON Shaolin Vs Wu Tang / Ice Cube (TBC)
18	9	THE LOW ANTHEM Smart Flesh / Bella Union (ROM ARV)
19	20	FLEET FOXES Fleet Foxes / Bella Union (ROM ARV)
20	RE	BELLOWHEAD Hedonism / Navigator (PROP)

INDIE SINGLES BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)
1	NEW	BENJAMIN FRANCIS LEFTWICH Pictures - EP / Dirty Hit (Arvato)
2	NEW	POPMUSIK On The Floor / Anonymous Music (The Orchard)
3	7	D.REC.OR.D Mann & Go Cent - Buzzin' / D.Rec.Or.D (D.Rec.Or.D)
4	NEW	YOUR FAVORITE MARTIAN Club Villain / Your Favorite Martian (Your Favorite Martian)
5	2	TIM MCGRAW & GWYNETH PALTROW Me And Tennessee / Curb (Proper)
6	5	#1 DR DRE EMINEM & SKYLAR GREY I Need A Doctor / Euro Pop Covers (Euro Pop Covers)
7	RE	RADICAL FACE Welcome Home Son / Morr (S.Hellshock)
8	10	ALOE BLACC I Need A Dollar / Stones Throw (PIAS)
9	3	DAY V LATELY Pulse & Thunder / Found (ROM ARV)
10	1	ARMIN VAN BUUREN VS SOPHIE ELLIS-BEXTOR Not Giving Up On Love / Armada (ADA/CIN)

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Anthems Hip-Hop / Mo'Sony (ARV)
2	NEW	VARIOUS Essential R&B - Spring 2011 / Sony (ARV)
3	4	VARIOUS Your Songs / EMI TV/UMTV (ARV)
4	5	VARIOUS Pop Princesses 2011 / Sony Music/UMTV (ARV)
5	2	VARIOUS Ultimate Nrg 5 / AATW/UMTV (ARV)
6	6	VARIOUS Now That's What I Call Music! 77 / EMI Virgin/UMTV (E)
7	3	VARIOUS Brit Awards 2011 / Rhino (CIN)
8	7	VARIOUS 80's Mixtape / EMI TV/Raino (CIN)
9	8	VARIOUS The Sound Of Dubstep - Vol 2 / MoS (ARV)
10	NEW	VARIOUS Funky Grooves / Universal TV (ARV)
11	10	VARIOUS Love 2 Club 2011 / AATW/EMI TV/UMTV (ARV)
12	11	VARIOUS Clubbers Guide 2011 / Ministry (ARV)
13	12	OST Grease / Polydor (ARV)
14	RE	VARIOUS Now That's What I Call Music! 75 / EMI Virgin/UMTV (E)
15	14	VARIOUS The Workout Mix 2011 / AATW/UMTV (ARV)
16	11	VARIOUS R&B Collection - 2011 / Sony Music/UMTV (ARV)
17	17	VARIOUS Pop Party 8 / UMTV (ARV)
18	13	VARIOUS R&B Lovesongs 2011 / Rhino/Sony/UMTV (ARV)
19	RE	VARIOUS Happy Songs / EMI TV (CIN)
20	15	VARIOUS Anthems - Electronic 80s 2 / EMI TV/MoS (ARV)

CLASSICAL ALBUMS TOP 10

This	Last	Artist Title / Label
1	1	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade / Decca (ARV)
2	NEW	I FAGIOLINI & HOLLINGWORTH Striggio/Mass In 40 Parts / Decca (ARV)
3	2	ANDRE RIEU Forever Vienna / Decca (ARV)
4	3	ANDRE RIEU The Collection / Philips (ARV)
5	10	BRYMER/LSO/DAVIS/ALLEGRI QUART Mozart/Clarinet (to & Qnt / Philips (ARV)
6	4	RUSSELL WATSON La Voce / Epic (ARV)
7	7	ANDRE RIEU Dreaming / Decca (ARV)
8	8	ANDRE RIEU The Magic Of / Motil (Decca/Sony/DADC)
9	RE	KATHERINE JENKINS The Ultimate Collection / Decca (ARV)
10	6	RLPO/PETRENKO Shostakovich/Symphony No 1/No 3 / Naxos (SEI)

JAZZ & BLUES ALBUMS TOP 10

This	Last	Artist Title / Label (Distributor)
1	1	EVA CASSIDY Simply Eva / Blix Street (ADA/CIN)
2	2	RUMER Seasons Of My Soul / Atlantic (CIN)
3	3	IMELDA MAY Love Tattoo / Blue Thumb (ARV)
4	RE	NORAH JONES The Fall / Blue Note (E)
5	4	SEASICK STEVE Man From Another Time / Atlantic (CIN)
6	NEW	MARIANNE FAITHFULL Horses And High Heels / Dramatico (ADA/CIN)
7	NEW	KURT ELLING The Gate / Concord Jazz (ARV)
8	7	MICHAEL BUBLE Sings Totally Blind / Metro (SDU)
9	8	ORIGINAL TV SOUNDTRACK Treme - Season 1 / Decca (ARV)
10	6	MICHAEL BUBLE Call Me Irresponsible / Reprise/3 (CIN)

