

MusicWeek



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26.03.11 £5.15

NEWS 05 SXSW

A few tweaks here, a flirt with the mainstream there, but the Austin festival still delivers



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PROFILE 15 MIKE + THE MECHANICS

New line-up, new album



PHOTO: Mary Sless/WireImage/Getty Images

Vaccines inject SXSW with adrenaline

THE VACCINES' MANAGER JAMES SANDOM is celebrating a "very successful week" for the band in the US, after their South By Southwest dates brought a positive response from the US media and music industry

The band, whose debut album *What Else Did You Expect From The Vaccines* (Columbia) was yesterday (Sunday) set to enter the UK albums chart in the top 10, played a number of SXSW shows, earning praise from the *Chicago Tribune* and *Entertainment Weekly* among others.

Sandom, of SuperVision Management Group, said the band are "in a very positive place, with real US anticipation to capitalise fully on SXSW".

And he explained last week's SXSW shows will act as a launch pad for the US and other international territories.

The band's SXSW appearance followed their debut US tour in January. They will be back in the US for a major support tour in May when their debut album is released over there.

Other British acts making headlines at SXSW included James Blake, Ellie Goulding and Yuck.

• FULL STORY ON PAGE 5

Royal Wedding red tape for live events

INVITATIONS TO ELTON JOHN AND DAVID Beckham have gone out. Westminster Abbey has been booked and the Royal couple are working on their wedding list – but music and musicians could be the big losers as the nation gears up to celebrate the wedding of the decade.

Anticipating a massive knees-up to celebrate the nuptials of Prince William and Kate Middleton, the Home Office has created a draft statutory instrument to relax the licensing hours on the big day – April 29 – and into the early hours of Sunday May 1.

Moves to create extensions to the Licensing Act from 11pm to 1pm are expected to go before the House of Lords at the end of the month.

However, licensing experts have pointed out that the order does not confer any extension of entertainment authorisation.

That means thousands of pubs and clubs will need to apply for Temporary Event Notices (TENS) to provide live music for those wanting to celebrate the Royal marriage.

TENS will also be necessary if anyone wants to dance and drink beyond the 1am curfew, the statutory instrument has specified. Live Music Forum's Hamish Birchall said that because very few pubs and bars have the necessary entertainment provisions there could be a lot of disappointed monarchists.

AIM BOSS 'SHOCKED' AS STUDY REVEALS BIG THREE'S MONOPOLY

Digital giants gobble up revenue

DIGITAL

BY ROBERT ASHTON

THE DOMINATION OF THE global digital giants led by iTunes has been revealed in a study of leading independent music companies.

The study of trade body AIM's top 40 companies – all members of licensing group Merlin – showed that iTunes, Amazon and Spotify accounted for more than 94% of all global digital revenues.

Another 51 companies were left to scrap for the remaining 5.6%, the research, submitted to the Hargreaves review, reveals

AIM chairman and chief executive Alison Wenham said she was shocked by the findings.

She explained the research showed the shortcomings of the digital marketplace in which it was proving impossible for newcomers to gain a foothold because of the dominance of iTunes and other well-established brands.

"There are now a series of monopolies and it is jolly hard for anyone else to get a slice of the market," she said, with just a few exceptions such as specialist download site Beatport, which has made a mark in the dance community.

The hope of independents is that the market will open up with the



"There are now a series of monopolies and it is jolly hard for anyone else to get a slice of the market..." ALISON WENHAM, AIM

coming of new consumer services (see page 4) – and a study from ABI Research suggests that the big growth area is going to be mobile cloud-based streaming services.

It is predicting 95% annual compound growth in the market, taking services past 161m subscribers worldwide.

But ABI practice director Neil Strother warned that, after an initial upturn, it was likely that the market would again be dominated by a small number of players, potentially

including Apple and Spotify.

What is more, the consumer price point, he suggested, was low, putting downward pressure on royalties (see musicweek.com for more).

Wenham said the UK financial sector's lack of investment in new start-ups was becoming critical in order to redress the balance but she warned, "We don't have a banking culture here that supports IP businesses."

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07 VEVO RIVALS TALK OF MORE VALUABLE VIDEO

Vevo launches in the UK and Europe but Muzu boss casts doubt over its reliance on third parties such as YouTube/Google



10 STEPHEN NAVIN SPEAKS ABOUT MPA'S STRATEGY

MPA chief talks to *Music Week* about his organisation's current and future ambitions

DIGEST

▶ SXSW PLAYLIST

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



WALK THE MOON

Anna Sun (unsigned)
The subject of heated label interest on both sides of the Atlantic, Walk The Moon proved more than worthy of the attention. (single tbc)



ODD FUTURE

Sandwiches (XL)
Odd Future's SXSW shows proved some of the hottest tickets in town, and they did not disappoint - some of 2011's brightest new talents. (single tbc)



YUCK

Get Away (Pharmacy)
Yuck just get better and last week's shows at SXSW showed the band really hitting their stride live. (single, out now)



FOSTER THE PEOPLE

Pumped Up Kicks (Columbia)
One of 2010's most highly sought-after signatures, this laid-back slice of cool West Coast pop is getting the ball rolling Stateside. (single tbc)



JEZEBEL

Hurt Me (unsigned)
Publishing and recording offers are currently on the table for this Australian group. Glorious sun-kissed pop. (single out now)



DOM

Living In America (Parlophone)
Dom's debut wears the hallmarks of MGMT or Naked + The Famous, underpinned by a harder-edged 4/4 beat. A strong start. (single, April 3)



K FLAY

No Duh (unsigned)
Recent Sony/ATV US signing K Flay writes infectious, erigy pop songs and has a vocal flow that will have you hooked from the first bar. (single tbc)



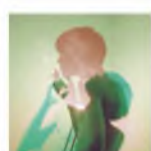
SUMMER CAMP

I Want You (unsigned)
Fresh from acclaimed shows in New York, UK duo Summer Camp delighted in Texas with their evocative, romantic, pop songs. (download, available now)



ALEX WINSTON

Choice Notes (Island)
The recent Island signing and New York native was in town to showcase her forthcoming debut to media and labels reps from around the world. (single tbc)



THERAPIES SON

Touching Down (unsigned)
With a Flaming Lips-esque sound, Therapies Son drew interested UK A&R's out into the Austin sun last week. (demo)



SIGN HERE

EMI Music, Raw Power Management, 5B Artist Management and fast-rising British metal act **Rise To Remain** (above) have signed a world-wide deal to release the acclaimed band's debut album

Fourteen-year-old singer-songwriter **Birdy** has signed a record deal with Atlantic following a top 25 hit with a cover of Bon Iver's *Skinny Love*

Fox's words lift HMV share price



HMV CHIEF EXECUTIVE Simon Fox (pictured) said the company would survive its current financial troubles, giving the retailer's share price a lift.

The last two months have seen the company issue two profit warnings, as well as announce 60 store closures (40 HMV and 20 Waterstone's) and the company is expected to breach the terms of its banking covenants in April.

However, Fox said lenders were being positive and supportive with the company, helping shares of the national entertainment chain rise 3.75p on Thursday to 15.25p - a price that held into Friday.

Speaking at the Retail Week conference, Fox outlined his plans to transform the national chain from a purely high-street music retailer into a business with real strength in the digital market and a growing interest in live music.

He said there were three key areas in which the company was changing. These, he explained, include the retailer engaging more with customers, driving more custom in store and changing the kind of products it sells on the high street.

"We are fully committed to the high street and we intend to be on it in a significant way in the years ahead. But we need to change, and change fast, and we believe we are doing just that," he said. "In five years time we will still have hundreds of stores on the high street but they will be selling different products than what we do today."

This will see the company diversifying further into clothing, live music and technology. Fox added, "We will have a network of live venues and festivals that will have moved from being London based to national and a digital business present on as many mobile phones and tablets as possible."

The chain has repeatedly drawn attention to its profitability despite tough trading on the high street. It is expected to make a £41m profit this year.

Fox declined to comment on market rumours that HMV may need to sell its Waterstone's book chain to Russian businessman Alexander Mamut.

Meanwhile, HMV is to give a presentation to its bank creditors this week as it works through an impending breach of its loan covenant.

UNDERWORLD'S MANAGER MIKE Gillespie has spoken to *Music Week* of the benefits to the band's profile from being involved in Danny Boyle's stage production of *Frankenstein*, as they look to get away from the album/tour cycle.

The band provide the soundtrack to the play, which debuted at the National Theatre in London on February 5, as well as all sound effects and some limited vocal reinforcements.

It is the latest in a long line of collaborations between the band and Boyle, which includes the director using their track *Born Slippy* in *Trainspotting* as well as composing the soundtrack of his 2007 film *Sunshine*.

It is also one of the most successful, with the play's entire run sold out and cinemas around the world screening it last Thursday and again this week.

Gillespie said that theatrical collaborations are interesting for contemporary musicians both creatively and in terms of the business model.

NEWS DIGEST

■ LASSMAN LEADS LASGO BUYOUT FROM BMG

Lasgo Chrysalis CEO Peter Lassman and former Chrysalis chairman Chris Wright have led a management buy-back of wholesale distributor Lasgo from BMG Rights Management. Lasgo was included in the sale when BMG Rights Management acquired Chrysalis for £107m earlier this year but Lassman explained it was never part of BMG's core strategy of acquiring publishing interests. Lassman, who founded Lasgo in 1978, led a consortium to buy the business with three other senior members of the Lasgo Chrysalis management team and Chris Wright. Lassman and Wright now have a controlling stake in the business.

■ MUSIC MEN LOBBY GOVERNMENT MINISTER

Leading figures from music and other creative industries have met the UK Government to discuss building some form of creative industries council. BPI chief executive Geoff Taylor and UK Music chief executive Feargal Sharkey were among those talking to senior ministers including Culture Secretary Jeremy Hunt, Culture Minister Ed Vaizey and Business Secretary Vince Cable.

The high-powered roundtable - other executives invited included BBC director general Mark Thompson and Google UK managing director Matt Brittin - is expected to meet again in three months time.

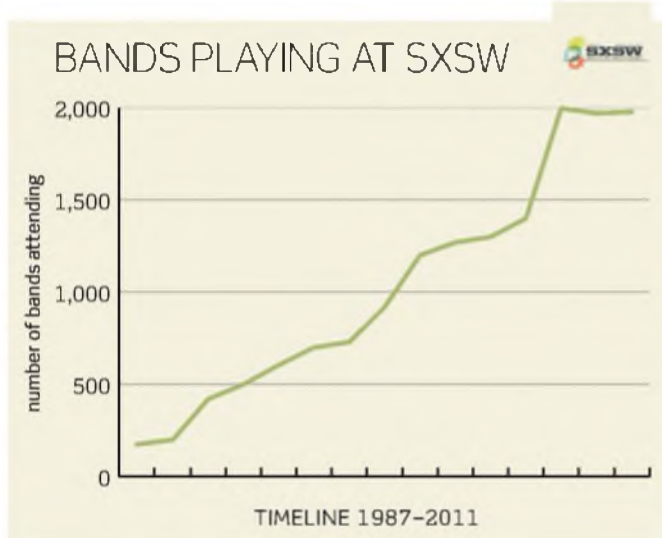
■ ZUNE WINDS DOWN

Microsoft is expected to phase out its Zune digital music player. The hardware side of the



GIG OF THE WEEK

Who: Editors
When: March 26
Where: Royal Albert Hall, London
Why: Performing their first gig ahead of co-headlining Spain's SOS 4.8 festival, the Mercury Prize nominees take part in the Teenage Cancer Trust series of gigs for 2011



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business will be slowly wound down this year according to reports but music and video content, via Zune Marketplace, will remain accessible through connected Xbox consoles and Windows Phone 7 mobile handsets. The Zune player was launched in 2006 but, despite passing through several generations (the most recent being 2009's Zune HD), it failed to gain a significant foothold in a market dominated by Apple devices and was not made available outside of North America.

■ **REGGAE'S CULTURE DIES**



Reggae singer Smiley Culture has died of a stab wound following a police raid. It is unclear how the 48-year-old MC, whose real name was David Emmanuel, was injured, although investigators are looking into whether the wound was self-inflicted. Emmanuel enjoyed success in the 1980s with Cockney and Police Officer.

■ **GLASGOW GETS MOBOS**

The MOBO Awards will return to Glasgow on October 5, with the Scottish city also set to host the ceremony in 2013 and 2015. The move is part of a three-year deal between MOBO, national events agency EventScotland and the Glasgow City Marketing Bureau (GCMB). The MOBO Awards previously took place

in Glasgow in 2009, the first time it had moved out of London. Last year the event was in Liverpool, with Tinie Tempah and JLS both winning two awards.

■ **HARGREAVES POSTS REVIEW SUBMISSIONS**

Professor Ian Hargreaves has published the BPI's lengthy submission - with eight key recommendations - to his ongoing Review of IP and Growth. Two weeks after closing his call for evidence the copyright expert has now posted up more than 40 of around 200 submissions he has received, including the music organisation's weighty 123-page document which has questioned the underlying reasons for the Review. In its executive summary the BPI "respectfully" challenged the premise that in order to drive growth in the UK technology sector it may be necessary to introduce a broad "fair use" exception to UK Copyright law. Hargreaves is expected to report to Government his recommendations on copyright next month.

■ **RAPPER NATE DOGG DEAD AT 41**

Rapper Nate Dogg - best known for his collaboration with Warren G on



Regulate - has died at the age of 41. The singer, whose real name is Nathaniel D Hale, was found at his home in Long Beach, California, on Tuesday. Hale had previously suffered from two strokes, one in 2007 and another in 2008; however, the cause of his death is as yet unknown. The rapper made his debut on Dr Dre's 1992 debut solo album The Chronic and went on to sign with Death Row Records. He also collaborated with Eminem, Ludacris, Tupac Shakur, Snoop Dogg and Warren G.

MUSICWEEK.COM
REACTION



■ **NICK RAPHAEL TO MOVE TO UNIVERSAL**

JV: "Yeah, not hard to break JLS and Olly when you have a guaranteed 13m watching what is effectively 'paid for sponsored music programming on ITV' every Saturday night. Give us a break!"

JLS' sister: "These comments seem needlessly harsh. You might not like his acts, but Nick has done well with them."

Musicindustryprophet: "Oh come on, this guy is overrated. His most successful artists have been nurtured on The X Factor and Lemar's career is declining."

Carlos: "Universal has scored a seriously sharp talent. There are far too many jealous rival execs out there."

Ab Cee: "...and what of all The X Factor finalists that did nothing following the show? Please, let's give credit where credit is due."



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MW Awards: get voting



THE MUSIC WEEK AWARDS HAS entered its first stage with the launch of its online voting categories. The Festival of the Year, Studio of the Year and Music Mobile App of the Year sections are all open for votes at Musicweek.com.

You can make your choice for each category from a long list of contenders, all of whom have achieved notable success within their respective field during 2010.

The online voting will create shortlists for the three categories, while the overall winners for each category will be announced at the awards ceremony at the The Roundhouse in Camden, London on May 24.

To vote click on the Music Week Awards button on the website.

TOP 10 STORIES ON MUSICWEEK.COM



01 Adele, Tinie Tempah and Jessie J all perform well on US charts

02 Nick Raphael to move to Universal

03 US chart has first all-UK top three since Eighties

04 Sheeran and Sabre appear in Music Week Breakout video

05 George Michael records New Order song for Comic Relief

06 One Night Only feature in new Coca-Cola commercial

07 Adele set for another double top

08 EMAs head to Belfast

09 Chemical Brothers, Tiesto and Guetta for Creamfields 2011

10 Adele opens with 352,000 US sales



NEWS

EDITORIAL MICHAEL GUBBINS



Can the industry ride the viral wave with something we actually like?

THE DEMOCRATISING PROMISE OF THE INTERNET FOR MUSIC WAS demonstrated over the last few days in the extraordinary "success" of Rebecca Black.

For those uninitiated in the ways of viral video, or with a social life, the LA 13-year-old's self-penned Friday was named as the "worst song ever" on an influential blog.

Ms Black, whose mother paid for the recording at Ark Music Factory, went on to become a viral sensation, heading towards 30m hits on YouTube by Sunday.

Here is the digital fast track to fame: no messing around with middlemen, just the (unintended) viral aggregation of a vast global audience, in this case of mean-spirited people with nothing better to do with their time.

For the record, the song sounds like something a teenager might make with mum's money, and Friday doesn't represent a business model on any day of the week – the vast majority of the downloads were taken for nothing.

But take away the sniggering and overlook the quality control, and the Rebecca Black single was just another indie release with little chance of attention from the traditional industry. It was destined to be a drop in the vast online ocean in which it has made such a splash.

The question is whether the music business can create and ride these viral waves on the basis of a product that is the good rather than bad.

There are those who have begun to understand how to use the multi-media environment and turn it to their own ends.

Lady GaGa, for example, is a global transmedia star, knowing how to build and maintain a profile on a wide range of media.

And it is interesting to see how bands such as the Pet Shop Boys, Underworld, Portishead and Goldfrapp are branching into the worlds of ballet, theatre and film (see page 2 and Musicweek.com).

They are not the first, of course, but the way that the media is developing surely points to new creative options, not least because our music players are rapidly becoming multimedia entertainment devices.

It is good to see, therefore, active steps in the UK being taken towards more cross-media cooperation between music and other creative industries.

We are still in the early days of a transition of music from an industry based on a scarcity model of distribution to one based on engagement with audiences.

One part of the reality of this new world is a reliance on a small number of global giants – Google, Apple, Amazon and, potentially Spotify. Others may come in and make a mark but not many.