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BY ALAN JONES



and 1-2 in New Zealand and the Netherlands 21 also remains in the Top 10 in Austria (2-3), Wallonia (3-3), South

Africa (3-4), Germany (4-4), Poland (8-6), Denmark (7-5), Australia (5-6), Norway (7-7) and France (7-8)

Although only in the Top 10 in five countries compared to 21's 15, PJ Harvey's Let England Shake remains the most charted UK album worldwide. Best placed in Norway (2-2), Greece (1-3-4), Flanders (4-5), Ireland (7-5) and Denmark (3-9), the album also remains charted in Portugal (8-11), New Zealand (12-12), Sweden (6-12), Australia (6-13), Wallonia (8-14), Switzerland (8-22), the Netherlands (14-25), Ireland (15-32), France (14-34), Poland (30-34), Finland (34-40), Spain (26-45), Austria

(37-45), Italy (58-57), Germany (44-57), Canada (45-73) and the US (77-98) and re-enters the chart at number 23 in the Czech Republic

Beady Eye's debut album Different Gear, Still Speeding made its first international chart appearance in Japan last week, debuting at number five. It retreats to number 19 there this week but is a new arrival in 14 other countries: Ireland (number three), Switzerland (seven), the Netherlands (seven), Spain (13), Austria (14), Germany (15), Finland (20), Canada (21), Flanders (22), the Czech Republic

(27), the US (31), France (32), Sweden (34) and Wallonia (40)

Rumer's debut album Seasons Of My Soul has sold upwards of 400,000 copies in the UK since it was unleashed last November and has been slowly making its way into charts around the world ever since

It has its biggest week yet this week debuting in New Zealand (number 10), Germany (13), Sweden (13), Switzerland (15), Austria (23) and Finland (35), while continuing to perform well in the Netherlands (5-6), Norway (6-6), Flanders (6-8), Wallonia (13-11) and Ireland (27-31)

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CHARTS SALES



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

THE OFFICIAL UK SINGLES CHART

This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)
1	1	7	ADELE Someone Like You XL GBBK51000351 (PIAS)	(Adkins/Wilson) Universal/Chrysalis/Sugar Lake (Adkins/Wilson)
2	2	6	JESSIE J FEAT. B.O.B Price Tag Island/Lava USUM7100541 (ARV)	(Dr. Luke) Warner Chappell/Universal/Sony ATV/Kobalt/K252 Money/Prescription (Cornish/Gottwald/Kelly/Simmons/Devlin)
3	3	12	RIHANNA S&M Def Jam USUM71026591 (ARV)	(StarGate/Vee) EMI/TrueLove/Peermusic (Eriksen/Hermansen/Dean/Vee)
4	4	5	LADY GAGA Born This Way Interscope USU71100098 (ARV)	(Lady Gaga/Gabry/DI White Shadow) Sony ATV/Warner Chappell (Germannott/Lizursen)
5	New		WIZ KHALIFA Black & Yellow Atlantic USAT21001800 (CIN)	(StarGate) Warner Chappell/EMI/PGH Sound (Thomas/Hermansen/Eriksen)
6	8	7	CHRIS BROWN Yeah 3X Jive US111000230 (ARV)	(Dr. Luke) Warner Chappell/Universal/EMI/Seven Streeter (Brown/Franks/McCall/Streeter/Wiles)
7	7	3	ALEXIS JORDAN Good Girl Star/Roc/RocNation/Columbia USQX9100193 (ARV)	(StarGate/Vee) EMI/Stellar/TrueLove/Hitc Tunes (Hermansen/Gind/Rowe/Eriksen/Vee/Workland)
8	6	5	CHIPMUNK FEAT. CHRIS BROWN Champion Jive GBAR11001608 (ARV)	(Harmony) Universal/Sony ATV/EMI/Kobalt (Cyfe/Samuels/Brown/Rellingner/McCall/Nuri)
9	5	8	ADELE Rolling In The Deep XL GBBK51000351 (PIAS)	(Epworth) EMI/Universal (Adkins/Epworth)
10	9	9	BRUNO MARS Grenade Elektra/Atlantic USAT21001883 (CIN) ★	(The Smeezingtons) Sony ATV/EMI/Warner Chappell/Rug/Windswept/C (Mars/Lawrence/Levine/Brown/Kelly/Wyett)
11	15	6	DR DRE FEAT. EMINEM & SKYLAR GREY I Need A Doctor Interscope USU71100233 (ARV)	(Alex Da Kid) Universal/C (Young/Grant/Krey/Mathers)
12	16	9	TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman Parlophone GB71100193 (E)	(McKenzie/Roberts) EMI/Stellar (Drogow/McKenzie/Williams)
13	10	16	JESSIE J Do It Like A Dude Island/Lava USUM71028453 (ARV)	(The Invisible Men/Parker & James) Sony ATV/Universal/IRMG (Cornish/The Invisible Men/Parker & James)
14	13	5	TIESTO V DIPLO FEAT. BUSTA RHYMES C'mon (Catch' Em By Surprise) Wall Of Sound GBENT1000466 (PIAS)	(Tiesto/Diplo/Busta Rhymes) Kobalt/Sony ATV/Spread The Sound/Like That/Mad Decent/22ah's (Newwest/Engblom/Corner/Pentz/Allen/Davis/Smith)
15	11	8	PINK F**kin' Perfect LaFace US111000091 (ARV)	(Martin/Shellback) EMI/Kobalt/Pink Inside/Marotone (Martin/Pink/Shellback)
16	25	8	AVRIL LAVIGNE What The Hell Columbia USRC11000915 (ARV)	(Martin/Shellback) Universal/Marotone/Kobalt/Almo (Martin/Shellback/Lavigne)
17	12	9	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher 4th & Broadway GBUM11030407 (ARV)	(Vee/Cruz) EMI/TrueLove/Ultra Tunes (Cruz/Vee/McCoy)
18	14	15	DAVID GUETTA FEAT. RIHANNA Who's That Chick? Positiva/Virgin FR21000220 (E) ★	(Guetta/Tun/Turner/Resteiro) Sony ATV/Buckley/Talpa/Rister Editions (Hami/Guetta/Tun/Turner/Resteiro)