The AIM survey (see page 1), demonstrates the scale of the dominance of these few. There are reasons for concern, of course, but these dominant players have arisen because the global market demands a way of organising a bottomless well of content – they are the product of too much choice.

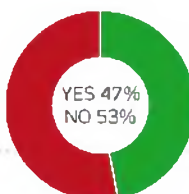
The obsession of the industry should be that these platforms are fair, open and transparent – more choice would not necessarily mean more value for music.

What we need is for digital services to support a long-term vision of engagement, diversity and growth. We need to be sure we are not judging them solely on how far they can digitise the status quo.

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

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:
Is pop music and ballet a good mixture?



THIS WEEK WE ASK:
Is South By Southwest still important to the UK music industry?

Vote at www.musicweek.com

AIM SURVEY OUTLINES LIMITED OPTIONS FOR THE INDIES

Independents look to apps to break iTunes' dominance

DIGITAL

BY CHARLOTTE OTTER

INDEPENDENT MUSIC LABELS are hoping consumer adoption of new formats and apps could break the stranglehold of the global digital giants led by iTunes.

The survey of members of trade body AIM, reported in *Music Week* today, demonstrates the domination of the Apple service and, to a lesser but significant extent, Amazon and Spotify.

With 94% of revenues coming from these three players, the negotiating position for indies is weak. AIM CEO Alison Wenham cited the myriad and well documented problems experienced by Merlin in engaging and cutting deals with groups wanting to exploit indie repertoire.

"There is an unwillingness of large American companies to want to license," she noted, pointing to Google as a prime example despite its long-held plans to launch a music service.

The issue is clearly getting bigger as physical sales fall. Figures released by the BPI last year found that on average digital music accounted for one-fifth of all revenues for record companies in 2009.

But Cooking Vinyl founder Martin Goldschmidt, whose company contributed to the AIM survey, saw potential for improvement.

"I don't think there is room now for anyone to break into the download model, but the world of apps could be a game-changer"

Martin Goldschmidt,
Cooking Vinyl

"I don't think there is room now for anyone to break into the download model, but the world of apps could be a game-changer. As consumer behaviour changes online, new players could enter the market, opening up competition," she said.

"Apps have opened up new revenues and really helped Spotify break into the market. Also we are about to see streaming and locker models and that could be an opportunity to get in."

Supermarkets and other national retailers could also spearhead a growth in digital services, predicted Ministry of Sound head of digital Jason Reed, as the organisations have the potential to reach a large customer base.

"Currently we live in an ecosystem whereby Apple has a really strong hold of the market. If consumers can start to change their buying habits it will promote competition, which is healthy, and allow digital music to be available

to everyone who is looking for it," he said, adding that although around 25% of Ministry's total revenue of recorded music currently came from digital sales it was a huge area of growth for the label.

The view was questioned by Neil Strother of ABI Research survey (See page 1), who said it was likely that a small number of players would dominate in any new formats, possibly even the same ones as today, with Apple considering its streaming options and Spotify hoping to launch in the US.

What's more, the low price-point might force down prices, further disadvantaging labels (see musicweek.com for more).

MMF director Jon Webster said that for the time being, independent labels' concerns should be whether the big three digital operators used their powerful position with the market place responsibly.

"There are always going to be dominant players in every area of the internet, whether that be Google, Amazon, iTunes, eBay or whoever," he said, adding the situation was simply a reflection of what was happening in the physical retail market with HMV, Amazon and national supermarket chains including Tesco and Asda controlling the majority of physical music sales in the UK.

"The question is if they use this dominant position to bad effect?"

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VIEWPOINT: CLASSIC BRIT CO-CHAIRMAN BARRY MCCANN



The Classical Brit Awards approaches its 12th show with a name change to The Classic Brit Awards.

Over the past decade or so, the show has evolved into the biggest classical music award show in the world with performances from both home and abroad, by the newcomer to the legendary.

Plácido Domingo, Jose Carreras, Vernon Handley and Dame Kiri Te Kanawa have all been honoured with the lifetime achievement award, while a young Alison Balsom performed and went on to win female artist of the year.

Nigel Kennedy and Joshua Bell,

Renee Fleming and Cecilia Bartoli, Jonas Kaufmann and Rolando Villazon have all performed along with the electric performances from Bond and Vanessa-Mae. All areas of classical music have been honoured from core to crossover, from traditional to contemporary.

For the past 30 years and more, the definition of what constitutes "classical music" has challenged many a critic and given rise to heated debate on occasion. Last year saw the Proms celebrate music from the Doctor Who TV series while this month sees film composer John Barry on the front cover of *Gramophone* magazine; and tenor Alfie Boe, a singer familiar to both opera houses and Broadway, will star in the West End cast of the

hugely successful and long-running *Les Misérables*.

Now in 2011, the newly named Classic Brit Awards evolves to include performances from the world of musical theatre and film while still honouring not only the most popular in classical music but also the most critically acclaimed.

In my opinion, popularity does not dilute the integrity of music. The Classic Brit Awards will continue to recognise excellence in both popular and niche areas of classical music.

Award categories continue with male, female, composer and album of the year and the critics' award, but this year we introduce the newcomer of the year award dedicated to furthering the career of a new classical artist, no matter what age or nationality.

This year's show, the Classic Brit Awards 2011, is set to be the most exciting yet.

ON MUSICWEEK.COM

- US album sales up again
- Weiss in for Reid at Island Def Jam

UK INDUSTRY CONTINUES TO FIND VALUE IN AUSTIN, AS SXSW FLIRTS WITH THE MAINSTREAM

SXSW still relevant despite commercial tweak

FESTIVALS

BY BEN CARDEW

AFTER A QUIET MIDEEM, IT was heartening to discover that Austin's 6th street was as packed as ever for South By Southwest last week.

"6th Street on Wednesday night, it was like it normally is on Friday night," said UK Trade & Investment music specialist Phil Patterson. "It seems to be getting even bigger."

But while numbers are important, they do not tell the full story of a changing SXSW, now in its 25th year.

The event has become a firm fixture on the American spring break circuit, and a line-up of bands that included Foo Fighters and Queens Of The Stone Age does suggest a more commercial, less music industry feel.

"This year there is a far larger presence from the consumer rank and file," said EMI Publishing US VP A&R Jake Ottman.

"It used to be predominantly an industry event but now it has become more of a consumer thing. All of our US interns have come down this year as they are all big music fans, as have a lot of college kids on spring break.

"In that respect the festival has changed a lot over the years – although bands still come in the hope of being discovered, rather than signing record or publishing deals like they would have done in the past, they are not being found out by fans. The US doesn't have as many music festivals as there are in Europe and so as a result events like SXSW have really become the place for fans to discover new bands and new music."

The appeal of SXSW for big acts such as Foo Fighters or The Strokes is simple: the festival gets names



The Vaccines SXSW gigs have resulted in high-profile press exposure in the US

that will attract headlines and draw punters; the bands get the credibility from playing what is regarded as one of the most forward-thinking music events around the world.

But some UK labels – who have to stomach the not inconsiderable costs of flights and hotels in these straightened times – have started to question the point of jetting out to Texas if the headlining bands are well established and capable of filling Wembley Stadium.

UK labels seem to have acted cautiously this year, with most only sending over one or two key people to the event. Those making the journey stressed the importance of

SXSW for networking and meeting contacts – much the same view that people hold of Mideem.

"It is always useful to come to SXSW," said Fiction A&R executive Alex Close. "Not just for the bands, but to liaise with the US sister label, managers, publishers, lawyers, independent labels, distributors, agents, etcetera."

And it seems that an appearance at SXSW can still give a considerable boost to new British bands. While the dust can take a while to settle from the event, The Vaccines appear to have had a considerable boost from this year's festival, with press coverage from the *Chicago Tribune* to

"Selling records globally is more important than ever and this [SXSW] is the best way to keep up and meet contacts"

CAIUS PAWSON, XL

THE A&R VIEW

WILL STREET, GEFGEN

What bands did you have playing at SXSW?

Brother, Grouplove, 123, Boy & Bear, Young Man.

What bands were you keen to see? I/O Echo, Computer Magic, Walk The Moon, Reptar, High Hives, The Holidays.

Which bands were people excited about at SXSW?

I guess Walk The Moon are the hot must-see unsigned act this year.

Do you think it is still worth UK companies going to SXSW?

Yeah, because it is a bloody laugh and if you put in the effort you can meet some really good contacts.

CAIUS PAWSON, XL

What bands did you have playing at SXSW?

Odd Future, Jamie xx, SBTRKT, Creep and Sampha.

What bands were you keen to see?

Dirty Beaches, Jamie Woon, Lil B, the new SBTRKT live show.

Which bands were people excited about at SXSW?

People seem to be going crazy over a band called Xcuse Me.

ED HORROX, 4AD

What bands did you have playing at SXSW?

Tune-Yards, Twin Shadow, Ariel Pink, Deerhunter.

What bands were you keen to see?

To name a few, Jeff The Brotherhood, Ty Seagall, Dirty Beaches, Grass Widow, Antlers, Mount Kimbie.

Which bands were people excited about at SXSW?

Odd Future/Tyler The Creator, Twin Shadow, Tune-Yards, Dirty Beaches, Justin Vernon with Magafau, James Blake.

Did you attend any of the conference side of SXSW?

I tend to use my non-gigging time meeting US contacts rather than doing panels. However, I will be at the indie label panel (Merge/Sub Pop/Warp/Glass Note/Matador). Considering these labels released Arcade Fire and Mumford in the US last year, there should be some interesting discussion.

VISA DELAYS RILES UK ACTS

UKTI, DCMS, BPI and UK Music are to gather information on the visa troubles experienced by some British acts playing SXSW this year. The organisations are planning to present their findings to the US Embassy in London.

While UK bands playing the festival often report problems getting US visas for the event – largely due to a combination of excessive demand and bookings being confirmed late – some people claimed that 2011 was particularly bad. UK indie label Wichita chiefly seemed to suffer,

with four of its acts battling with visa problems.

UKTI's Phil Patterson said the aim was to eventually smooth the passage of UK acts playing the States.

"There are many different events happening throughout the year – CMJ, for example – and there are people rejected on a regular basis," he said. "Along with the DCMS and the industry, we are going to look at it over the coming weeks and try and get a case together to lobby, to try and help British musicians when they come to the US."

PICK OF THE SXSW PANELS

Of course, for those people with more on their minds than hot bands and frozen margaritas, SXSW also had an impressive line up of panels, with topics ranging from OMG – My Pancreas Just Texted to the slightly more serious Mobile Music Moves To The Cloud.

For the A&R contingent – and the spring breakers – these are probably of little interest. But PRS for Music economist Chris Carey, who appeared on Thursday's panel on licensing revenues, said they were of a high standard this year.

"There's something like 200 speakers and I've been very impressed," said Carey. "They have gone into a lot of complex areas and detail."

The festival also has a notable film and "interactive" (or emerging technology) side.

UKTI's Phil Patterson said the interactive side "has grown incredibly" but the point for him was to bring together the music, film and interactive sides of the festival.

"There are synergies there," he said.

MEDIA



CHARTS KEY ■ HIGHEST NEW ENTRY ■ HIGHEST CLIMBER

TV AIRPLAY CHART TOP 40		nielsen	
This Week	Last Week	Artist Title Label	Plays
1	1	JESSIE J FEAT. B.O.B Price Tag / Island/Lava	602
2	1	CHRIS BROWN Yeah 3X / Jive	591
3	4	ALEXIS JORDAN Good Girl / StarKuc/KucNation/Columbia	575
4	2	LADY GAGA Born This Way / Interscope	562
5	18	JENNIFER LOPEZ FEAT. PITBULL On The Floor / Island	424
6	6	JLS FEAT. TINIE TEMPAH Eyes Wide Shut / Epic	401
7	5	DAVID GUETTA FEAT. RIHANNA Who's That Chick? / Positiva/Virgin	381
8	16	DR DRE FEAT. EMINEM & SKYLAR GREY I Need A Doctor / Interscope	378
9	7	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher / 4th & Broadway	369
10	9	CHIPMUNK FEAT. CHRIS BROWN Champion / Jive	359
11	10	ADELE Someone Like You / XL	347
12	8	BRUNO MARS Grenade / Elektra/Atlantic	341
13	31	WRETCHE 32 FEAT. EXAMPLE Unorthodox / MoS/Levels Recordings	336
14	13	NICOLE SCHERZINGER Don't Hold Your Breath / Interscope	323
15	23	WIZ KHALIFA Black & Yellow / Atlantic	321
16	11	TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman / Parlophone	321
17	NEW	KANYE WEST All Of The Lights / Roc-a-fella/Def Jam	302
18	32	THE WANTED Gold Forever / Geffen	292
19	14	PINK F**kin' Perfect / LaFace	264
20	15	TIESTO V DIPLO FEAT. RUSTIA RHYMES C'mon (Catch' Em...) / Wall Of Sound	259
21	12	BRITNEY SPEARS Hold It Against Me / Jive	236
22	20	TAKE THAT Kidz / Polydar	225
23	25	KE\$HA Blow / RCA	223
24	19	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home / Bad Boy/Interscope	209
25	28	NICKI MINAJ FEAT. DRAKE Moment 4 Life / Cash Money/Island	208
26	33	USHER More / LaFace	201
27	17	ENRIQUE IGLESIAS FEAT. LUDACRIS/DJ FRANK E Tonight (I'm Lovin' You) / Interscope	195
28	21	RIHANNA FEAT. DRAKE What's My Name? / Def Jam	193
29	38	OLIVY MURS Heart On My Sleeve / Epic/Syco	190
30	NEW	WILLOW SMITH 21st Century Girl / Columbia/Roc Nation	188
31	29	JESSIE J Do It Like A Dude / Island/Lava	184
32	36	CEE LO GREEN Bright Lights Bigger City / Warner Brothers	182
33	37	KATY B Broken Records / Columbia/Rinse	182
34	24	ADELE Rolling In The Deep / XL	181
35	30	CEE LO GREEN Forget You / Warner Brothers	179
36	NEW	PLAN B Writing's On The Wall / 679/Atlantic	174
37	22	KE\$HA We R Who We R / RCA	173
38	NEW	FOO FIGHTERS Rope / RCA	165
39	39	RIHANNA Only Girl (In The World) / Def Jam	162
40	35	JODIE CONNOR FEAT. TINCHY STRYDER Bring It / Polydar	161

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

TOM ROBINSON TO HOST INTERACTIVE PROGRAMME

New show to bring online buzz to 6 Music's output

RADIO

■ BY BEN CARDEW

6 MUSIC IS LOOKING TO bring the online buzz around bands into a new radio show in which every piece of music will be chosen by the audience and online music fans.

The two-hour show, titled Now Playing @ 6 Music, launches on Friday April 8 at 7pm in what is a busy week for the station, with Mark Radcliffe and Stuart Maconie moving from Radio 2, Nemone moving to weekend breakfast and Adam and Joe returning to 6.

Now Playing... will be hosted by long-standing 6 Music DJ Tom Robinson and is produced by Somethin' Else. It is a co-commission from 6 Music and BBC Audio and Music Interactive, in what is a first for the interactive team.

BBC Audio and Music Interactive managing editor Chris Kimber said he wanted the show to be built from the ground up on audience interactivity. "This is music radio 2.0," he explained.

To create the show, Robinson and the production team will track the online buzz around alternative music in a number of ways, including trawling the web for the most popular music downloads, talking to fans on different online communities about their musical tastes and looking into real-time search on Twitter.

Somethin' Else managing director Steve Ackerman explained this will work in four ways.

■ If there is a big new release, or an album in the news, the team will go to online forums to see what

tracks are favoured by fans.

■ They will pick up on what music is being played and rated online, such as the main tracks that people are blogging about.

In particular, the team will:

■ Look for the highest rated album tracks from releases on download sites such as iTunes.

■ Monitor what music people are talking about on Twitter using the #nowplaying hash tag. If they take a recommendation from this, they will always refer back to the Twitter user who made the suggestion.

"In other words, it is a 360 conversation, always referring back to where we sourced it from,"

Ackerman said.

From this, the team will then draw up a provisional playlist for the show, which will be posted on the 6 Music website, Facebook and Twitter on Monday. The audi-

ence will then be invited to debate its content.

One of the aims of the show will be to act as a filter for music fans overwhelmed by the amount of music available on the web.

Ackerman said he thought this was the first time anyone in UK radio had sourced the music for a show in this way and as such it was difficult to predict how it would work out.

However, he hoped the show would make 6 Music "part of the online conversation" and drive listeners to the station.

"We want to raise 6 Music's profile online," he said. "The potential upside of that is

people come to 6 Music who might not have been aware of it before."

"This show will build on a dialogue 6 Music already has with its audience and further develop the station as a digital destination," added 6 Music editor Paul Rodgers.

✉ ben@musicweek.com

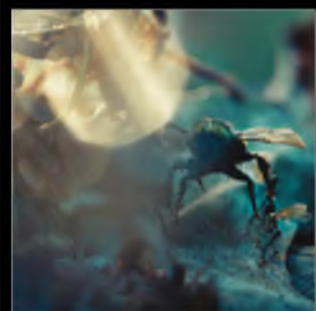


Tom Robinson

"We want to raise 6 Music's profile online. The potential upside of that is people come to 6 Music who might not have been aware of it before"

STEVE ACKERMAN, SOMETHIN' ELSE

CAMPAIGN FOCUS



AMON TOBIN

Ninja Tune has secured the talents of Saatchi Gallery collection artist Tessa Farmer to create art inspired by the forthcoming album by electronic pioneer Amon Tobin.