19	31	7	NOAH & THE WHALE L.I.F.E.G.O.E.S.O.N. Mercury GBUM71031174 (ARV)	(Franklader) Universal (Frank)
20	45	3	OLIV MURS Heart On My Sleeve Epic/Syco GBAR11001336 (ARV)	(Shanks) Sony ATV (Shanks/Morrison)
21	55	2	BRITNEY SPEARS Till The World Ends Jive US111000074 (ARV)	(Dr. Luke/Martin/Shellback) Warner Chappell/Kobalt/ABC (Kronlund/Sheriff/Gottwald/Martin)
22	20	8	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home Bad Boy/Interscope USUM71029675 (ARV)	(Alex Da Kid/Jay-Z/abc) EMI/Universal/C (EMI/Universal/C)
23	19	7	KE\$HA We R Who We R RCA USRC11000862 (ARV)	(Dr. Luke/Blanco/Amal) Sony ATV/Kobalt/Dynamite Cop/Fach Note County/Kwintethly (Sebert/Gottwald/Levine/Coleman/Hindlin)
24	18	23	CEE LO GREEN Forget You Warner Brothers USA71001778 (CIN) ★	(The Smeezingtons) Chrysalis/ID/Roc Cor/Bug/Music Karma/ma/nem/EMI/God Given (Green/Mc/Lawrence/Brown/Levine)
25	New		BIRDY Skinny Love Warner Brothers GBAT1100002 (CIN)	(Gilbert/Walton) Chrysalis (Vernon)
26	17	9	JLS FEAT. TINIE TEMPAH Eyes Wide Shut Epic GBAR11001366 (ARV)	(Deekay) EMI/Deekay/C (Will/Cs/Humes/Gill/Merrygale/Jensen/McLwan)
27	New		BLACK EYED PEAS Just Can't Get Enough Interscope USUM71026671 (ARV)	(Will.I.Am/Jeon) EMI/Cherry River/Wall/Lampkin/Liz/Split Magnific/Neophone/Junker/Huber/Boys (Adams/Pineda/Gomez/Ferguson/Hovez/Robinson/Zekas/Reed/Beers/Brown)
28	21	6	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E Tonight (I'm Lovin' You) Interscope GBUM71029555 (ARV)	(DJ Frank E/Luttrell/Paucar) Warner Chappell/Universal/EMI/Ludacris (Christy/Luttrell/Franks/Iglesias)
29	29	25	BRUNO MARS Just The Way You Are (Amazing) Elektra/Atlantic USAT21001269 (CIN) ★	(The Smeezingtons/Needz) Universal/Warner Chappell/EMI/Bug/IC (Mars/Lawrence/Levine/Cain/Walton)
30	23	11	MARTIN SOIVEIG FEAT. DRAGONETTE Hello 3 Beat/AATW GBK51000198 (Absolute Arvato)	(Solweig) Temp's D'Avance/Collect! (Solweig/Sorbara)
31	30	4	TAKE THAT Kidz Polydor GBUM71028638 (ARV)	(Price) Universal/Sony ATV/EMI/Farrell (Owen/Sadlow/Donald/Orange/Wilfarms)
32	26	17	RIHANNA FEAT. DRAKE What's My Name? Def Jam USUM71025031 (ARV) ★	(StarGate/Hartell) EMI/Peermusic (Eriksen/Hermansen/Graham/Dean/Hale)
33	27	31	ADELE Make You Feel My Love XL GBBK50700586 (PIAS)	(Abbiss) Sony ATV (Dylan)
34	32	20	RIHANNA Only Girl (In The World) Def Jam USUM71023200 (ARV) ★	(StarGate/Vee/Hartell) EMI/TrueLove (Johnson/Eriksen/Hermansen/Wilhelm)
35	67	2	MCFY That's The Truth Island/Supercut GBUM71027326 (ARV)	(Austin) EMI/Kobalt (Fletcher/Jones/Poynter/Judd/Austin)
36	37	21	KATY PERRY Firework Virgin USCA21001262 (E) ★	(StarGate/Vee) Warner Chappell/EMI/TrueLove/Peermusic/Dat/Damn/Dean (Hudson/Eriksen/Hermansen/Wilhelm/Dean)
37	New		GLEE CAST Hey Soul Sister Epic USQK910392 (ARV)	(Anders/Astrom/Murphy) Pitman/EMI/Stellar (Lind/Bjoerklund/Monahan)
38	38	4	JUSTIN BIEBER FEAT. JADEN SMITH Never Say Never Def Jam USUM71015391 (ARV)	(The Messengers/Hartell/Rambert) Sony ATV/Universal/Warner-Barham/Messy/Free Ball/Sieber Time/C (Messings/Tweh/Bieber/Hartell/Rambert)

This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)
39	33	6	NICKI MINAJ FEAT. DRAKE Moment 4 Life Cash Money/Island USCS10002722 (ARV)	(T-Minus) Universal/Warner Chappell/Livewire/Harajuku Barbie/EMI/Money Mack/Brother Bagz (Maraj/Graham/Williams/Seetheram)
40	43	7	JEREMIH FEAT. 50 CENT Down On Me Def Jam USUM71023043 (ARV)	(Schultz/Jeremih) Universal/Ohaji/Mick Schultz/50 Cent (Schultz/Fallon/Jackson/James)
41	62	3	BRUNO MARS Marry You Elektra/Atlantic USAT21001887 (CIN)	(The Smeezingtons) EMI/Bug/Windswept/Warner Chappell (Mars/Lawrence/Levine)
42	28	4	FAR EAST MOVEMENT FEAT. RYAN TEDDER Rocketeer Interscope/Cherrytree USUM71022782 (ARV)	(Stereotype/The Smeezingtons/IC) EMI/Warner Chappell/Sony ATV/Bug/C (Chung/Mars/Lawrence/Nishimura/Reeves/Roh/Romelus/Yip)
43	New		WHEATUS Teenage Dirtbag Columbia USS100008431 (ARV)	(Wheatus/Jimenez) EMI (Blown)
44	42	19	ALEXIS JORDAN Happiness Star/Roc/RocNation/Columbia USQX91000209 (ARV)	(StarGate) EMI (Deadmau5/Rower/Hermansen/Eriksen)
45	36	8	BRITNEY SPEARS Hold It Against Me Jive US111000370 (ARV)	(Dr. Luke/Shellback) Kobalt/LYP Two (Martin/Gottwald/Jumphe-Levine/McKeef)
46	New		THE PIERCES You'll Be Mine Polydor GBUM71026861 (ARV)	(The Darktones) Universal (Pierce/Pierce)
47	48	12	KATY B FEAT. MS DYNAMITE Lights On Columbia/Rise GB10000360 (ARV)	(Geneus) EMI (Katy B/Daley/Geneus)
48	New		GLEE CAST Dog Days Are Over Epic USQK91001363 (ARV)	(Anders/Astrom/Murphy) Universal/Geddeal (Welch/Summers)
49	24	3	CLARE MAGUIRE The Last Dance Polydor GBUM1002189 (ARV)	(F Smith) Universal/Chrysalis (Maguire/F Smith)
50	40	2	JESSIE J Who You Are Island/Lava USUM71029865 (ARV)	(Gad) Sony ATV/EMI/Kobalt/GAD/RDR (Peiken/Gad/Cornish)
51	41	7	CHASE & STATUS FEAT. LIAM BAILEY Blind Faith Vertigo GBUM71031037 (ARV)	(Kennard/Milton) EMI/Universal (Kennard/Milton/Balyle/Teer/Hartman)
52	New		MANN FEAT. 50 CENT Buzzin' Remix Def Jam USUM71029293 (ARV)	(Ibi) Sony ATV/Jonathan Ruten/Universal/LL (Ruten/Jackson/Sinclair/Thames/Battle-y/Battle-y)
53	44	8	WRETCH 32 FEAT. I TRAKTOR Mo\$Levels Recordingz GBENT100119 (ARV)	(Scott/Tulian/Rosji-Griffith) C (Scott/Tulian/Rosji-Griffith)
54	53	18	BLACK EYED PEAS The Time (Dirty Bit) Interscope USUM71026682 (ARV)	(Will.I.Am/DJ Ammo) Sony ATV/EMI/Caspen/PEN/Marcus/Woid/Song (Adamu/Pineda/Levy/Pevier/Nicola/Markowitz)
55	Re-entry		SNOW PATROL Chasing Cars Fiction GBUM7091695 (ARV) ★	(Jacknife Lee) Universal (Lightbody/Connolly/Simpson/Quinn/Wilson)
56	47	24	TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars Parlophone GB710900040 (E)	(SH) Warner Chappell/EMI (Mugha/Drogow/Turner/Bernaico)
57	66	2	N-DUBZ Morning Star AATW/Island GBFC71000947 (ARV)	(Free School) Sony ATV/Dovey/Dre/Fla/Rock/Mo/Is/Michael/MHenry/Chery Lane (Bapiste/Buenda/Mah/Jordon/MHenry/Gonzalez/Concepcion/Rawan)