London-based artist Farmer, who has been shortlisted for a Times/South Bank Show Breakthrough Award, is currently finishing work on her collaborative installation with Tobin, Control Over Nature; a two-week show at the Crypt Gallery in Euston (May 26 - June 6), which will be the

centrepiece of the campaign to promote his new album ISAM in the week of its release.

Visitors will be able to view the sculptures - including skeletal fairies made of dead insects - as they listen to Tobin's music being played.

Ninja Tune marketing co-ordinator Maddy Salvage said the label initially approached the artist to obtain a piece of artwork for the campaign and was stunned to achieve this level of involvement.

"At the beginning of the campaign, we were thinking of dark artists who would be perfect, but we never thought we'd be able to get Tessa on board. Her art fits so well with the album," she said.

Farmer's work will feature heavily throughout the ISAM campaign as a whole, with the album artwork featuring images of her creations.

An intriguing gig billed as "a full scale audio visual HD experience" is planned for June 17 at The Roundhouse in Camden.

NEWS IN BRIEF

■ **Syco has said it will make a decision on the timing of this year's X Factor within the next two weeks, after suggestions that the show could be delayed to avoid a clash with X Factor US.** Reports earlier this week claimed the show, which usually runs at the end of the year, could be postponed until January 2012 to allow Simon Cowell to concentrate on X Factor US, which is scheduled to premiere in September. Meanwhile, Island Def Jam chairman and CEO Antonio "LA" Reid is to step down from his current position to become the first confirmed judge on the X Factor US.



■ **The BBC is re-considering its decision to close the Asian Network, which it decided to axe last March alongside 6 Music.** A BBC spokeswoman said, "Following Strategy Review in February 2010, the BBC Trust asked the BBC to produce more detailed plans for the best ways to serve Asian audiences. We are exploring whether the Asian Network should remain on the national DAB."

■ **BBC Two's flagship music series Later... With Jools Holland returns next month with an extra Saturday night repeat.** The series will return for a nine-week run, with a live edition on Tuesdays to be followed by an hour-long show on Friday nights as in previous years. However, this year will also see the launch of an additional Saturday evening show, airing around 11.40pm. The show goes out on BBC Two as well as BBC HD, with exclusive content available through the Later website (www.bbc.co.uk/after). The series kicks off on April 5, with guests including Elbow, Beady Eye, Anna Calvi, Raphael Saadiq (pictured) and The Tallest Man in the World.

■ See Musicweek.com for full stories

CHARTS KEY
 ■ HIGHEST NEW ENTRY
 ■ HIGHEST CLIMBER
 ■ AUDIENCE INCREASE
 ■ AUDIENCE INCREASE +50%

Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50



This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %or-	Total Aud (m)	Aud %wk or-
1	1	4	4	JESSIE J FEAT. B.O.B Price Tag Island/Lava	4598	-1.79	91.66	3.75
2	1	4	2	ADELE Someone Like You xi	4166	10.66	82.27	12.08
3	3	6	7	LADY GAGA Born This Way Interscope	4090	1.67	61.89	-13.57
4	6	4	5	RIHANNA S&M Def Jam	2419	16.63	51.22	8.96
5	5	12	13	BRUNO MARS Grenade Elektra/Atlantic	3879	2.32	49.54	0.32
6	4	7	21	PINK F**kin' Perfect izEze	3466	5.77	46.39	-9
7	10	12	8	ADELE Rolling In The Deep xi	3207	-3.52	43.61	13.69
8	18	4	3	THE WANTED Gold Forever Geffen	2004	43.14	40.07	28.06
9	11	21	33	CEE LO GREEN Forget You Warner Brothers	2536	-7.85	38.81	1.28
10	7	6	34	TAKE THAT Kidz Polydor	2307	-1.37	38.31	-12.69
11	27	2	1	NICOLE SCHERZINGER Don't Hold Your Breath Interscope	1798	58.97	36.47	58.02
12	15	25	41	RIHANNA Only Girl (In The World) Def Jam	2354	6.23	35.07	3.36
13	19	6	74	THE PIERCES You'll Be Mine Polydor	866	-9.7	34.9	14.69
14	13	5	26	OLIVY MURS Heart On My Sleeve Epic/Syco	2754	18.76	34.67	6.45
15	12	6	20	NOAH & THE WHALE L.I.F.E.G.D.E.S.O.N. Mercury	682	22	34.53	-9.54
16	14	7	11	CHRIS BROWN Yeah 3X Jive	1859	4.15	33.05	-5.57
17	9	10	28	JLS FEAT. TINIE TEMPAH Eyes Wide Shut Epic	2835	6.44	32.21	16.16
TV	25	3	6	WIZ KHALIFA Black & Yellow Atlantic	843	105.11	32.12	23.73
18	21	28	40	BRUNO MARS Just The Way You Are (Amazing) Elektra/Atlantic	2102	1.5	31.98	15.28
20	16	6	12	ALEXIS JORDAN Good Girl Star/Rock/Roc-A-Fella/Columbia	2342	14.36	29.04	-13.8
21	20	15	42	RIHANNA FEAT. DRAKE What's My Name? Def Jam	1509	-10.45	28.64	1.2
22	23	2		ELIZA DOOLITTLE Mr Medicine Parlophone	832	32.48	28.33	4.15
23	RE			WONDERLAND Not A Love Song Mercury	947	0	26.42	0
24	32	2		ROXETTE She's Got Nothing On (But The Radio) Parlophone	99	90.38	26.23	25.8
25	34	9	25	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home Bad Boy/Interscope	833	12.26	26.13	26.29
26	37	16	22	DAVID GUETTA FEAT. RIHANNA Who's That Chick? Polydor/Virgin	1047	5.76	25.1	25.94
27	8	10	23	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher With & Bruce Wey	2089	-12.23	24.65	-38.56
28	22	22	44	KATY PERRY Firework Virgin	1937	-4.96	24.64	-10.09
29	NEW	1		ASA Be My Man Dixie/Italo	162	0	24.44	0
30	17	12	19	JESSIE J Do It Like A Dude Island/Levi	933	-13.13	24.25	-23.14
31	40	2	15	BLACK EYED PEAS Just Can't Get Enough Interscope	702	25.81	23.99	23.72
32	29	4	17	TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman Parlophone	469	-12.99	23.85	7.43
33	NEW	1	54	CEE LO GREEN Right Lights Bigger City Warner Brothers	1066	0	23.75	0
34	NEW	1		SICK PUPPIES Maybe Virgin	201	0	23.03	0
35	NEW	1		JENNIFER LOPEZ FEAT. PITBULL On The Floor Island	827	0	22.8	0
36	24	8	14	CHIPMUNK FEAT. CHRIS BROWN Champion Jive	960	-13.28	22.25	-17.93
37	30	21	90	PINK Raise Your Glass izEze	1329	-4.04	21.2	-3.55
38	42	15	37	ADELE Make You Feel My Love xi	1038	-11.66	19.48	2.04
39	41	24		JLS Love You More Epic	1373	-13.16	19.1	-0.98
40	49	60	64	BLACK EYED PEAS I Gotta Feeling Interscope	1239	2.99	19.05	18.62
41	38	14		TRAVIE MCCOY FEAT. BRUNO MARS Billionaire Def Jam/Fueled By Ramen	790	-7.71	18.51	6.37
42	43	17		MCFly FEAT. TAIO CRUZ Shine A Light Island/Supercut	984	-3.24	18.37	2.18
43	33	23		MIKE POSNER Cooler Than Me J	1497	-13.42	17.64	-13.87
44	NEW	1	85	FOO FIGHTERS Rope RCA	419	0	17.78	0
45	48	41		KATY PERRY FEAT. SNOOP DOGG California Gurls Virgin	1063	1.48	17.35	5.47
46	45	2	9	DR DRE FEAT. EMINEM & SKYLAR GREY I Need A Doctor Interscope	307	51.23	17.07	-6.72
47	31	17		OLIVY MURS Thinking Of Me Epic/Syco	1275	-12.43	16.73	22.33
48	26	10	38	KE\$HA We R Who We R RCA	975	20.67	15.96	33.61
49	44	14		MATT CARDLE When We Collide Syco	1540	-5	15.88	-14.21
50	28	24	92	TAKE THAT The Flood Polydor	1406	-21.71	15.62	30.39

Nielsen Music Control monitors the following stations: 10.4, 10.6, 10.7, 10.8, 10.9, 11.0, 11.1, 11.2, 11.3, 11.4, 11.5, 11.6, 11.7, 11.8, 11.9, 12.0, 12.1, 12.2, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8, 12.9, 13.0, 13.1, 13.2, 13.3, 13.4, 13.5, 13.6, 13.7, 13.8, 13.9, 14.0, 14.1, 14.2, 14.3, 14.4, 14.5, 14.6, 14.7, 14.8, 14.9, 15.0, 15.1, 15.2, 15.3, 15.4, 15.5, 15.6, 15.7, 15.8, 15.9, 16.0, 16.1, 16.2, 16.3, 16.4, 16.5, 16.6, 16.7, 16.8, 16.9, 17.0, 17.1, 17.2, 17.3, 17.4, 17.5, 17.6, 17.7, 17.8, 17.9, 18.0, 18.1, 18.2, 18.3, 18.4, 18.5, 18.6, 18.7, 18.8, 18.9, 19.0, 19.1, 19.2, 19.3, 19.4, 19.5, 19.6, 19.7, 19.8, 19.9, 20.0, 20.1, 20.2, 20.3, 20.4, 20.5, 20.6, 20.7, 20.8, 20.9, 21.0, 21.1, 21.2, 21.3, 21.4, 21.5, 21.6, 21.7, 21.8, 21.9, 22.0, 22.1, 22.2, 22.3, 22.4, 22.5, 22.6, 22.7, 22.8, 22.9, 23.0, 23.1, 23.2, 23.3, 23.4, 23.5, 23.6, 23.7, 23.8, 23.9, 24.0, 24.1, 24.2, 24.3, 24.4, 24.5, 24.6, 24.7, 24.8, 24.9, 25.0, 25.1, 25.2, 25.3, 25.4, 25.5, 25.6, 25.7, 25.8, 25.9, 26.0, 26.1, 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59.4, 59.5, 59.6, 59.7, 59.8, 59.9, 60.0, 60.1, 60.2, 60.3, 60.4, 60.5, 60.6, 60.7, 60.8, 60.9, 61.0, 61.1, 61.2, 61.3, 61.4, 61.5, 61.6, 61.7, 61.8, 61.9, 62.0, 62.1, 62.2, 62.3, 62.4, 62.5, 62.6, 62.7, 62.8, 62.9, 63.0, 63.1, 63.2, 63.3, 63.4, 63.5, 63.6, 63.7, 63.8, 63.9, 64.0, 64.1, 64.2, 64.3, 64.4, 64.5, 64.6, 64.7, 64.8, 64.9, 65.0, 65.1, 65.2, 65.3, 65.4, 65.5, 65.6, 65.7, 65.8, 65.9, 66.0, 66.1, 66.2, 66.3, 66.4, 66.5, 66.6, 66.7, 66.8, 66.9, 67.0, 67.1, 67.2, 67.3, 67.4, 67.5, 67.6, 67.7, 67.8, 67.9, 68.0, 68.1, 68.2, 68.3, 68.4, 68.5, 68.6, 68.7, 68.8, 68.9, 69.0, 69.1, 69.2, 69.3, 69.4, 69.5, 69.6, 69.7, 69.8, 69.9, 70.0, 70.1, 70.2, 70.3, 70.4, 70.5, 70.6, 70.7, 70.8, 70.9, 71.0, 71.1, 71.2, 71.3, 71.4, 71.5, 71.6, 71.7, 71.8, 71.9, 72.0, 72.1, 72.2, 72.3, 72.4, 72.5, 72.6, 72.7, 72.8, 72.9, 73.0, 73.1, 73.2, 73.3, 73.4, 73.5, 73.6, 73.7, 73.8, 73.9, 74.0, 74.1, 74.2, 74.3, 74.4, 74.5, 74.6, 74.7, 74.8, 74.9, 75.0, 75.1, 75.2, 75.3, 75.4, 75.5, 75.6, 75.7, 75.8, 75.9, 76.0, 76.1, 76.2, 76.3, 76.4, 76.5, 76.6, 76.7, 76.8, 76.9, 77.0, 77.1, 77.2, 77.3, 77.4, 77.5, 77.6, 77.7, 77.8, 77.9, 78.0, 78.1, 78.2, 78.3, 78.4, 78.5, 78.6, 78.7, 78.8, 78.9, 79.0, 79.1, 79.2, 79.3, 79.4, 79.5, 79.6, 79.7, 79.8, 79.9, 80.0, 80.1, 80.2, 80.3, 80.4, 80.5, 80.6, 80.7, 80.8, 80.9, 81.0, 81.1, 81.2, 81.3, 81.4, 81.5, 81.6, 81.7, 81.8, 81.9, 82.0, 82.1, 82.2, 82.3, 82.4, 82.5, 82.6, 82.7, 82.8, 82.9, 83.0, 83.1, 83.2, 83.3, 83.4, 83.5, 83.6, 83.7, 83.8, 83.9, 84.0, 84.1, 84.2, 84.3, 84.4, 84.5, 84.6, 84.7, 84.8, 84.9, 85.0, 85.1, 85.2, 85.3, 85.4, 85.5, 85.6, 85.7, 85.8, 85.9, 86.0, 86.1, 86.2, 86.3, 86.4, 86.5, 86.6, 86.7, 86.8, 86.9, 87.0, 87.1, 87.2, 87.3, 87.4, 87.5, 87.6, 87.7, 87.8, 87.9, 88.0, 88.1, 88.2, 88.3, 88.4, 88.5, 88.6, 88.7, 88.8, 88.9, 89.0, 89.1, 89.2, 89.3, 89.4, 89.5, 89.6, 89.7, 89.8, 89.9, 90.0, 90.1, 90.2, 90.3, 90.4, 90.5, 90.6, 90.7, 90.8, 90.9, 91.0, 91.1, 91.2, 91.3, 91.4, 91.5, 91.6, 91.7, 91.8, 91.9, 92.0, 92.1, 92.2, 92.3, 92.4, 92.5, 92.6, 92.7, 92.8, 92.9, 93.0, 93.1, 93.2, 93.3, 93.4, 93.5, 93.6, 93.7, 93.8, 93.9, 94.0, 94.1, 94.2, 94.3, 94.4, 94.5, 94.6, 94.7, 94.8, 94.9, 95.0, 95.1, 95.2, 95.3, 95.4, 95.5, 95.6, 95.7, 95.8, 95.9, 96.0, 96.1, 96.2, 96.3, 96.4, 96.5, 96.6, 96.7, 96.8, 96.9, 97.0, 97.1, 97.2, 97.3, 97.4, 97.5, 97.6, 97.7, 97.8, 97.9, 98.0, 98.1, 98.2, 98.3, 98.4, 98.5, 98.6, 98.7, 98.8, 98.9, 99.0, 99.1, 99.2, 99.3, 99.4, 99.5, 99.6, 99.7, 99.8, 99.9, 100.0, 100.1, 100.2, 100.3, 100.4, 100.5, 100.6, 100.7, 100.8, 100.9, 101.0, 101.1, 101.2, 101.3, 101.4, 101.5, 101.6, 101.7, 101.8, 101.9, 102.0, 102.1, 102.2, 102.3, 102.4, 102.5, 102.6, 102.7, 102.8, 102.9, 103.0, 103.1, 103.2, 103.3, 103.4, 103.5, 103.6, 103.7, 103.8, 103.9, 104.0, 104.1, 104.2, 104.3, 104.4, 104.5, 104.6, 104.7, 104.8, 104.9, 105.0, 105.1, 105.2, 105.3, 105.4, 105.5, 105.6, 105.7, 105.8, 105.9, 106.0, 106.1, 106.2, 106.3, 106.4, 106.5, 106.6, 106.7, 106.8, 106.9, 107.0, 107.1, 107.2, 107.3, 107.4, 107.5, 107.6, 107.7, 107.8, 107.9, 108.0, 108.1, 108.2, 108.3, 108.4, 108.5, 108.6, 108.7, 108.8, 108.9, 109.0, 109.1, 109.2, 109.3, 109.4, 109.5, 109.6, 109.7, 109.8, 109.9, 110.0, 110.1, 110.2, 110.3, 110.4, 110.5, 110.6, 110.7, 110.8, 110.9, 111.0, 111.1, 111.2, 111.3, 111.4, 111.5, 111.6, 111.7, 111.8, 111.9, 112.0, 112.1, 112.2, 112.3, 112.4, 112.5, 112.6, 112.7, 112.8, 112.9, 113.0, 113.1, 113.2, 113.3, 113.4, 113.5, 113.6, 113.7, 113.8, 113.9, 114.0, 114.1, 114.2, 114.3, 114.4, 114.5, 114.6, 114.7, 114.8, 114.9, 115.0, 115.1, 115.2, 115.3, 115.4, 115.5, 115.6, 115.7, 115.8, 115.9, 116.0, 116.1, 116.2, 116.3, 116.4, 116.5, 116.6, 116.7, 116.8, 116.9, 117.0, 117.1, 117.2, 117.3, 117.4, 117.5, 117.6, 117.7, 117.8, 117.9, 118.0, 118.1, 118.2, 118.3, 118.4, 118.5, 118.6, 118.7, 118.8, 118.9, 119.0, 119.1, 119.2, 119.3, 119.4, 119.5, 119.6, 119.7, 119.8, 119.9, 120.0, 120.1, 120.2, 120.3, 120.4, 120.5, 120.6, 120.7, 120.8, 120.9, 121.0, 121.1, 121.2, 121.3, 121.4, 121.5, 121.6, 121.7, 121.8, 121.9, 122.0, 122.1, 122.2, 122.3, 122.4, 122.5, 122.6, 122.7, 122.8, 122.9, 123.0, 123.1, 123.2, 123.3, 123.4, 123.5, 123.6, 123.7, 123.8, 123.9, 124.0, 124.1, 124.2, 124.3, 1

LIVE

£13M FACILITY SPECIALISING IN TRAINING VENUE BACKSTAGE STAFF TO OPEN SUMMER 2012

Foundations in place for Skills Academy

TRAINING

BY ROBERT ASHTON

THE LIVE SECTOR'S PLAN TO train tens of thousands of skilled backstage technicians has begun with the appointment of a contractor to start building the National Skills Academy for the creative sector

Kier Eastern has won the tender to construct the new £13m facility, which can begin providing accreditation and training in backstage arts when it opens next summer

National Skills Academy for Creative & Cultural managing director Pauline Tambling hopes the new facility at the High House Production Park in Purfleet in the Thames Gateway will help end the crippling shortage of skilled labour amongst backstage staff

Creative & Cultural Skills, the sector skills council for the creative and cultural industries, has estimated the UK currently has a skills gap of around 6,000 and will need to produce a further 30,000 sound engineers, lighting technicians and other festival, music venue and theatre staff by 2017 partly because of the explosion in live events and festivals

In addition to training, the new skills academy will also be available for the industry to hire it for rehearsals and new equipment shows

Tambling said, "We are delighted the Purfleet building is now

underway. Our vision has always been of an internationally acclaimed technical theatre and live music sector supporting the best stages in the world. This building brings us closer to this vision and to delivering world-class training."