58	34	2	BREAKAGE FEAT. JESS MILLS Fighting Fire Digital Sound by GBLA1037001 (SRD)	(Breakage) Warner Chappell/Chrysalis (Boyer/Mills)
59	51	2	GLEE CAST Marry You Epic USQK91001293 (ARV)	(Anders/Astrom/Murphy) EMI/Bug/Windswept/Warner Chappell (Lawrence/Levine/Mars)
60	Re-entry		TRAIN Hey, Soul Sister Columbia USS10900413 (ARV)	(Berlefe & Espionage) Pitman/EMI/Stellar (Lind/Bjoerklund/Monahan)
61	39	3	GLEE CAST FEAT. GWYNETH PALTROW Singing In The Rain/Umbrella Epic USQK91001292 (ARV)	(Anders/Astrom/Murphy) Sony ATV/EMI/Warner Chappell/Peermusic/March Ninth (Freed/Brown/Carter/Stewart/Nash/Hartell)
62	Re-entry		GUNS N' ROSES Sweet Child O' Mine Geffen USGF1814809 (ARV)	(Link) Sanctuary/Warner Chappell/Universal/Black Frog (Rose/Slash/Stadlin/Adler)
63	50	3	LUPE FIASCO The Show Goes On Atlantic USAT21002368 (CIN)	(Kane Beatz/abc) Sony ATV/Universal/Warner Chappell/C (Laro/Galucci/Judy/Black/Brown/Bower/Johnson)
64	New		ELLIE GOULDING Lights Polydor GBUM71025798 (ARV)	(Stannard/Howes) Sony ATV/Global Talent/Major 3rd (GoULDING/Stannard/Howes)
65	74	29	TAIO CRUZ Dynamite 4th & Broadway GBUM71005877 (ARV)	(Dr. Luke/Blanco) EMI/Kobalt (Gottwald/Martin/Levine/McKeef/Cruz)
66	46	3	KANYE WEST FEAT. DRAKE & RIHANNA All Of The Lights Roc-a-fella/Def Jam USUM71027273 (ARV)	(West/Blake) Universal/Way Above/Sony ATV/Peace Gimmie My Publishing/EMI-West/EHasker/Jones/Jutter/Ferguson)
67	New		GLEE CAST Don't Cry For Me Argentina Epic USQK91001360 (ARV)	(Anders/Astrom/Murphy) Universal (Webber/Rie)
68	Re-entry		CHASE & STATUS FEAT. PLAN B End Credits Vertigo GBUM70912074 (ARV)	(Kennard/Milton) Universal/Pure Groove (Kennard/Milton/Balyle/Drew)
69	22	2	FOO FIGHTERS Rope RCA USRW31100001 (ARV)	(Vig) MJ Twelve/I Love The Punk Rock/Living Under A Rock/Universal/Flying Airform (Foo Fighters)
70	59	18	ELLIE GOULDING Your Song Polydor GBUM71006538 (ARV)	(Lovett) Universal (John/Taupin)
71	Re-entry		BLACK EYED PEAS I Gotta Feeling Interscope USUM70969621 (ARV) ★	(Guetta) Cheryl Lane/EMI/Square Rivoli/Rister/Shapiro Bernstein & Co (Adams/Pineda/Gomez/Ferguson/Guetta/Riveter)
72	58	38	EMINEM FEAT. RIHANNA Love The Way You Lie Interscope USUM71015397 (ARV) ★	(Alex Da Kid) Universal/Imagem (Mathers/Grant/Halferman)
73	Re-entry		NICOLE SCHERZINGER Poison Interscope USUM71026044 (ARV)	(RedOne/Joker) Sony ATV/Universal/Warner Chappell/IC (Scherzinger/Hajji/Beal/Geek/Junior/RedOne)
74	Re-entry		NELLY Just A Dream Island USUM71020948 (ARV)	(Jones/Love) Universal/Force/Impub/Rico Love (Siri/A Rapper/EMI/Jackie Frost/Jesse Jayer/Reach Global (Haynes/Scheffer/Love/Romano)
75	52	53	TINIE TEMPAH Pass Out Parlophone GB710900005 (E) ★	(Labinth/Da Digglar) Stellar/EMI/C (Labinth/Tinie Tempah/Williams)

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- All Of The Lights 66
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- The Show Goes On 61
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- What The Hell 16
- Who's That Chick? 18
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- Yeah 3X 6
- You'll Be Mine 46
- Your Song 70

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

As used by Radio 1



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

THE OFFICIAL UK ALBUMS CHART

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)
1	1	7	ADELE	21 XL 88697446992 (PIAS) ★	(FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)
2	New		ELBOW	Build A Rocket Boys! Fiction 2762328 (ARV) ●	(Potter)
3	2	2	JESSIE J	Who You Are Island/Lava 2758627 (ARV) ●	(Dr. Luke/Bissett/Cemish/Martin/KiDaK/The Invisible Men/Parker & James/The Mas/Gadi/Gordon)
4	4	77	ADELE	19 XL CD313 (PIAS) 3★	(Abbiss/White/Renson)
5	New		REM	Collapse Into Now Warner Brothers 9362495832 (CIN)	(Lee/REM)
6	5	17	RIHANNA	Loud Def Jam 2752365 (ARV) 4★	(StarGate/Vee/Harrell/Bezeman/The Runners/Riddick/PlcW/DaDcn/Sham/Mel&Mus/Stewart/Dean/Scundz/Alex Da Kid)
7	6	8	BRUNO MARS	Doo Wops & Hoologians Elektra/Atlantic 7567882721 (CIN) ★	(The Smeezingtons/Needlz/The Supa Dups)
8	New		NOAH & THE WHALE	Last Night On Earth Mercury 2760096 (ARV)	(tbc)
9	New		AVRIL LAVIGNE	Goodbye Lullaby Columbia 88697558702 (ARV)	(Maurin/Ghensell/Berthel/Walker/Roberts/Hansen/Whaley/Faust/Field/Walker/Karsten/Schubert/Lord-Alge/Aimstrong/Townsend/Lavigne/Chavez/Lensen/Simclair)
10	3	2	BEADY EYE	Different Gear, Still Speeding Beady Eye BEADYCD2 (E) ●	(Beady Eye/Tillywhite)
11	New		DANIEL O'DONNELL	Moon Over Ireland DMG TV DMGT042 (SDU)	(Ryan)
12	8	75	MUMFORD & SONS	Sigh No More Gentlemen Of The Road/Island 2716932 (ARV) 3★	(Diavs)
13	14	48	PLAN B	The Defamation Of Strickland Banks 679/Atlantic 5186584712 (CIN) 2★	(Drew/Epworth/Appapula/McEwan)
14	10	18	CEE LO GREEN	The Lady Killer Warner Brothers 7567889289 (CIN) ★	(FT Smith/The Smeezingtons/Allen/Marsh/Rem/Simpkins/Splash/Dr. Luke/English/Green)
15	11	3	GLEE CAST	Glee - The Music - Vol. 4 Epic 8869729442 (ARV) ●	(Anderson/Murphy)
16	15	6	EVA CASSIDY	Simply Eva Blix Street G210199 (adacon) ●	(Cassidy/Bicade)
17	29	15	OLLY MURS	Oily Murs Epic/Syco 88697765022 (ARV) ★	(Prime/Isaak/Future/Cut/Robson/Argyle/Brammer/Green/fitzmaurice/Shanks/Abott/Black/Byrne/The Invisible Men/Taylor/Horn)
18	12	23	TINIE TEMPAH	Disc-Overy Parlophone 9065132 (E) ★	(Tadgell/Claire/Shuk/McKenzie/Roberts/Hill/SH/Swedish House Mafia/Hayne/Naughty Boy/Harrison)
19	13	6	CHASE & STATUS	No More Idols Vertigo 2745135 (ARV) ●	(Kennard/Milton/Nowels/Sub Focus/Plan B)
20	18	17	TAKE THAT	Progress Polydor 2748474 (ARV) 6★	(Price)
21	17	17	PINK	Greatest Hits: So Far!!! LaFace 88697807232 (ARV) ★	(Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machopys/NoDr. Luke/Martin/Kasz Money/Ron/Danaj/Shellback)
22	9	2	ALEXIS JORDAN	Alexis Jordan StarRoad/RocNation/Columbia 88697845642 (ARV)	(Rozendel/Tan/Stargate/Walker/Coyne/Erickson/Vee/Lewis/Ros/Sonceter/Vieger/Bjorklund/Deadmau5)
23	16	16	JLS	Outta This World Epic 88697742862 (ARV) ★	(Mac/Deekay/Stra/Galzi/Rigoli/Tremy/Bobby/Bass/Brongers/Wonda/Duplessy/Altinol/Gaof/Syence/Taylor/Smith/Secon/Braider/Bail)
24	7	2	CLARE MAGUIRE	Light After Dark Polydor 2756497 (ARV)	(FT Smith/CRAVA)
25	New		LUPE FIASCO	Lasers Atlantic 7567895865 (CIN)	(King/David/Alex Da Kid/Grey/Needlz/The Audibles/Snoddy/Duplessy/Kane Beatz/7SH/ Buchanan/ Buchanan/Altino)
26	19	19	RUMER	Seasons Of My Soul Atlantic 5249825732 (CIN) ★	(Bicwin)
27	31	83	FLORENCE + THE MACHINE	Lungs Island 1979740 (ARV) 1★	(Epworth/Field/Mackie/Hugh/White)
28	23	26	THE SCRIPT	Science & Faith Phonogenic 88697754492 (ARV) ★	(Sheehan/D'Onoghue/Frampkin/Kipner)
29	30	45	ELLIE GOULDING	Lights Polydor 2732799 (ARV) ★	(FT Smith/Stas/Smith/Frank/Music)
30	20	13	IMELDA MAY	Mayhem Decca 2752923 (ARV)	(May/Wright/Globelberg)
31	22	10	HURTS	Happiness Major Label/RCA 88697666582 (ARV) ●	(Hurts/Duan/The Nexus/Crisis)
32	24	28	KATY PERRY	Teenage Dream Virgin CDV3084 (E) 2★	(Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Jimm/Wells)
33	26	113	LADY GAGA	The Fame Interscope 1791397 (ARV) 4★	(RedOne)
34	21	27	ARCADE FIRE	The Suburbs Sonovox 2742629 (ARV) ●	(Arcade Fire/Diavs)
35	36	35	ELIZA DOOLITTLE	Eliza Doolittle Parlophone 6099340 (E) ★	(Prime/Dodds/Jonny S/Hauge/Thornalley/Chrisanthou/Napier)
36	43	18	THE OVERTONES	Good Ol' Fashioned Love Warner Music Entertainment 5249825442 (CIN) ●	(Scult/wccd)
37	38	73	MICHAEL BUBLE	razy Love Reprise/43 9362496277 (CIN) 7★	(Foster/Rock/Gatca/Chang)
38	27	21	KINGS OF LEON	Come Around Sundown Hand Me Down 8869782411 (ARV) 2★	(Petzig/King)