"Our vision is of an internationally acclaimed technical theatre and live music sector supporting the best stages in the world"

PAULINE TAMBING, NATIONAL SKILLS ACADEMY FOR CREATIVE & CULTURAL

Former Prime Minister Gordon Brown backed the Skills Academy last year when he predicted the new building will position the UK as a "global leader in cultural skills and training" and provide access and jobs in the creative industries sector.

The move to finally begin construction on the site coincides with a series of new production day vis-

its. This will see students from Skills Academy-affiliated colleges – the National Skills Academy for Creative & Cultural Skills currently delivers training at 20 further education colleges around the country and works in partnership with nearly 200 employers – invited backstage during a series of tours this month and next

The students will get a first-hand insight into what goes on behind the scenes during tours by The Script, Elbow and Scouting for Girls at a raft of venues including Wembley Arena, The O2 arena and Brighton Dome

Glastonbury stage manager and Skills Academy music industry liaison officer Steve Cheney has pulled in favours from colleagues in the live sector to organise the visits. He said there was nothing better than experience and first-hand knowledge to teach youngsters how a show is put together and works

"At 8am an arena floor is empty, but by 3pm everything is up and running and then it all goes out again after the show," said Cheney. "That is a good way of explaining what is involved in a full tour"

The National Skills Academy is also working with C&CS to reassess current qualifications for the live sector and ensure they meet the industry's needs

As part of this, C&CS has opened a consultation with industry employers to help improve training. This review ends on March 28

✉ robert@musicweek.com



Behind the scenes, Skills Academy's Steve Cheney (left) teaches students on an arena day visit

Mama Group reveals three-point strategy

MAMA GROUP HAS PUT IN place a three-track strategy to double its sponsorship revenues and expand its venue and festivals portfolio.

The approach will see the London-based music giant working closely with parent HMV Group to identify new venue acquisitions.

The company is also looking to leverage its existing brands while searching for strategic partners to launch new events.

Mama Group CEO Dean James has set a target of acquiring two venues every year and already has his eye on an east London venue.

The group is also refurbishing the former Spirit Bar in Manchester to create the first G-A-Y club outside of London, which will open in a few weeks time. It will also reopen another Manchester venue, the 1,500-capacity HMV Ritz, in September.

Having acquired the assets of Mean Fiddler from Live Nation, Mama's venue portfolio now includes London premises HMV Hammersmith Apollo, HMV Forum, Jazz Café, Relentless Garage and The Borderline.

James said he believed the venue side of the business has a "defined expansion" of two new premises a year. "The idea is to try to find old buildings rather than existing venues where we might have to pay a premium," he explained.

While G-A-Y and other club brands will be replicated in new markets, James said the festival side of the business will also be exploited to realise growth ambitions.

Promoters have already approached the company with partnership ideas: one link-up has

seen Secret Garden's promoters establish a new 10,000-capacity festival called Wilderness at Cornbury.

"[Secret Garden] have one of the best events around, so matching them up with our production people is definitely an area of growth we want to pursue," said James. "We hope to have more partnerships like that going forward. A lot of indie companies are looking to work with bigger players such as Live Nation, AEG and ourselves."



Recent addition HMV Hammersmith Apollo

James also revealed festival brands such as Lovebox were being readied to cash in on improving sponsorship revenues. "We have a lot of good brands that we don't do enough with," he said. "We do a lot with Global Gathering and GodsKitchen internationally and we're looking at our other events to achieve similar things."

Other Mama festivals, such as High Voltage and Escape into the Park, may also be rolled out as the brands mature. "Our sponsorship revenues went from zero to £3m in the last three years and that was during one of the worst sponsorship markets in living memory," said James. "There are now signs that the market is coming back and we could double that figure as the brands return to live music."

VIAGOGO Ticket resale price chart				HITWISE Primary ticketing chart				TIXDAQ Secondary ticketing chart			
pos	prev	artist	resale price	pos	prev	artist	price	pos	prev	artist	price
1	NEW	NEIL DIAMOND	118	1		ADELE		1		TAKE THAT	9.8
2	1	TAKE THAT	112	2	3	RIHANNA		1	1	CROSBY & NASH	4.0
3	3	ROGER WATERS	105	3	4	NEIL DIAMOND		1	1	ROGER WATERS	2.9
4	NEW	DOLLY PARTON	105	4	11	X FACTOR TOUR 2011		1	1	KYLIE MINOGUE	2.7
5	2	KYLIE MINOGUE	99	5	18	OLIVY MURS		1	1	N-DUBZ	2.3
6	6	ADELE	98	6	7	TAKE THAT		1	1	NEIL DIAMOND	1.3
7	4	ERIC CLAPTON	98	7	6	JUSTIN BIEBER		1	1	GLEE LIVE	1.1
8	8	RIHANNA	89	8	13	MICHAEL BALL		1	1	BARRY MANILOW	1.1
9	12	JUSTIN BIEBER	83	9	1	V FESTIVAL		1	1	V FESTIVAL	1.0
10	11	JLS	76	10	8	JLS		1	1	JUSTIN BIEBER	0.9
11	9	QUEENS OF THE STONE AGE	74	11	NEW	GLEE LIVE TOUR		1	1	ARCTIC MONKEYS	0.8
12	16	KINGS OF LEON	60	12	NEW	ENRIQUE IGLESIAS		1	1	PLAN B	0.6
13	14	KATY PERRY	54	13	10	BEADY EYE		1	1	T IN THE PARK	0.5
14	NEW	X FACTOR LIVE	47	14	NEW	ROD STEWART		1	1	READING & LEEDS	0.5
15	18	TREY SONGZ	43	15	NEW	KINGS OF LEON		1	1	SADE	0.4
16	20	THE SCRIPT	42	16	NEW	ELBOW		1	1	JANET JACKSON	0.3
17	19	BLINK 182	41	17	NEW	UNDERAGE FESTIVAL		1	1	ISLE OF WIGHT FESTIVAL	0.2
18	NEW	ELBOW	37	18	NEW	KATY PERRY		1	1	DOWNLOAD FESTIVAL	0.1
19	NEW	JESSIE J	35	19	NEW	PAUL RODGERS		1	1	SONISPHERE	0.1
20	NEW	THE WANTED	33	20	20	BON JOVI		1	1	DEF LEPPARD	0.1

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DIGITAL

ON MUSICWEEK.COM

- Rdio opens API affiliate programme
- Apple files for "green apple" European trademark

MUZU BOSS CASTS DOUBT OVER VEVO'S RELIANCE ON THIRD PARTIES

Vevo comes to UK as rivals talk of making video more valuable

VIDEO

BY EAMONN FORDE

VEVO, THE PREMIUM music video site that streams 350m music videos to its US users every month, is to launch in the UK next month.

However, questions remain as to how to monetise this increasingly crowded area – Microsoft is also readying a music and video recommendation service, codenamed Ventura – with some sites relying on brand support, others advertising and some considering subscription.

Examples of the branded services include the O2AcademyTV YouTube channel, which offers live footage and interviews with acts from its branded venues around the UK; and Noisey.com, a partnership between Vice magazine, Dell and Intel, which launched across 11 markets, offering footage of handpicked breaking acts on a localised basis.

Both Vevo and Muzu, which recently expanded into bespoke live footage with its Live & Loud channel (pictured), rely on advertising to bring in revenue, much of which is then passed on to content owners.

Muzu CEO Ciaran Bollard claimed Muzu generated "about seven times what YouTube would generate" for a content owner and is expanding beyond the UK and Ireland into mainland Europe.

The site delivers 40m streams a month from 1.5m viewers directly and a further 1.5m viewers through the sites it powers videos for, including OK! Magazine and 4Music.

Bollard is scornful about the challenge that Vevo, which is backed by Universal and Sony and has YouTube as a technical partner, might represent.

"Vevo is totally reliant on third-party technology – i.e. Google – and this is holding it to ransom in terms of what they want to do. We have the flexibility, we control our own destiny and we are vendor-neutral to do what we want to do.

"We are not at the behest of Sony or Universal – or Google. We can do our own things in terms of technology and decisions about the business."

What Vevo can offer, however, is a controlled environment that is more appealing to both advertisers and content owners as it does not risk diluting the experience with user-generated content (UGC) in the same way that YouTube does.

"YouTube's challenge is that they have so much crap on there," Bollard said. "That's also the bene-



fit of the service as well, I suppose. But it's very difficult as a consumer when you are searching for something as you get served with so much crap – including all the UGC stuff. And the labels are obviously very fearful of all that stuff."

Subscription, whereby consumers pay more for access to premium content or an enhanced experience, is a far harder nut to crack for online music video.

Bollard, for one, is unconvinced that subscription is viable for video, which is so freely available online.

"I don't think it works," he said. "Not for video, because it is prolific and available. Our focus is on extending our reach across multiple platforms."

Music and entertainment broadcaster MTV has already made moves, however, launching its own online subscription channel, MTV OD (<http://od.mtv.co.uk>), where users

can watch episodes of selected MTV shows like Jackass and Jersey Shore for £1 per day or £2 per week.

The service is currently focused on MTV's own unique programming and does not, as yet, have a music thrust. But it nevertheless shows a move to wrap a subscription model around online content.

MTV Networks International SVP of digital media Philip O'Ferrall said the focus for music video content in a saturated market needs to be on "super-serving fans" through exclusive content and having scale across multiple platforms.

"We do session and we do pushes, which are mainly global," he explained. "Like we did in the early days for Justin Bieber and Bruno Mars, we take the online content and market it with linear TV. So for a whole week – be it online, linear TV or social media – the whole business gets behind it and makes sure we are

VIDEO NUMBERS

- 700bn videos viewed on YouTube, 2010
- 1bn cumulative views of Eminem videos on YouTube
- \$1m what leading YouTube partners can generate a year from their videos
- 750m total Vevo streams globally a month
- 4m users of Vevo's Android phone app
- 720k hours of Vevo content mobile users stream each month
- 90% Vevo clips that are accessed via YouTube

pushing these acts in every country."

O'Ferrall explained that media companies have to consider what content they are prepared to let consumers have for free and what competition there is when they consider a business plan for online music video.

"We are primarily a pay-TV business, so that means for us our long-form shows are very restricted in their distribution," he said.

"With music, we are faced with a different challenge. Music videos are a lot more commoditised and are a lot more available online – be that filesharing platforms, UGC sites or our own sites. The challenge for us was in creating value for our fans, adding value for the record labels and building and scaling our online audience to help drive people to linear TV."

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ON Groupon

Just as online has changed the delivery of videos – away from dedicated terrestrial and satellite TV stations – so it is equally changing the revenue model.

Groupon, which allows companies to offer special rates online locally, could fundamentally change the online ad market, with Muzu so far being the only music site to secure a deal with the site.

This will allow it to sell pre-roll ads up to six months in advance, in an environment where media buyers purchase ads directly on behalf of their clients rather than via intermediaries.

"This will completely change the way media buying happens," claimed Bollard. "It is fantastic for us as it completely cuts out the middleman. There is less commission and the economics are much better for everyone including the label and artist."

NEXT-GENERATION ONLINE VIDEO



ARCADE FIRE AND CHROME

To promote the Google Chrome browser and show off HTML5's potential last August, Arcade Fire's video for We Used To Wait linked into Google Maps and Street View to create a bespoke/interactive location-based video for viewers.



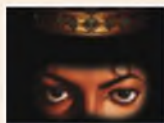
FLAMING LIPS YOUTUBE SYMPHONY

Flaming Lips marked Valentine's Day by uploading 12 different 220-second video clips to YouTube that were designed to be played simultaneously on a dozen iPhones in order to create the Two Blobs Fucking piece.



UNIVERSAL GOES INSIDE THE HIT SONGS

Launched on Vevo, Universal Music Publishing Group has created the online documentary series Inside The Hit Songs, focusing on the art of songwriting and interviewing the writers.



MICHAEL JACKSON CROWDSOURCED VIDEO

Sony launched the Behind The Mask video project on March 7 to get fans to upload themselves dancing for possible inclusion in the promotional video for the singer's posthumous single.

NEWS IN BRIEF

- **iPad 2 hits 1m**
Wedbush Securities estimates that the iPad 2 sold 1m units in its opening weekend in the US.
- **Nimbit raises new funds**
Direct-to-fan marketing and sales platform Nimbit has raised \$1.25m (£0.77m) in new funding, bringing the total raised by the company to \$3.5m (£2.17m) since 2006.
- **StubHub lands on Android**
Secondary ticketing company StubHub has created an app for Android devices, allowing users to find and buy tickets for favourite acts in their area via their mobile.
- **Music pre-cleared for apps**
Developed by Iris Distribution, NoiseClerk offers 10,000 tracks pre-cleared for use within mobile apps. Licensed on a global basis, tracks cost \$100 (£62.14) each.
- **Eminem dominates Facebook**
Eminem now has more than 30m fans on Facebook, putting him ahead of Lady GaGa and Justin Bieber.

■ US digital music purchasing trends

A survey by Nielsen has found that 11% of men and women aged 18+ in the US had bought music (physical and digital) online in the past month.

■ Absolute Radio backs iAds

Absolute Radio has revealed that users spend an average of 88 seconds engaging with iAds, Apple's new iOS ad model. They have a click-through rate of 1.19%.

■ EMI Australia plays the game

EMI Australia has developed the Way Out Wars HTML5 browser game where players recognise acts from audio clips to earn discounts from its download store.

NEW APPS

■ **Kling Klang Machine #1 (iPhone/iPad - £5.49)** This official app from Kraftwerk is an "interactive 24-hour music generator" that lets users create their own loops and sounds.

■ **Loudie (iPhone - free)** Location-based social app built around live music, rewards are offered to those who check into venues most often.

NEW SERVICES

■ **SXSW Band Tracker** was developed by *The Guardian* and, using MusicMetric data, ranks the acts playing during SXSW in terms of online buzz. It also lists reader and writer picks.

■ **ReverbNation** has relaunched its Facebook page creator. Like RootMusic and FanBridge, Band Profile (formerly My Band) lets acts customise their Facebook page with videos, photos and promotional links.

PUBLISHING

MPA CHIEF EXECUTIVE STEPHEN NAVIN OPTIMISTIC ABOUT ORGANISATION'S PURPOSE

Bullish Navin fine-tunes MPA's direction

INTERVIEW

BY MICHAEL GUBBINS

FOR A 130-YEAR-OLD organisation, the Music Publishers Association (MPA) has been sounding remarkably bullish of late.

It has announced a partnership with UK Trade and Industry and the BPI which will see it play a major role in UK trade missions to Los Angeles and Tokyo in June and has also made strong contributions to the Hargreaves review of IP and growth.

Meanwhile chief executive Stephen Navin this week returns from a trip to South By South West in Austin, Texas, after appearing on a panel speaking about the future of music publishing.

His members, he suggests, are generally still returning healthy figures, despite the downturn in physical sales and even that most traditional form of publishing – printed sheet music – has retained its place as a £50m industry.

That is not to say the internet revolution does not have him worried, however, and he talks of the potential for a “digital winter”.



“There are so many ways to explore music and we should encourage that in a way – not in a way that says ‘you have to do this’ but in the sense of partnership”

STEPHEN NAVIN, MPA



Where publishing fits in this new world is not clear, said Navin, particularly given the dominance of what he calls the “GAA” – Google, Amazon and Apple and he asks if the industry could become “David

with a slingshot, chucking at a Goliath?”

Where Navin is confident in his analysis, however, is MPA's relevance in this world. Its history is not baggage, he suggested, but the foundations on which a sustainable future strategy can be built – “our past is our future,” he said. That means a confidence in core principles and a willingness to fight its members' corner.

Navin spoke much about the French notion of “*droit moral*” – the

right of the author or composer to exercise some control over how their work is sold and exploited which has been strongly challenged by the internet. How to marry the rights of the author with a demand-driven world of free access is at the heart of the industry's struggle and articulated strongly in the MPA submission to Hargreaves.

And yet Navin remains the optimist with a strong enthusiasm for services – such as Spotify – which, in

theory at least, offer a means to recoup money in an attractive setting.