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)
39	25	11	ALFIE BOE	Bring Him Home Decca 2759210 (ARV) ●	(Moigan/Pochin)
40	28	4	PJ HARVEY	Let England Shake Island 2753189 (ARV)	(Harvey/Harvey/Paish/Flocc)
41	35	58	JUSTIN BIEBER	My World Def Jam 2736487 (ARV) 2★	(Sieber/Crion/Stewart/Hare/W/D'Mille/Dirty Swirl/Wayne/Lewis/Muhammad/Hamilton/Shin/Prett/Be/ Fresh/DJ Frank E/Mafina)
42	32	16	NICKI MINAJ	Pink Friday Cash Money/Island 2754184 (ARV) ●	(Kane/Swizz Beatz/Claw/Cid/McNey/Rotem/Wansel/DaK1T-Minus/Will/Lam/Drew McNey)
43	33	17	LAURA MARLING	I Speak Because I Can Virgin CDV3075 (E) ●	(Lichns)
44	34	3	JUSTIN BIEBER	Never Say Never - The Remixes Def Jam 2765149 (ARV)	(The Mixengers/Harrell/Rambert/Stereotype/Ra-Charm/Dirty Swirl/Wayne/Mel & Mus/Smith/Hamilton)
45	47	20	THE WANTED	The Wanted Getten 2741607 (ARV) ★	(Marteberg/Culther/Ramita/Ar/The Wideboys/Kurtz/Bary Blue/Phat Fab/Waddford/Hambers/Fack/Dreamlab/Haxman/Sommerdehl/Young)
46	64	86	ELBOW	The Seldom Seen Kid Fiction 1764098 (ARV) 2★	(Potter)
47	41	129	KINGS OF LEON	Only By The Night Hand Me Down 8869737271 (ARV) 5★	(Petzig/King)
48	New		QUEENS OF THE STONEAGE	Queens Of The Stone Age Rekids Rekids REK003CD (PIAS)	(Homer/Goss/Bass)
49	44	38	EMINEM	Recovery Interscope 2739452 (ARV) 3★	(Just Blaze/J. Hall/M. 2Pac/El/Chan-Queen/Gilbert/Emine/Hayne/Bonida/Swans/Burnett/Jans/Siepheldt/Die/Bongers/Alex Da Kid/Havoc/Magnedot)
50	62	15	BLACK EYED PEAS	The Beginning Interscope 2754899 (ARV) ★	(Will/Lam/DJ Ammo/Free School/Guettal/Tuinfort/Jerkins)
51	48	2	RON SEXSMITH	Long Player late Bloomer Cocking Vinyl CDCKD531 (Essential/GEM)	(Rat-k)
52	45	113	RIHANNA	Good Girl Gone Bad Def Jam 1735109 (ARV) 5★3★	(Carter/Admission/Star/Star/Star/Rogers/Werious)
53	40	64	PALOMA FAITH	Do You Want The Truth Or Something Beautiful Epic 88697543552 (ARV) ★	(Byrne/Mackichan/Robson/Barter/Harcourt/Love/Jorgensen/Kurtz/Martin/Norrega/Wells/Lofsson/Westerlund/Isack/Kron)
54	53	5	JAMES BLAKE	James Blake AB/MIA/Atlas ATLAS02CD (ARV)	(Blake/McAndrew)
55	39	48	THE XX	xx Young Turks YTo3CD (PIAS) ★	(Smith/McDonald)
56	52	141	PAOLO NUTINI	These Streets Atlantic 094634 (CIN) 4★	(Neilson)
57	46	17	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA	Moonlight Serenade Decca 533178 (ARV) ★	(Rieu/Jacobs/Veimeulent/Rieu)
58	73	78	PIXIE LOTT	Turn It Up Mercury 2700146 (ARV) 2★	(FT Smith/Haze/Thorn/Hey/Kurtz/M/Gad/Jeberg/Zoz/RedOne/Leubscher/Cut/te)
59	50	93	PAOLO NUTINI	Sunny Side Up Atlantic 2564690137 (CIN) 4★	(Nutini/Jones)
60	Re-entry		SLASH	Slash Recharge RR77952 (ADA/CIN) ●	(Valentine/Ritche)
61	49	11	MY CHEMICAL ROMANCE	Danger Days: The True Lives Of The Fabulous Killjoys Reprise/43 936249996 (CIN) ●	(Cecil/My Chemical Romance)
62	Re-entry		TAIO CRUZ	The Rokstarr Collection 4th & Broadway 2742660 (ARV) ●	(Dr. Luke/Blanco/Cruz/FT Smith/English/Vee)
63	Re-entry		TAKE THAT	Beautiful World Polydor 1715551 (ARV) 8★3★	(Shanks)
64	71	70	BIFFY CLYRO	Only Revolutions 4th Floor 518650142 (CIN) ★	(GG Ganth/Biffy Clyro)
65	57	64	RIHANNA	Rated R Def Jam 2752990 (ARV) 2★	(Chase & Sietus/Siegate/Stewart/Riddick/Harmony/Ne-Yo/Kennedy/Will/Lam/Free School/Ericksen/Timberlake/Knox/Harrison)
66	Re-entry		LINKIN PARK	A Thousand Suns Warner Brothers 936249631 (CIN) ●	(Rubin/Shinoda)
67	42	49	FOO FIGHTERS	Greatest Hits RCA 8869736921 (ARV) ★	(Jones/Norton/Kesperi/Reskullence/Vig)
68	New		I FAGIOLINI & HOLLINGWORTH	Striggiol/Mass In 40 Parts Decca 4782734 (ARV)	(Hollingworth)
69	59	19	BON JOVI	Greatest Hits Mercury 2752339 (ARV) 2★	(Fari/bain/jovif/bbin/Samborai/Shanks/Rox/Collins/Benson)
70	56	8	TWO DOOR CINEMA CLUB	Tourist History Kitsune/Cooperative CDA025 (PIAS) ●	(James/Gar)
71	New		CHILDREN OF BODOM	Relentless, Reckless, Forever Spinela/In 2760462 (ARV)	(Hyde)
72	54	29	KE\$HA	Animal RCA 88697640462 (ARV) ●	(Dr. Luke/Blanco/Martin/Gemson/Shellback/Neveille/Kurtz/Cruz/FT Smith)
73	New		JAMES VINCENT MCMORROW	Early In The Morning Believe Digital 366185681762 (Absolute Arvalo)	(McMorrow)
74	Re-entry		GEORGE HARRISON	Let It Roll: Songs Of George Harrison EMI 9650192 (E)	(Narvis)
75	58	13	DUFFY	Endlessly A&M 2753146 (ARV) ●	(Heimmond/Duffy/Kreus/Price)

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Adele 1, 4	Children Of Bodom 71	Glee Cast 15	Maguire, Clare 24	Nutini, Paolo 59	Rumer 26	Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000) ★ 1m European sales	BPI Awards Albums Swedish House Mafia Until One (gold), Jesse J: Who You Are (gold)	Katy Perry: Hot N Cold (platinum)
Arcade Fire 34	Cruz, Taio 67	Goulding, Ellie 19	Manning, Laura 43	O'Donnell, Daniel 11	Script, The 28			
Beady Eye 10	Diav, Eliza 35	Harvey, PJ 40	Mars, Bruno 7	Overtones, The 36	Sexsmith, Ron 51	Albums Trine Tempah: Written In The Stars (gold); Trine Tempah: Pass Out (platinum); Katy Perry: Firework (platinum),		
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Cassidy, Eva 16		Linkin Park 66		Rihanna 6, 52, 65				
Cee Lo Green 14		Lott, Pixie 58						
Chase & Status 19								



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