“Generally, philosophically, one is in favour of all that the internet can offer with all that exploration. There are so many ways to explore music and we should encourage that in a way – not in a way that says ‘you have to do this’ but in the sense of a partnership and you can see the sense of it,” he said.

The contribution from the publishers' side is a degree of flexibility and a recognition of the need to take some of the confusing complexity out of rights collection.

The MPA with partners in MCPS, PRS and Impel in Europe has been working to create a simpler licensing system from the tangle of territorial rights and a confusing number of collecting societies.

“We license you to do just about anything you want to do that we have agreed upon up front,” he said, adding there had to be a realism attached. “I think we are being very dynamic and proactive but Rome wasn't built in a day. A whole European data management system can't be built quickly.”

Navin's aim, however, is to ensure that at least there is a sense of direction.

✉ mike@musicweek.com

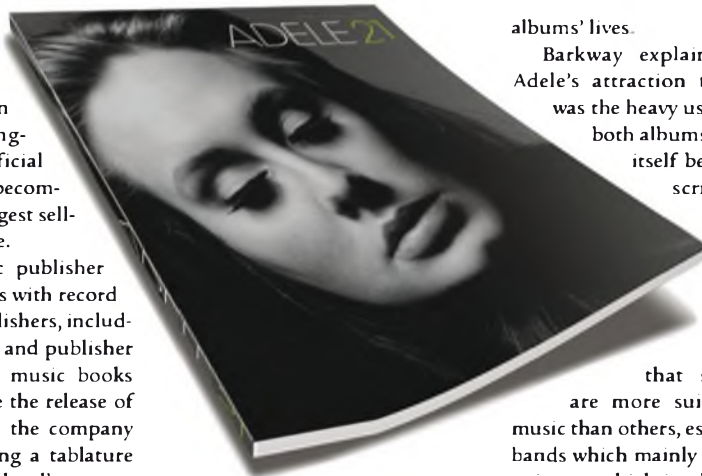
Adele's success sends sales of sheet-music soaring

ADELE'S record-breaking second album has led to a surge in demand for songbooks with the official sheet music for 21 becoming Music Sales' biggest seller of the year to date.

The sheet-music publisher holds exclusive deals with record companies and publishers, including Adele's label XL and publisher Universal, to print music books for artists and since the release of 21 eight weeks ago the company has been busy selling a tablature accompaniment to the album.

The 21 music book has gone into its third print run and Music Sales managing director Ann Barkway said Adele's popularity demonstrated there was still a vibrant market for sheet music and songbooks.

“There is a misconception within the industry that sheet music is a bit outdated; this is really not the case,” said Barkway. “Whereas people may be more likely to acquire an illegal copy of a particular song or album online, when it comes to songbooks, there



albums' lives.

Barkway explained part of Adele's attraction to musicians was the heavy use of piano on both albums, which lends itself better for transcription into sheet music than other instruments and genres.

“We find that some artists are more suited to sheet music than others, especially those bands which mainly use pianos or guitars – which is why artists like Adele, Coldplay, Keane, Oasis, The Beatles and U2 do so well”, she said.

Adele's consistent sales were also helped because the track

is a real desire to own the official, accurate version, which is great news for us.”

Music Sales has already profited from the high-volume sheet-music sales of the singer's debut album 19. Sheet-music sales tend to replicate the peaks and troughs of album sales – with surges happening when an artist goes on tour or does publicity.

But Barkway reported that Adele has bucked this trend with songbooks for both albums selling consistently well throughout the



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Make You Feel My Love was sung by several X Factor contestants during the boot camp stage of the TV talent show last year.

On the back of strong book sales from Adele – along with Mumford & Sons, Rumer and the Glee Cast – Music Sales now has plans to release books by Beady Eye and Plan B.”

Barkway added, “What we are also seeing with Adele and Mumford and co, is that it isn't just teenagers buying the songbooks, but adults as well. The fact that a large majority of our books have been endorsed by

a particular artist means there is a real appeal for this kind of music. Sheet music is still very strong and going from strength to strength.”



Print friendly best-sellers (from above left) Adele, Mumford & Sons and Glee Cast

TALENT & DIARY

BREAKOUT ■ BY STEPHEN JONES

DOG IS DEAD

There's still life in these Dogs



myspace.com/dogisdeadband

Label and publishing interest is mounting in unsigned indie-pop band Dog Is Dead, who have three major offers on the table ahead of their performance at next month's *Music Week Breakout*.

The Nottingham five-piece last week appeared as themselves in an episode of the E4 TV series *Skins* after the show's scriptwriter spotted them on a Glastonbury highlights package on TV and wrote them into the show.

The band's management DHP was quick to play down talk of an A&R bunfight but explained any deals will be the natural next stage in the progression of the band, who they have been working with for the past two years.

DHP is better known as a live concert promoter, putting on more than 1,500 gigs a year and owning four music venues including Nottingham's Rock City and Bristol's Thekla. Dog Is Dead marks its first foray into management.

Promotions manager Daniel Ealam, who co-manages the band with MD George Akins, said the buzz around the band's Nottingham college parties first drew their attention.

"They were 16 and 17 and I couldn't remember seeing a band that got people their age so excited locally before," he said. "When we found them they were doing well but we thought there was no way they were getting out of Nottingham without our help."

While Dog Is Dead typically draw comparisons with such bands

as Pavement and Vampire Weekend, a new song, *Head In Your Hands*, was unveiled during a performance at London's Club Fandango earlier this month which indicated a more commercial direction.

Interest has grown on the back of strong radio response to the band's three management-funded releases. After supporting bands including One Night Only, Local Natives and Darwin Deez failed to attract A&R attention, the band's managers decided to set up Your Childhood Records to release material themselves through AWAL (Artists Without A Label).

That activity began with Glockenspiel Song last June, which got them support from RI's Huw Stephens and BBC Radio Nottingham's Dean Jackson and helped land them a slot on the BBC Introducing Stage at Glasbury, and through that, *Skins*.

Second single *Young* was Radio 1-playlisted through further BBC Introducing support and third single *River Jordan* last month had plays on a host of Radio 1 and 6 Music shows.

Ealam added, "We've sold several thousand downloads. I think people are interested now because the band are already up and running; they don't have to wait for them to evolve."

Dog Is Dead perform at the next *Breakout* night on April 13 at Proud Galleries in Camden. The event is free to *Music Week* readers before 9pm.

www.musicweek.com/breakout

DOOLEY'S



DIARY

Dooley throws a shape or two with his own private dancer



DOOLEY KNOWS better than to try and make a fool of himself – after all, there are enough people around to do that for him. And this was certainly the case at the International Live Music Conference last week: the *Music Week* man was minding his own business crossing a room when he was **forcibly grabbed and dragged** on to the dancefloor by a young slip of an agent from the Leighton-Pope Organisation. The fact that there was no dancefloor actually there didn't seem to faze her one bit. Let's just say the agent, who will remain nameless, proved more popular than the **burlesque dancer**, who followed the shapes our live agent threw to the band. Those in the industry who weren't at the ILMC last week were probably over in Austin at **SXSW** – or more probably casting envious glances at those who were. "Off to Brighton tonight rather than Texas," one senior major label executive grumbled to *Music Week* when we asked him about the weather in Austin. And you can see why they were **so jealous**. One nameless A&R we contacted about the event told us, "I'm **hungover to fuck** as I reply to this so that may be some indication of how I'm enjoying SXSW. Sorry for the non in-depth reply to the questions but my head really isn't working today." He then went on to suggest that the main theme of SXSW was, "Why are **frozen margaritas** so damn good?". Everyone's favourite Northern Irish-but-signed-to-a-French-label indie act **Two Door Cinema Club** celebrated their debut album going gold in the UK alongside their Kitsuné label bosses and the Co-Operative crew at their Roundhouse gig last week. In the picture (above right) we see Constance de Bosredon (Kitsuné),

Kev Baird, Alex Trimble (both TDCC), Gildas Loaec (Kitsuné), Jason Rackham, Craig Penney (both Co-Op) and Sam Halliday (TDCC) mooning around happily. Co-Op's Vincent Clery-Melin is apparently visible behind Alex's gold disc but we can only see the top of his **suave French head**. A&R, as we all know, consists of matching of the right song with the right artist. But many forget it also relies on matching the right A&R man with the right artist. Dooley thinks putting veteran A&R man **Chris Briggs** with X Factor winner Matt Cardle over at Columbia for both their first projects for Sony could be a pretty canny move by messrs Cowell and Smith. Briggsy, of course, guided a certain Robbie Williams to success...

A BETTER BARNET?

The idea of **supporting Justin Bieber** on tour would be enough to reduce most young girls to jelly. But Willow Smith, clearly, is made of sterner stuff. In the main photo (top) we see Ms Smith backstage at The O2 arena on the Bieber tour with the team at RCA. Quite frankly, if there's a **better hairstyle on this planet** than the one Willow is sporting, Dooley has yet to see it. With YouTube nowadays you can go from zero to notoriety in a week. And this has never been so evident than with the **Rebecca Black** like-it-or-loathe-it phenomenon last week. As Dooley writes – on Black's favourite day of the week, Friday – she has an impressive 15m YouTube plays. This one, you feel, could run and run until, well, at least next Friday. And speaking of YouTube, *Music Week* now has its own channel. Anyone wanting to see what **Breakout** is all about can view film footage of Ed Sheeran, Maverick Sabre and other performers from the recent show

over at musicweek.com... Now we are always keen for a bit of flattery at *Music Week*, so we loved this photo (above left) of Russian dance producer Maxim Pokrovsky, aka **Max Inc**, and his manager Anton Zakharov celebrating Max Inc's Infinite Highway entering the upfront top 40. You see, *Music Week* can make you happy... Dooley also found himself watching **Katy Perry** last week, joining in with the hordes of hysterical schoolgirls screaming their love for the quirky pop starlette. As well as being impressed at quite how many items of clothing managing to find their way onstage after a request from the singer (three T-shirts, a scarf and an electric blue bra) **Dooley's mind boggled** at Perry's confession of her love for trash TV programmes **The Only Way Is Essex** and **My Big Fat Gypsy Wedding** – and her hint that an oversized, bubblegum pink dress could form part of the outfit for her next tour. But which member of the EMI communications teams' mother is an esteemed Mills and Boon author?...

JAPAN FUNDRAISING

Japan was in many people in the music industry's thoughts last week. Among the many fundraising efforts, veteran duo **Sparks** turned their Sparks Mart online store into the "Shopping Mall Of Love", with proceeds from all sales until April 30 going to the Red Cross Japan Tsunami Appeal. And finally on July 10 Childline Rocks is organising the ultimate Harley Davidson **charity motorcycle ride** and the music industry is cordially invited. The organisation is looking for 50 bikes in total to make the epic trip across North America. To apply, you can email office@childlinerocks.co.uk or daryl@wolflake.co.uk.

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PROFILE MIKE + THE MECHANICS

TAKING TO THE ROAD

Having ground to a halt after the death of singer Paul Young, Mike + The Mechanics are motoring again with a new line-up and their first album in six years – *The Road*. Music Week gets the inside track from founder Mike Rutherford, the new band members and key people in the Mechanics' team

ARTIST PROFILE

■ BY JOHNNY BLACK

WHO CAN SAY WHAT MIGHT HAVE happened if mother nature had endowed Mike Rutherford with a voice as distinctive as his Genesis partners Phil Collins and Peter Gabriel?

What almost certainly would not have happened is Mike + The Mechanics, the side-project born out of his realisation that he lacked the golden tonsils of his compatriots. Having so far shifted 10m+ albums globally, however, Rutherford has established conclusively that a great band consists of much more than just a great voice.

After a gap of over six years, Mike + The Mechanics are returning to the fray with a dazzling new line-up and a corking seventh album, *The Road*.

"In many ways," explains Rutherford, as he carefully places his laptop on the glass-topped boardroom table in his central London management offices, "we've returned to first principles, to the ideas on which Mike + The Mechanics were originally founded."

He is talking about 1984 "Genesis as a band was having a good time, still enjoying ourselves," he recalls, "but you find yourself thinking it might be nice also to work with some other people, rather than being in one band for 30-odd years. Phil [Collins] had his Brand X project, for example, and I started to think that maybe having some breaks would be good. I had done a solo album, *Smallcreep's Day*, in 1980, on which I discovered that I couldn't sing, so that was a one-off. I realised that if you write a song, you want a great vocalist, and that was the germ of the idea for Mike + The Mechanics."

Tony Smith, managerial head of the Genesis family since 1973, takes up the thread. "I think Mike realised his role is really in the area of being a catalyst. He's really good at putting people together, and co-writing. So the next time he thought about doing a solo album, it was really conceived as a songwriter's record with singers specially chosen to do particular songs."

Rutherford's publisher supplied a list of 10 potential songwriting collaborators. "The first two names were B.A. Robertson and Chris Neil, and I didn't get past that," he laughs. "We got on well, wrote the album, recorded it in Montserrat, and came back with instrumental tracks plus guide vocals."

It was, says Smith, Chris Neil who suggested letting Paul Carrack, a veteran of Ace, Squeeze and Roxy Music, and Paul Young from Sad Café have a go at the songs. "Paul Carrack came down and sang *Silent Running* the first day, then Paul Young sang *All I Need Is A Miracle*," recalls Rutherford. "There were three other singers on the album doing bits and bobs, but the whole thing felt like a coherent body of work."

Smith agreed wholeheartedly and suggested that rather than issuing this vehicle for Rutherford's songwriting skills as a solo album, it might be better with a group identity. "If I remember rightly," he says, "it was me who came up with the name." Mike + The Mechanics had a pleasingly alliterative ring, but it also ingeniously defined the roles of the participants. Rutherford was the driver, and the others were the top-notch technicians who kept the engine perfectly tuned and running sweetly. Trading as Mike + The Mechanics left the door wide open for possible future line-up changes.



mike + The mechanics

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PROFILE MIKE + THE MECHANICS

Smith, many would agree, has long been the not-so-secret weapon for Genesis and its proliferation of offshoots. "Tony is one of the best managers in the world," declares John Giddings of the Solo Agency, who came aboard as their agent just as Mike + The Mechanics were moving into gear. "Early in our relationship I called Tony a few times and he just blanked me. Eventually he rang and said, 'Listen, John, I hired you to do a job, not to call me every day.' I had to up my game overnight."

That first, eponymous album produced two major international hits, *Silent Running* and *All I Need Is A Miracle*, but there were even bigger things to come. In 1989, *The Living Years*, from the album of the same name, became a number one single in the US and spent four weeks at the top of the adult contemporary chart. The side-project Rutherford had started as a fun offshoot from his day job was threatening to become another monster.

"*Living Years* was such a huge hit in America and it did get a bit strange," confirms Smith. "The focus was all on that success, rather than it being just a fun side-project." Largely because of their runaway success, Mike + The Mechanics by this point had evolved beyond Rutherford's original plan.

The intention had been to create a showcase for Rutherford's song-writing with an ever-changing cast of gifted singers, but their devoted audience, understandably, now saw Carrack and Young as integral parts of the band.



ABOVE AND LEFT

The early years. Press shots of the original Mechanics line-up of (above from left to right) Paul Carrack, Mike Rutherford and Paul Young.

"Although I've always loved working with Paul Carrack, the dynamic in the group had changed after Paul Young's death. We kind of ground to a halt..."

MIKE RUTHERFORD

Another major success came with *Over My Shoulder*, a UK number 12 hit in 1995, but the edifice was rocked to its foundations when Paul Young unexpectedly died of a heart attack, aged just 53, in July 2000.

"When Paul died we were just in shock," reflects Rutherford. "Paul was one of life's wonderful rock'n'roll characters. At the end of a tour, for example, I'd go home and relax but he lived the rock'n'roll lifestyle all the time. He loved to be in music. That was his life, there were no days off. He probably overdid it, accordingly."

Four years after Young's tragic demise, Rutherford and Carrack put together the album *Rewired* but, says Rutherford, "Although I've always loved working with Paul [Carrack], the dynamic in the group had changed after Paul Young's death. We kind of ground to a halt."

In 2009, when Brian Rawling of globally successful production company Metrophonic inquired about the state of the band, Rutherford still felt that

ROAD CREW: UNDER THE BONNET OF THE MECHANICS' NEW ALBUM

MIKE RUTHERFORD STARTED WORK ON the seventh Mike + The Mechanics album *The Road* in early 2009.

"I don't like to start in a big studio, because I feel under pressure," he explains, "so initially it was just me working in my small studio at home in Sussex. It really started to take shape, though, after our new vocalists Andrew Roachford and Tim Howar came down."



Roachford (pictured above in rehearsals) remembers their first encounter well. "The first song we worked on was *Try To Save Me*. Mike already had the groove and the backdrop, but no melody or lyric. If you play me some music, I can straightaway sing a melody to it. Words will come out as well, but they might be half sensible and half gobbledegook. With that one, the melody came right away. When it's easy like that, it's always a good sign. You know it's a right thing to do."

Similarly, Howar felt an affinity with Rutherford from the start. "I grew up listening to Mike + The Mechanics as a kid in Canada, so it felt like having big shoes to fill, because Paul Young was an icon, probably one of the hardest-working, hardest-partying guys of his era. But Mike really liked the sound of my voice, and once we started working together I was able to come up with some lyrics and melodies."

Describing the Rutherford songwriting

technique, Howar says, "He's an amazingly prolific guy. He'll start off with a guitar and an idea of how he wants a particular chord progression to go, and he'll play the bassline with his feet on pedals, almost like a pipe organ, and then we go from there."

Once they had a number of songs coming together, the team moved 15 minutes down the road to Fisher Lane Farm studios, a home from home in the heart of the Surrey countryside for Genesis and its offshoots since 1981. "It was a good buzz," observes Roachford, "because it was the same studio that a lot of previous Mechanics and Genesis and Phil Collins stuff had been recorded in, so it felt very comfortable."

The collaborative nature of Mike + The Mechanics means that any song can have numerous creative inputs. "I did some melody and came up with the title for *I Don't Do Love*," says Howar, "but I didn't come up with the line *Do You Wanna Dance?* That was Chris Neil."

Neil, a longtime Rutherford collaborator, whose numerous credits include Celine Dion, Rod Stewart and a-ha, is not just a co-writer but co-producer of most of *The Road*, with Rutherford's son Harry engineering and playing some drums. Also on board for two tracks was Brian Rawling of globally successful production company Metrophonic.

New keyboardist Luke Juby (inset, left) formerly worked with Mika, and guitarist Anthony Drennan has played with The Corrs for many years – but long-time Mechanics' drummer Garry Wallis is still laying down the beats.

"It all came together really well," enthuses Rutherford, who seems particularly delighted with the synergy between Roachford and Howar. "Having two singers – an R'n'B voice and a rock voice – is a given part of our sound. Andrew fits perfectly into that R'n'B/soul feel, and Tim has the rock voice, so the combination works beautifully."



THE ROAD ALBUM: TRACK-BY-TRACK COMMENTARY BY MIKE RUTHERFORD

01 *The Road*

It's a very simple song that started with a drumbeat in my head, with lots of delays in it. It's hard to do happy songs that aren't sweet, but this works nicely. It's a summertime, fast-car-with-the-top-down kind of song. Andrew didn't write it but he sang it great.

02 *Reach Out (Touch The Sun)*

This is co-written with Jamie Norton and Ben Weaver from Take That's touring band, produced by Metrophonic. It's not quite the traditional Mechanics sound but I like it. Again, it's an uplifting, life-is-good song. It was an easy write, then Andrew came in and nailed it in about 15 minutes.

03 *Try To Save Me*

That signature guitar riff makes this perhaps the most classic Mechanics-sounding track. It's about people who make a mess of their life, whether through drink or drugs or behaviour patterns.

04 *Background Noise*

I wrote this with the South African singer Arno Carstens, who has such gravitas

to his voice, a bit Neil Young-Nick Cave-Johnny Cash, that kind of dark voice. It's a lovely sound.

05 *I Don't Do Love*

Literally, it's a guy being honest about what he's like in a relationship, saying he doesn't give much. Live, it'll be much more a two-hander vocally than it is on the album.

06 *Heaven Doesn't Care*

This was inspired by Neda Agha-Soltan, the Iranian girl who was shot dead by Iranian militia in 2009, and then we all saw her dying on YouTube. The line "Heaven doesn't care" means that Heaven doesn't judge you on what you're wearing, or how you look or how you die.

07 *It Only Hurts For A While*

I really like this one. It's quite a bare song, instrumentally. It's a lovely idea, that all the pain you go through only hurts for a while. Whether it's love, life, a relationship, whatever.

08 *Hunt You Down*

This title started as a line in another song, but I took it out. It's my son Harry playing drums on this one. It's the one song on the album that someone could cover and maybe even do it better, bigger.

09 *Oh No*

This came out of me and Tim messing around in the studio. It has the classic Mechanics-type chorus in terms of the chords, but it ended up a bit more four-to-the-floor than I had originally imagined it.

10 *You Can Be*

People tend to front-load an album nowadays with the best songs at the start, but I like to end on something strong. This one is about how relationships work, and it's a bit majestic, a bit dark, a good guitar riff and lovely vocal from Andrew.

PROFILE MIKE + THE MECHANICS



"I'd never met [Andrew Roachford] before but I knew his songs, of course, and I loved his voice. Then we just started writing and it was very natural..."

MIKE RUTHERFORD

Mike + The Mechanics was a thing of the past "I told him, I think we're done."

Rawling and music publisher Jon Crawley of Hit And Run both felt otherwise. They suggested Mike should return to the principles on which Mike + The Mechanics was first founded. "The first album had been like a process," points out Rutherford. "I found co-writers, then found voices to sing the songs, because the sound is partly there, with the writing, even before we get voices on it."

Finding two new voices, he realised, would be the key to rebirthing Mike + The Mechanics. Rutherford was determined that it should not come across like a tribute band. He was adamant that the new material and the new singers must have their own identity but, at the same time, audiences would justifiably expect to hear the back catalogue treated with respect, sounding as it sounded in their collective memories. It was going to be a tough assignment for any vocalist willing to tackle the challenge.

"I was out driving in my car one day," remembers Andrew Roachford, "when I got a call from Chris Neil, asking if I'd be interested in being involved in a new Mike + The Mechanics album."

Roachford, of course, was one of Sony's hottest acts throughout the Nineties, so he had initial reservations about how the project might impact on his

own career. "But we set up a meeting with Mike at his manor house in Sussex. He started playing me some of his ideas, and right away I felt I could bring something to it."

For his part, Rutherford was immediately excited about the prospect of bringing Roachford aboard. "I'd never met him before but I knew his songs, of course, and I loved his voice. Then we just started writing and it was very natural."

It was clear that not only could Roachford bring his distinctive vocals and songwriting skills to the new album, but his soulful vocal style would be ideally suited to the Carrack songs from The Mechanics' repertoire.

Was it too much to hope that they could find a second vocalist of similar calibre? Evidently not. Big-voiced Canadian-born Tim Howar had fronted the critically-acclaimed Van Tramp who, in 2008, were being widely tipped as the next big thing. He was also a stage-show veteran who had revealed an extraordinary ability to channel the voice of Rod Stewart in the West End musical Tonight's The Night.

"Mark Taylor of Metrophonic produced the Van Tramp album," Howar reveals. "I've kept a relationship going with him, so I was down at Metrophonic, writing tunes with them when Brian Rawling took me aside one day and said 'I've got a project I'd like to run by you...'"

Like Roachford, not only did Howar have the skills essential to contribute to the new material, but his uncanny ability to clone other voices made him hot favourite to cover the Paul Young songs live. "I'll give the songs my own spin," he says, "but if Paul Young did something which I think is amazing, then I'm going to do that rather than try to reinvent the wheel."

After six months in the studio, they emerged with The Road, and quickly found it a home at Arista. "We



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PROFILE MIKE + THE MECHANICS



LEFT
Reach Out (Touch The Sun) The new Mike + The Mechanics single is out now, before release of The Road album on April 11

just heard the record and thought it was an incredible set of songs with that unmistakable 'Mechanics' feel," recalls Arista and Sony Commercial Music Group general manager Richard Connell. "It really feels like there is unfinished business with the band and, with a collection of songs as strong as this, we felt we could help get the music to the widest possible audience."

Delighted though he had been with Roachford and Howar's work in the studio, Rutherford knew there was still one last hurdle to clear. How would they work together on stage?

The crunch moment came on October 2 2010, when he led the band onstage for the first time to play a showcase gig at The Pigalle in London. "Everybody was blown away by Tim and Roachford because nobody had seen them working together before," says Giddings. "I'd seen Roachford before as a solo performer, but I had no idea how brilliant they'd be as a pair."

The magic was repeated during their next outing, at The Princes Trust Rock Gala in the Royal Albert Hall just over a month later. "The energy of the two

MIKE + THE MECHANICS DISCOGRAPHY: SINGLES & ALBUMS

CHART TITLE Label Release Date

CHART	TITLE	Label	Release Date	Notes	CATEGORY
21	SILENT RUNNING	WEA	15/02/1986	(also charted at number 61 in June 1996)	SINGLES
53	ALL I NEED IS A MIRACLE	WEA	31/05/1986	(also charted at number 27 in February 1996)	SINGLES
02	THE LIVING YEARS	WEA	14/01/1989		ALBUMS
13	WORD OF MOUTH	Virgin	16/03/1991		SINGLES
58	A TIME AND PLACE	Virgin	15/06/1991		SINGLES
56	EVERYBODY GETS A SECOND CHANCE	Virgin	08/02/1992		SINGLES
12	OVER MY SHOULDER	Virgin	25/02/1995		SINGLES
33	A BEGGAR ON A BEACH OF GOLD	Virgin	17/06/1995		SINGLES
51	ANOTHER CUP OF COFFEE	Virgin	02/09/1995		SINGLES
35	NOW THAT YOU'VE GONE	Virgin	05/06/1999		SINGLES
73	WHENEVER I STOP	Virgin	28/08/1999		SINGLES
78	MIKE AND THE MECHANICS	WEA	15/03/1986		ALBUMS
02	THE LIVING YEARS	WEA	26/11/1988		ALBUMS
11	WORD OF MOUTH	Virgin	27/04/1991		ALBUMS
09	BEGGAR ON A BEACH OF GOLD	Virgin	18/03/1995		ALBUMS
14	MIKE AND THE MECHANICS (M6)	Virgin	12/06/1999		ALBUMS
61	REWIRE	Virgin	19/06/2004		ALBUMS

BELOW

Six of the best Mike + The Mechanics studio albums, 1986-2004



of them was fantastic," says Rutherford, "but they're beautifully supportive of each other, they really work together."

The album is set for release on April 11, and Arista's senior marketing manager Will Nicol says, "We have just gone to radio with the first single, Reach Out (Touch The Sun), and the band's brand new website (www.mike-and-the-mechanics.com) is now live. Mike, Andrew and Tim have already undertaken lots of promo, including Jools Holland's Radio 2 show, regional radio and press interviews, features in the *Mail*, *Express*, *Mujo*, *Classic Rock* and many more. Loads more to come - Drivetime and Michael Ball interviews on Radio 2, numerous TV interviews and performances."

Hard on the heels of the album, Mike + The Mechanics will set out on a month-long UK tour which includes the Royal Albert Hall on May 9, and an Isle Of Wight Festival appearance in early June. "When we did the last Genesis tour there were 42 trucks," says Chris Redburn of trucking company Redburn Transfer, another long-term member of the Genesis family. "This tour will have just two trucks and a tour bus. It's like Genesis's little brother, but I think Mike finds it quite a refreshing change of scale."

Variations on this theme frequently crop up in conversations about Mike Rutherford. As the guitarist in Genesis, he's a stadium-shaking member of the rock aristocracy, but he has never lost his love of the relative intimacy and human scale of a Mike + The Mechanics tour. "Absolutely," confirms Giddings. "He doesn't behave in a rock-star way. I'll never forget how, on the first Mechanics tour, we didn't have a budget for catering, so I gave them some money and said, 'Go and buy yourself a sandwich.' Mike just said, 'OK' and went off to buy himself a sandwich."

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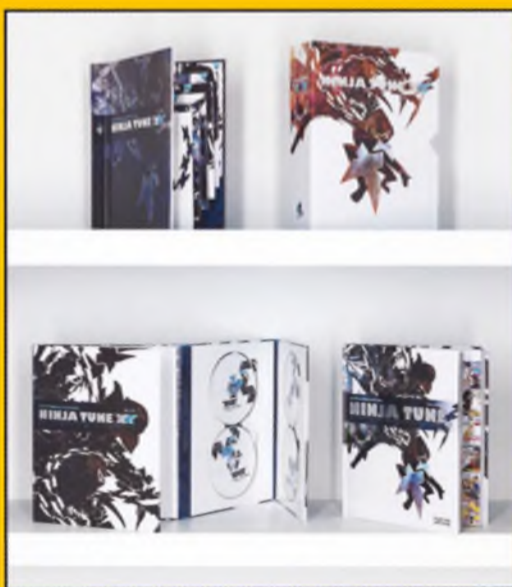
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PACKAGING

PUTTING VALUE BACK INTO PRODUCT

While vinyl will never revisit its sales heyday, the much-loved format is enjoying its current status as a prestige release for dedicated fans. And with labels keen to explore this welcome revenue stream, the challenge now is for designers and manufacturers to produce a range of innovative premium product

SECTOR PROFILE

BY NEIL WILKS

Record labels' demands for innovative music packaging in order to boost sales of physical product appear to be bearing fruit. Limited-edition and prestige releases with lavish packaging continue to play a vital role in the product mix, with vinyl proving an ever-green ingredient.

The idea is that a vinyl version of an album adds to a package's collectability, providing the audiophile with a superior analogue format and the right aesthetics for music fans bred on the 12-inch palette.

The continued popularity of box sets has played a role in the growth in vinyl sales over the last few years. According to Official UK Charts Company figures, annual vinyl album sales increased by 10,000 year-on-year in 2010 to 237,000; a figure that followed a rise of 17,000 the preceding year. In fact, there has been growth every year since 2007 when the impact of downloading saw sales drop by 100,000 between 2005 and 2006.

While this is some way from a full-blown revival – vinyl sales in 2010 contributed less than 0.25% of total album sales that year and a world away from the format's heyday – there is a trend of growing sales. In short, vinyl is still an important part of the physical market and is helping to create more work for all involved in the packaging of music.

Neil Gibbons, general manager at CD replicators and packaging provider Key Production, says his company has enjoyed a significant upswing in orders in recent years. "It seems a dramatic increase as I can't believe people are spending money on this, but it's there and it seems to be working," he says.



As a company offering project management of box sets, Gibbons has seen all manner of items go into these packs. "We've done dog tags, T-shirts, a Frisbee with a CD inside and a plectrum," he says. Another recent project was for Carl Barat's debut solo album; a CD package with a T-shirt and book.

The requisite for releases seem to be changing, with the standard jewel case becoming more basic while alternative versions get increasingly lavish, an arrangement which seems to stack up financially.

"It's becoming the norm to do something interesting to make a release sell. The package costs more but you can sell it at a premium price. Labels might spend £10 to manufacture a product but sell it for £30 to £40," says Gibbons.

While many of these boxes are intended for the Christmas market, Gibbons reports constant demand throughout winter. "We are doing as many



PICTURED

Added value: Radiohead's D2C 'newspaper' vinyl album *The King of Limbs* comes with 625 pieces of newspaper artwork, the special edition of Mogwai's new album contains a range of art prints and a stencil.

in Q1 this year as we did at the end of last year. We're flat out now," he adds.

Gibbons admits that, while music remains the core business, the company has to diversify in lean times, particularly with providing information packs for corporate customers. However, the work on special packaging last year greatly helped profits rise while turnover stayed static. As a result, Key Production is planning to expand the company in the coming months. "Box sets have rejuvenated this sector," says Gibbons.

Will Appleyard, sales director at rival firm Clear Sound and Vision (CS&V), says it too has spread out into other markets, although the music and box set work is "the icing on the cake – that's the business everyone wants to do and they're certainly on the rise".

As a project management company, the challenge is to meet demand for ever-more innovative product ideas. And as downloads mean a product only has to contain a web address and access code, the rest of the pack can consist of almost anything. "One of our most recent was to come up with a T-shirt. This was compressed to the size of a jewel case and put on the shelves," says Appleyard, whose company has provided such products for Health and Placebo releases.

Environmental considerations are also starting to filter down the supply chain. "We've certainly seen a massive increase in customers moving away from plastic. It's getting to the point where it seems the jewel case will eventually drop off the radar in favour of environmentally friendly options such as the soft pack," says Appleyard. He does, however, sound a note of caution to anyone celebrating the end of the unloved plastic case. "The trouble is that the mid-price labels doing 500,000 copies at a time can't afford to get away from the jewel case."

As a result of a shift away from plastic, CS&V has become certified by the Forestry Stewardship Council (FSC), which guarantees the consumer that all wood-derived products come from responsibly managed forests. Appleyard reports much demand

SOMETHING FOR EVERYONE: VINYL AT RETAIL

Special packaging and vinyl products seem to keep all parts of the consumer chain happy: the fans get something special, the labels can leverage their assets and the retailers get a specialist product which attracts custom.

"It's a vibrant, healthy niche and has been for some time. We're a specialist chain so the avid music buyers will come to us for these products," says HMV rock and pop manager John Hirst.

"But it has to be from the right artist, usually with a rock profile but with the right heritage," says Hirst. While this invariably means reissues of albums from the Sixties, it can apply to younger bands, too. "In the early part

of the Noughties there was a real spurt in sales of vinyl singles by the emerging indie rock bands of the time. It almost a badge of honour for bands like Arctic Monkeys, The White Stripes and The Strokes," says Hirst.

As the indie boom ebbed away in subsequent years, vinyl single sales have declined, but there are still healthy sales to be had. Liam Gallagher's post-Oasis band Beady Eye sold 3,637 copies of their debut single *The Roller* on seven-inch, accounting for 59% of its total sales, while the following week's chart revealed Manic Street Preachers' Postcards From A Young Man single shifted 1,250 copies on vinyl.



"It's becoming the norm to do something interesting to make a release sell... Labels might spend £10 but they can sell it for £40"

NEIL GIBBONS,
KEY PRODUCTION

PACKAGING



PICTURED

Added extras
Special editions
of recent albums
by Carl Barat,
Placebo, Health
and Primal Scream
have included
merchandise such
as T-shirts



for the FSC stamp of approval. "Several of our customers insist we used those logos," he adds.

One of Appleyard's biggest jobs in recent months is another release with environmental concerns at its core: Radiohead's special pack *King Of Limbs*, the so-called "newspaper" album, will be shipped on May 9 to customers who ordered it online. Appleyard gives little detail away about the pack, beyond it containing two clear 10-inch records, a CD, 625 pieces of newspaper artwork and a biodegradable plastic box to keep it all in.

"Huge consideration has been given to the environment on this, for every part of it, both logistically and with requirements for the materials used. That was right up there, first and foremost," says Appleyard. He adds that, as the outer packaging is oxo-biodegradable it could, if left in the sun for long enough, eventually degrade completely.

The emergence of special packs has provided a growth area for CD replicator and packaging company Sound Performance for around four years, according to managing director Chris Marksberry. However, he reckons some of the more elaborate packs produced in that time faltered as labels went overboard in efforts to make the physical product desirable.

"Some worked and some went spectacularly wrong. There was also a pricing issue – it got to the point where these elaborate packages were so expensive that unless it was for the right artist it was in danger of becoming a white elephant. But the industry has matured with regard to special packaging since then," says Marksberry.

As part of its service to customers when working with them to develop packaging ideas, Sound Performance offers them a view of their intended product using design software. "Before we look at prototypes or even begin making anything we show them a 3D walkthrough of the pack," says creative project and development manager Tom Warner. He adds this helps with developing the conceptual side of packaging and can also act as an online sales tool.

A relative newcomer to the special packaging scene is The Vinyl Factory (TVF). Having bought up EMI's pressing plant in Middlesex in 2003, the company claims to now be behind more than half of the

UK's vinyl production, which it does for all manner of labels. But alongside this operation is the creation of the highest quality limited vinyl products.

"We're diametrically opposed to most of what's going on in the music business. Our ethos is simple: to make the best possible product," says TVF creative director Sean Bidder. This means taking the utmost care over paper stocks and using techniques such as screenprinting to create a premium package.

"We press all vinyl ourselves on EMI 1400 presses having mastered them specifically for vinyl. EMI invested a lot of time and money in building and developing this equipment to the point where they felt it was the best in the world," says Bidder. In addition, TVF generally release its records on the super-heavyweight 200g vinyl, which results in a more stable and durable product.

TVF usually works with artists just to create these individual special editions, which can retail for between £20 and £300. Recent clients include Primal Scream, Massive Attack and Damon Albarn.

In addition to the Hayes plant, TVF also runs a shop and offices in central London and plans are afoot to open a recording studio this year. "That means bands will be able to cut almost directly to vinyl. Doing something like that creates art with an urgency and real vitality," says Bidder. This approach means TVF has more in common with how record labels used to operate – albeit on a much smaller scale – in that it has ownership of the whole process of making then selling records.

Despite this, Bidder is unimpressed with some of the larger special packages around today. "It's the one-size-fits-all solution. If you're not close enough to it, you think what a fan wants is everything in a box. So they get everything and make 10,000 of them."

"Our approach is the opposite. We make a heavyweight record, screenprint the cover so it looks beautiful and it's a work of art," he adds. "It then feels like a unique, crafted product, rather than merchandise you produced quickly and cheaply."

"Some have worked and some went spectacularly wrong, but the industry has matured with regard to special packaging"

CHRIS MARKSBERRY,
SOUND
PERFORMANCE

SOMETHING NEW: DESIGNING FOR GIL AND JAMIE

The special vinyl edition of Young Turks/XL Recordings' Gil Scott-Heron and Jamie xx album *I'm New Here* is a good example of the type of deluxe package that music fans are beginning to expect and demand.

Comprising two heavyweight 12-inch records and two CDs accompanied by a booklet and two art prints, the package comes in a board box and is limited to 1,000 copies. One of the 180g records has the album on it, while the other carries an

instrumental version. This is mirrored on the CDs.

The most striking aspect of the pack is the use of colour, with solid pink broken up by a slash of green, or vice versa, throughout.

Dean Rose, director of Think Tank Media which project-managed manufacture of the packaging, explains the idea behind it: "The artwork reflects *The xx* album which had a die-cut x cut out of its front. As this is only one member of *The xx*, there's only the one leg of the x here."

"It's simple but quite striking... it suits the concept and the music perfectly"

DEAN JONES, THINK TANK MEDIA

The choice of pink and green also borrows from the artwork for *I'm New Here*, which uses these colours for artist and album title. "It's very simple but quite striking. The singles from this album also use this design but use green and pink and black and pink," Rose adds.

One difficulty was matching vinyl and sleeve colours. Having picked a pantone colour for the vinyl with XL Recordings' designer Philip Lee, Rose took it to the pressing plant so the vinyl could be mixed to that specification. "It can be hit and miss sometimes and is very difficult to match bang-on," says Rose.

Other special finishes included die-cutting holes in outer sleeves to allow the contrasting inner sleeve to show through, while spot varnishing on the box accentuates the pink block.

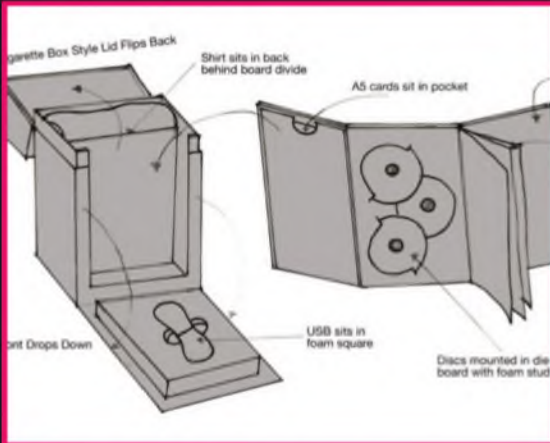
Rose adds that, while many box sets are extremely elaborate, the beauty of this is in its simplicity. "It suits the concept perfectly – and the music too."



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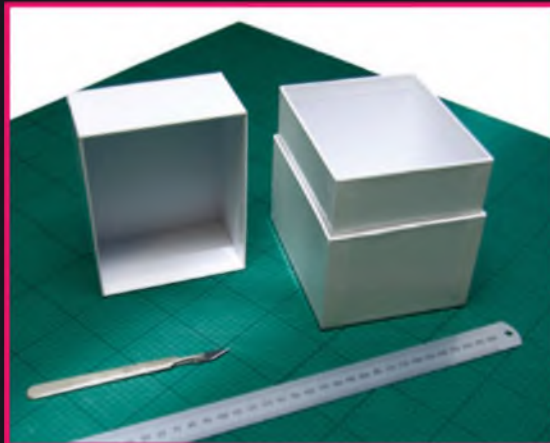
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FIGURES OF EIGHT



Eleven exciting new talents line up on our free Music Week Presents... Volume 8 CD

1 TIGERS THAT TALKED *Holy Saturday, Gloomy Sunday*

Contact Simon Foster • simon@kmmtd.com



Art-rock four-piece Tigers That Talked, from Leeds, twist effects-adorned strings and haunting vocals around a pulsing rhythm section, creating multi-layered, intensely beautiful music that strikes a subtle balance between the anthemic and the experimental. Coupled with the band's frenzied live energy, Tigers That Talked create an explosive and dynamic sound that has led *NME* to describe them as "masters of the slow brood, ebbing and flowing with filmic elegance, swaying between maudlin melodrama and frenzied, multi-layered crescendos". Tigers were also recently hailed as "my new favourite band" by BBC Radio's Steve Lamacq

www.tigersthattalked.co.uk

2 CLAIRE NICOLSON *You And I*

Contact Phil Legg • phil@futureproofrecords.com

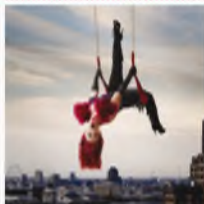


Already on rotation on the current Surf TV ad, *You And I* was written and produced by Claire's brother, ex-Primal Scream (Screamadelica) producer Hugo Nicolson, for his new LA-based project Yellowhammer. The new two-track release, which also features live favourite Quiet Company follows the critical success of debut single *Toothpaste & Whisky*. Featuring Alabama 3's Nick Reynolds on harmonica, it won plaudits across both print and online press, as well as airplay on BBC Radio 2 (Jeremy Vine, Dermot O'Leary show) and 6 Music (Chris Hawkins). Both singles are taken from Claire's forthcoming debut album *52 Card Pick Up*, due this summer.

www.myspace.com/clairenicolson

3 SCARLETTE FEVER *Crash And Burn*

Contact Dianne Young • diane@starfish.net



This year promises to be a big one for Scarlette Fever. *Crash & Burn*, released in January, was B-listed on BBC Radio 2 and reached number two in *Music Week's* Commercial Pop Club chart, winning praise everywhere from *The Sun*, *Star Magazine* and Record Of The Day, to teen favourites *Mizz*, *Sugar* and *Bliss*. Debut album *Medication Time*, out on May 23, features co-writes with Stuart Crichton and Metaphonic (James Morrison), is mixed by Cenzo Townsend (Snow Patrol) and produced by Julian Emery (Lissie). Scarlette's new single *Black & White* is out on March 28.

www.scarlettefever.co.uk

4 SAM LEWIS *More Than You'll Ever Know*

Contact Simon Foster • simon@kmmtd.com



"My ambition is to follow in the footsteps of Williams, Dylan, Johnson, Waits and Young... playing my songs around the world, connecting with people through the music," says Lewis of his heady mix of soulful vocals, heartfelt passionate lyrics and strong influences of blues, country and folk. Recorded last summer in London, *More than You'll Ever Know* is the first track from soon-to-be released second album *Owiny Sigoma*.

www.samlewisworld.com

5 FRANCIS NEVE *Brian's Drying Up*

Contact Stephen Emms • stephen@emmspublicity.com



Producer, songwriter and multi-instrumentalist Francis Neve has been building a strong reputation with UK press and radio since the release of his debut mini-album *The Second Time We First Met* late last year. A collection of emotive lo-fi pop, narrating the lifespan of a relationship, the album won over the likes of *Clash*, *Stereoboard* and *This Is Fake DIY*, while the single *Brian's Drying Up* received plays on BBC 6 Music. Neve and band have also been heralded for their enthralling live shows, including two spots at Gill Mill's Best of Myspace nights. Neve has recently recorded a live session on BBC London and releases second single *Winterbury* on March 28.

www.francisneve.co.uk

6 IMPERIAL LEISURE *Dead Model*

Contact Sue Wincott • info@crucible-management.co.uk



The first single from Imperial Leisure's long-anticipated second album *Death to the One Trick Pony* is out now. Capturing the beautiful chaos that is their infamous live show, *Dead Model* is a good indication of the album to come. Darker and grittier than its predecessor *The Art of Saying Nothing*, the party is still very much in full swing, though the casualties may be racking up. Managing to be intense, danceable and insanely catchy in equal measure, it carries the Imperial Leisure guarantee of crowd and band alike having the time of their lives. The single is accompanied by a great and ghoulish zombie-flick video by director Brendan Cleaves and features *Front* magazine favourite model Von. Recorded with producer Paul Tipler (Placebo, Stereolab, Idlewild, The Charlatans), *Death To The One Trick Pony* will be released on the band's own Steamroller Records in May.

www.imperial-leisure.co.uk

7 MAC 1 *Get It In*

Contact Ladicea Reid • lred@astar-ent.com



Mac 1 doesn't just confine his art to rapping and singing, he is also a songwriter/producer. Hailing from Hackney, and one of nine musical children, Mac 1 is the older brother of Labrinth. His life is music and in his late teens he began touring, leading on to remix work from major labels. In 2010 his skills were recognized when he signed a publishing deal with Sony/ATV. Tipped for huge success, Mac 1's single *Get It In* showcases a unique and innovative talent. Get set to seeing and hearing more of Mac 1 in what is set to be a groundbreaking 2011 for him.

www.myspace.com/macione

8 BILLY VINCENT *Prairie Wolves*

Contact Sue Wincott • sue@responsiblerecordings.com



Billy Vincent, fronted charismatically by thick-as-thieves cohorts Billy Barratt and David Vincent, hail from the streets of south London and channel the spirit of Joe Strummer through the likes of Leonard Cohen and Nick Cave. Billy Vincent relate tales of love, lust, ambition and murder in a heady and

gripping cocktail. The passion, wit and panache with which they deliver their catchy-as-hell songs ensure they stand out as one of the most compelling emerging artists around. Their debut EP *King Island Coyote* is released on Something Nothing Records on April 4 and the band will be playing *Music Week's* next Breakout event on April 13.

www.billyvincent.co.uk

9 COLIN DEVLIN *The Heart Won't Be Denied*

Contact Keith Ingram • keith.ingram@hts.scotland.com



Colin Devlin's *Democracy Of One* is not a debut album - it is a reintroduction to the unforgettable soundscapes crafted by this seasoned songwriter. His intimate solo album produced by Pierre Marchand (Sarah McLachlan, Rufus Wainwright), explores matters of the heart in lush acoustic settings that puts his voice front and centre, adding emotional nuance to the singles *The Heart Won't Be Denied*, *Refuge* and *Raise the Dead*. *The Heart Won't Be Denied* is the first single lifted from the album and has already featured heavily on the recently broadcast E4 Show *One Tree Hill*.

www.colindevin.com

10 SAGE *My Time*

Contact Ladicea Reid • lred@astar-ent.com



Sage is a budding new talent set for success this year. In 2010 he was one of the faces for the Adidas/Def Jam Rap-star game where his lyrical talent came to the fore. Sage has made a name for himself on the dubstep scene and has spent many years in clubs perfecting his craft by MC-ing over gritty tracks and entertaining lively crowds. In February, Sage supported the *Midnight Beasts* on tour. His song *My Time*, featuring and produced by Mac 1, is a reflection of who Sage is as an artist, ready to take his place. His clearly unique talent leaves him in a category to be recognised.

www.myspace.com/hypemansage

11 THEATRE ROYAL *If You Could Stand Up (Then You'd Walk Away)*

Contact Neil Burrow • neil@nhb1969.com



Described by *Artrocker* magazine as "a phoenix rising", Theatre Royal were formed after a day spent breaking into a derelict Victorian theatre of the same name in 2009 with fellow Medway residents Billy Childish and Lupen Crook. The band have since recorded and released a debut album *From Rubble Rises* and the *Spit And A Dream* EP on fledgling label The Preservation Society Presents. Tracks from both album and EP have picked up support and plays from 6 Music and XFM, as well as being championed by cult New York DJ Bill Kelly on WFMU. The band release second single *If You Could Stand Up* from the debut album *From Rubble Rises* on April 18.

www.myspace.com/wearetheatreroyal

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KEY RELEASES

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SINGLE OF THE WEEK

■ JEREMIH FEAT. 50 CENT *Down On Me* (Def Jam)



Down On Me is the second single to be taken from Jeremih's second album *All About You*, released today (Monday) in the UK, and has already been a hit in the US and Europe. While it is probably fair to say Jeremih has not made much of an impact in the UK since his 2009 hit *Birthday Sex* and 50 Cent's star has been on the wane since his peak last decade, this is still a fairly slick beast, with subtle R&B beats and a nagging chorus. Whether it will find an audience here, with the UK's own urban scene dominated by homegrown acts is a moot point, but a lot will depend on radio support for what is a neat, if unremarkable, pop song. **BEN CARDEW**



ALBUM OF THE WEEK

■ NICOLE SCHERZINGER *Killer Love* (Interscope)



For many, the Pussycat Dolls were always a Scherzinger solo project in waiting, so it comes as no surprise that her solo career got off to a strong start with *Don't Hold Your Breath* storming this week's singles chart. Her debut album, however, does have an issue: it feels as if Scherzinger doesn't really know who she is musically. Rihanna comes to mind on *Right There*, while *You Will Be Loved* is a close cousin to Black Eyed Peas' *Where Is The Love*. The exhausting *Club Banger Nation*, meanwhile, manages to take in LFO, Technotronic and The Prodigy. Playing spot-the-influence is hardly the spirit in which pop is intended, but it is telling that the best track here – *Powers Out* – is the one that strays furthest from the template. **BEN CARDEW**



ALSO OUT THIS WEEK • ALSO OUT THIS WEEK • ALSO OUT THIS WEEK • ALSO OUT THIS WEEK •

■ ALBUM CAGE THE ELEPHANT *Thank You, Happy Birthday* (Relentless/Virgin)



The second album by Kentucky's Cage The Elephant finds the band eschewing the bluesy funk-rock

sound of their debut in favour of a mix of psychotic grunge and wild yelping rock. It is a record which challenges the listener – from the wonderful lack of cohesion between tracks, to the skittering guitars, thrashing choruses and frantic shouting of songs such as *Sell Yourself* and *Aberdeen*. But don't be put off by the jarring melange, as underneath the loud Pixies pastiche comes a more gentle and intimate side – with tracks such as *Right Before My Eyes* and closing song *Flow* far more radio-friendly in their simplicity. **CHARLOTTE OTTER**

■ ALBUM GREEN DAY *Awesome As F**k* (Reprise)



Taken from the band's 2009-10 21 Century Breakdown tour, this new live album and 16-track DVD of

Green Day's live shows is wonderful glimpse into the US trio's world. Featuring performances from the group's Manchester, London and Glasgow dates, fan excitement on the album is palpable – especially with the newer tracks such as *American Idiot* and *Wake Me Up When September Ends*. However it is Green Day's classics including *She*, *Holiday* and *Good Riddance (Time Of Your Life)* which elicit the most fevered response, both on the album and DVD – filmed in Tokyo. **CHARLOTTE OTTER**

■ ALBUM THE HUMAN LEAGUE *Credo* (Wall Of Sound)



A new album from The Human League seems to have been so long in the offing that the band have drifted in and out of fashion several times while we awaited its release, so it comes as a shame to see an act once described by David Bowie as the future of pop music sound slightly out of date. The problem, of course, lies not entirely with *The League*, it is just that everybody is doing electronic pop these days. *Monster's* production is good, if not great; the

tunes are OK, rather than brilliant and the lyrics a touch forced. Listening to *Credo*, one feels it is great to have the band still around and sounding recognisably themselves but you probably won't return to it too often. **BEN CARDEW**

■ ALBUM RODDY WOOMBLE *The Impossible Song & Other Songs* (Parlophone)



"Abandon your traditions" is Woomble's clarion call in the opening lines of this, his second solo album.

But it is to his own roots he is returning here, having abandoned the punk-fuelled energy of his idlewild days. Woomble is less expansive than on his debut but embraces elements of jazz and country in addition to the customary folk influences. Standout tracks are *Work Like You Can*, *Leaving Without Gold* and *Gather The Day*, while *Tangled Wire* finds Woomble reminiscent of that other great folk troubadour Christy Moore. And while he may just be the young pretender to the likes of Moore, Woomble's steps into folk mark him down as one of its leading lights. **ED MILLER**

OUT THIS WEEK

SINGLES

- SUSAN BOYLE *I Know Him So Well* (Syco)
- COCKNBULLKID *Asthma Attack* (Island/Moshi/Moshi)
- ELIZA DOOLITTLE *Mr Medicine* (Parlophone)
- FUNERAL FOR A FRIEND *Sixteen* (Distiller)

- GREEN DAY *Cigarettes And Valentines* (Reprise)
- JONATHAN JEREMIAH *Happiness* (Island)
- JEREMIH FEAT. 50 CENT *Down On Me* (Def Jam)
- JUSTIN BIEBER FEAT. JADEN SMITH *Never Say Never* (Def Jam)

- KASSIDY *I Don't Know* (Vertigo)
- MADCON *Outrun The Sun* (Jive)
- THE MAINE *Inside Of You* (Warner)
- MY CHEMICAL ROMANCE *Planetary (Go!)* (Reprise/143)
- MADCON *Outrun The Sun* (Jive)
- N-DUBZ *Morning Star* (A&T/Island)
- MIKE POSNER *Please Don't Go* (J)

- RODDY WOOMBLE *Roll Along* (Parlophone)
- THE VACCINES *If You Wanna* (Columbia)
- WHITE LIES *Strangers* (Fiction)
- WOLF GANG *Dancing With The Devil* (Atlantic)

ALBUMS

- CHRIS BROWN *FAME* (Jive)
previous album (first-week sales/total sales): *Graffiti* (13,196/52,550)
- CAGE THE ELEPHANT *Thank You, Happy Birthday* (Relentless/Virgin)
previous album: *Cage The Elephant* (4,947/55,551)
- GREEN DAY *Awesome As F**k* (Reprise)
previous album: *21st Century Breakdown* (19,770/424,553)
- HUMAN LEAGUE *Credo* (Wall Of Sound)
previous album: *Secrets* (4,143/11,854)
- JONATHAN JEREMIAH *A Solitary Man* (Island)
debut album
- RONAN KEATING *When Roman Met Burt* (Polydor)
previous album: *Winter Songs* (27,909/135,893)
- CAMILLA KERSLAKE *Moments* (Future)
previous album: *Camilla Kerslake* (9,775/41,163)
- ADAM LAMBERT *Glam Nation Live* (19/RCA)
previous album: *For Your Entertainment* (4,185/36,903)
- RODDY WOOMBLE *The Impossible Song & Other Songs* (Parlophone)
previous album: *My Secret Is My Silence* (2,300/3,530)
- NICOLE SCHERZINGER *Killer Love* (Interscope)
debut album
- ROD STEWART *The Best Of... The Great American Songbook* (RCA)
Previous album: *Fly Me To The Moon – American Songbook 5* (38,460/251,177)

OUT NEXT WEEK

SINGLES

- 2:54 *On A Wire* (House Anxiety)
- ADMIRAL FALLOW *Squealing Pigs* (Lo Five)
- ALPINES *The Night Drive EP* (Polydor)
- TRAVIS BARKER FEAT. SWIZZ BEATZ, LIL' WAYNE, THE GAME & RICK ROSS *Car, A Drummer Get Some* (Island)
- FLO-RIDA FEAT. AKON *Who Dat Girl* (Atlantic)
- JOHNNY FLYNN *Churlish May* (Transgressive)
- GLASVEGAS *Euphoria, Take My Hand* (Columbia)
- THE HOOSIERS *Bumpy Ride* (Angelic Union)
- BEN HOWARD *The Old Pine EP* (Island)
- IMOGEN HEAP *Heapson1* (Epic)
- KATY B *Broken Record* (Columbia/Rinse)
- THE KILLS *Satellite* (Domino)
- K KOKE *Koke: Vol. 2 EP* (Roc Nation/RCA)
- BENJAMIN FRANCIS LEFTWICH *Pictures EP* (Dirty Hit)
- ADAM LAMBERT *Aftermath* (19/RCA)
- LINKIN PARK *Burning In The Skies* (Warner Brothers)
- JENNIFER LOPEZ FEAT. PITBULL *On The Floor* (Island)
- MIDDLEMAN *Spinning Plates* (Blip)
- MY CHEMICAL ROMANCE *Bulletproof Heart* (Reprise/143)
- OWL CITY *Alligator Sky* (Island)
- THE PALPITATIONS *Milk It/Love Is True* (Club The Mammoth)

- PANIC! AT THE DISCO *The Ballad Of Mona Lisa* (Decaydance/Fueled By Ramen)
- ROXETTE *She's Got Nothing On (But The Radio)* (Parlophone)
- SCARLETTE FEVER *Black & White* (Starfish)
- SICK PUPPIES *Maybe* (Virgin)
- SPARK *Crave* (679/Warner Brothers)
- STATIC REVENGER *I Like That* (Mercury)
- SUGARLAND *Tonight* (Decca)
- SUM 41 *Screaming Bloody Murder* (Mercury)
- THE WOMBATS *Techno Fan* (14th Floor)

ALBUMS

- ADMIRAL FALLOW *Boots Met My Face* (Lo Five)
- BAND OF COLDSTREAM GUARDS *Pride Of The Nation* (Decca)
- MARY BYRNE *Mine & Yours* (Sony)
- CAVALERA CONSPIRACY *Blunt Force Trauma* (Roadrunner)
- EMIN *Wonder* (Warner/Salmon)
- G-LOVE *Fixin' To Die* (Island)
- DAVID GARRETT *Rock Symphonies* (Decca)
- SARA KEMPE *Let Me Fly* (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)
- THE PAINS OF BEING PURE AT HEART *Belong* (Fortuna Pop)
- PANIC! AT THE DISCO *Vices & Virtues* (Decaydance/Fueled By Ramen)
- PEARL JAM *Vitalogy* (Legacy)
- PETER, BJORN AND JOHN *Gimme Some (Looking Vinyl)*
- ROXETTE *Charm School* (Parlophone)
- THE SAINTS *All Times Through Paradise* (Parlophone)
- BRITNEY SPEARS *Femme Fatale* (Jive)
- SUM 41 *Screaming Bloody Murder* (Mercury)
- WITHIN TEMPTATION *The Unforgiving* (Roadrunner)

APRIL 4

SINGLES

- ASA *Dreamer Girl* (Drematic)
- JAMES BLUNT *If Time Is All I Have* (Atlantic/Custard)
- TAI0 CRUZ *Telling The World* (4th & Broadway)
- CEE LO GREEN *Bright Lights Bigger City* (Warner Brothers)
- MARCUS FOSTER *Tumble Down EP* (Communion/Geffen)
- FUNERAL PARTY *New York City Moves To The Sound Of La* (Jive)
- GYPSY & THE CAT *Jona Vark* (RCA)
- THE JAPANESE POPSTARS *Song For Lisa* (Virgin)
- JODIE CONNOR FEAT. TINCHY STRYDER *Bring It* (Polydor)
- MARLI HARWOOD *Billy* (Island)
- IMELDA MAY *Sneaky Freak* (Decca)
- JESS MILLS *Vultures* (Island)
- KATY PERRY *ET* (Virgin)
- NATHANIEL RATELIFF *Shroud* (Rounder/Decca)
- TAYLOR SWIFT *The Story Of Us* (Mercury)
- TREY SONGZ FEAT. NICKI MINAJ *Bottoms Up* (Atlantic)

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

ALBUMS

- **KEREN ANN** 101 (EMI)
- **ASA** Beautiful Imperfection (Dramatico)
- **ERIC BENET** Lost In Time (Reprise)
- **BIBIO** Mind Bøkeh (Warp)
- **COLD CAVE** Cherish The Light Years (Matador)
- **GLASVEGAS** Euphoric/Heartbreak (Columbia)
- **HISS GOLDEN MESSENGER** From Country Hai East Cotton (Blackmaps)
- **HOLLYWOOD UNDEAD** American Tragedy (A&M/Octone)



- **KATY B** On A Mission (Columbia/Rinse)
- **THE KILLS** Blood Pressures (Domino)
- **EMILY OSMENT** Fight Or Flight (Virgin)
- **J. ROCC** Some Cold Rock Stuf (Stones Throw)
- **RAPHAEL SAADIQ** Stone Rollin' (Rca)
- **SICK PUPPIES** Tri-Polar (Virgin)
- **UNDEROATH** .? (Disambiguation) (Roadrunner)

APRIL 11

SINGLES

- **CHIPMUNK FEAT. KERI HILSON** In The Air (Ive)
- **DEERHUNTER** Memory Boy (4AD)
- **DIONNE BROMFIELD FEAT. DIGGY SIMMONS** Yeah Right (Island)
- **CARO EMERALD** That Man (Dramatico)
- **JOSH GROBAN** Higher Window (Reprise/43)
- **GUILLEMOTS** The Basket (Geffen)
- **JOAN AS POLICE WOMAN** Nervous (PIAS)
- **MANN FEAT. 50 CENT** Buzzin' Remix (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 (Ive)
- **SUNDAY GIRL** Human Love (Geffen)
- **THE WOMBATS** Anti-D (14th Floor)
- **JAMIE WOON** Lady Luck (Candent Songs)

ALBUMS

- **AUTECHRE** EPs 1991-2002 (Warp)
- **CAT'S EYES** Cat's Eyes (Polydor)
- **FOO FIGHTERS** Wasting Light (RCA)
- **GLEE CAST** Glee: The Music - Vol. 5 (Epic)
- **HAUSCHKA** Salon Des Amateurs (One Little Indian)
- **HOLY GHOST!** Holy Ghost! (DFA)
- **THE HOOSIERS** Bumpy Ride (Angelic Union)
- **ALISON KRAUSS** Paper Airplane (Rouder)

- **PAUL SIMON** So Beautiful Or So What (Hear/Concord)
- **PHAZE ONE** This Is Phaze One (Ingroves)
- **ROBBIE ROBERTSON** How To Become Clairvoyant (Fontana)

APRIL 18

SINGLES

- **THE AIRBORNE TOXIC EVENT** Numb (Mercury)
- **BLAKE** All Of Me (Blake)
- **BROKEN BELLS** Meyrin Fields EP (Columbia)
- **DISTANCE** Falling (Island)
- **FENECH-SOLER** Stop And Stare (Moda)
- **JON FRATELLI** Santa Domingo (Island)
- **ALICE GOLD** Runaway Love (Fiction)
- **WYNTER GORDON** Dirty Talk (Atlantic)
- **GORILLAZ** Amarillo/Revolving Doors (Parlophone)
- **PJ HARVEY** The Glorious Land (Island)
- **JAPANESE VOYEURS** Get Hole (Polydor)
- **KE\$HA** Blow (RCA)
- **NAIALIA KILLS** Mirrors (Polydor)
- **ALISON KRAUSS** Paper Airplane (Rouder)
- **NICKI MINAJ** Girls Fall Like Dominoes (Cash Money/Island)
- **MOHOMBI FEAT. AKON** Dirty Situation (Island)
- **STARBOY NATHAN** Diamonds (Mama Publishing/Vibes Corner Music)
- **JOSH OSHO** Redemption Days (Island)
- **EMILY OSMENT** Lovesick (Virgin)
- **RAPHAEL SAADIQ** Radio (RCA)
- **SLEIGH BELLS** Tell 'Em (Mom & Pop/Columbia)
- **SNOOP DOGG VS DAVID GUETTA** Sweat (Capitol)
- **SOUNDGIRL** I'm The Fool (Mercury)
- **STARBOY NATHAN** Diamonds (Mona/Vibes Corner)
- **THE STREETS** OMG (679/Warner Brothers)
- **TWENTY TWENTY** Love To Life (Geffen)
- **TWO WOUNDED BIRDS** All We Wanna Do/Midnight Wave (Moshi Moshi)
- **THE WAVE PICTURES** Little Surprise (Moshi Moshi)
- **YUCK** Get Away (Mercury/Pharmacy)

ALBUMS

- **ABOUT GROUP** Start And Complete (Domino)
- **CHIPMUNK** Transition (Ive)
- **EXPLOSIONS IN THE SKY** Take Care, Take Care, Take Care (Bella Union)
- **GORILLAZ** The Fall (Parlophone)
- **GUILLEMOTS** Walk The River (Geffen)
- **KD LANG** Sing It Loud (Nonesuch)
- **THE KING BLUES** Punk & Poetry (Transmission)
- **RICKY MARTIN** Musica+Alma+Sexo (RCA)
- **SNOOP DOGG** Doggumentary (Parlophone)
- **STEVE MILLER BAND** Let Your Hair Down (Roadrunner)
- **TUNE-YARDS** WH O K I L L (4AD)
- **JAMIE WOON** Mirrorwriting (Candent)

APRIL 25

SINGLES

- **BROTHER** Still Here (Geffen)
- **COLBIE CAILLAT** I Do (Universal Republic)
- **ELBOW** Open Arms (Fiction)
- **ENCORE** The One (Island)

- **EVERYTHING EVERYTHING** Final Form (Geffen)
- **NERO** Guilt (Mta/Mercury)
- **PORT ISAAC'S FISHERMAN'S FRIENDS** No Hoppers, Jokers & Rogues (Island)
- **THE SOUND OF ARROWS** Nova (Geffen)
- **TEDDY THOMPSON** The Next One (Verve 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)



- **BOOTSIE COLLINS** Tha Funk Capital Of The World (Mascot)
- **ELYSIUM III** Rock Diva (Island)
- **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)
- **MARIANNE FAITHFULL** No Reason (Dramatico)
- **THE FEELING** Together We Are Made (Island)
- **HURTS** Illuminated (Major Label/RCA)

- **BRUNO MARS** The Lazy Song (Elektra/Atlantic)
- **ALEX METRIC & STEVE ANGELLO** Open Your Eyes (Positiva/Virgin)
- **PLAIN WHITE T'S** Boomerang (Island)
- **RASCALS** Re-Introduce (SB0)

ALBUMS

- **COLBIE CAILLAT** All Of You (Universal Republic)
- **CHRISTOPHER CROSS** Doctor Faith (Earmusic)
- **FLEET FOXES** Helplessness Blues (Bella Union)
- **PETE LAWRIE** A Little Brighter (Island)
- **MIDDLEMAN** Spinning Plates (Blip)
- **JAMES PANTS** James Pants (20-20-20)
- **JOSHUA RADIN** The Rock & The Tide (14th Floor)
- **REVOKER** Revenge For The Ruthless (Roadrunner)
- **STEVIE NICKS** In Your Dreams (Warner Brothers)
- **TD LIND** The Outskirts Of Prosper (Dramatico)
- **YOUNG THE GIANT** Young The Giant (Roadrunner)

MAY 9

SINGLES

- **KEREN ANN** My Name Is Trouble (Parlophone)
- **CAT'S EYES** Face In The Crowd (Polydor)
- **CARO EMERALD** A Night Like This (Dramatico)
- **FIXERS** Crystal (Mercury)
- **ALEXIS JORDAN** Hush Hush (Starrock/Rocnation/Columbia)
- **CLARE MAGUIRE** Shield And Sword (Polydor)
- **JESS MILLS** Live For What I Die For (Island)
- **MOBY** The Day (Little Idiot)
- **MONA** Listen To Your Love (Island)
- **MATTHEW MORRISON** Summer Rain (Mercury)

ALBUMS

- **CYMBALS** Unlearn (Tough Love)

- **GANG GANG DANCE & TINCHY STRYDER** Eye Contact (Warp)
- **MILES KANE** Colour Of The Trap (Columbia)
- **HUGH LAWRIE** Let Them Talk (Warner Brothers)
- **MANCHESTER ORCHESTRA** Simple Math (Columbia)
- **URGE OVERKILL** Rock&Roll Submarine (UC)
- **YOUNG LEGIONNAIRE** Crisis Works (Wichita)

MAY 16

ALBUMS



- **KATE BUSH** Director's Cut (Fish People/MI)
- **DANGER MOUSE** Rome (Parlophone)
- **MOBY** Destroyed (Little Idiot)
- **MONA** Mona (Island)

MAY 23

ALBUMS

- **CLOUD CONTROL** Bliss Release (Infectious)
- **LADY GAGA** Born This Way (Interscope)
- **STEPHEN MARLEY** Revelation: Part I (Island)
- **OWL CITY** All Things Bright And Beautiful (Island)
- **THE PIERCES** You And I (Polydor)
- **TOPLoader** Only Human (Underdog)
- **VARIOUS** The Flowerpot (Island)
- **TOM VEK** Leisure Seizure (Go Beat)
- **LIL' WAYNE** Tha Carter IV (Island)

THE PANEL

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



USA VERRICO (THE TIMES)

Jonathan Jeremiah:

Happiness (Island)
A classy, laid-back soul song with beautifully orchestrated brass and strings. Happiness could be a long-lost Bill Withers classic. Jeremiah's vocals glide over the aural equivalent of a summer heatwave and the picture he paints of abandoning his life feels so real you almost want to offer to adopt his cat.



ANDY THRELFALL (DAILY STAR SUNDAY)

Locked (Storm Music Group)
Remember the impact Alison Moyet made in the Eighties? It's been a while since a female singer was launched with such fanfare in the UK. Look beyond the Katy Perry-esque power ballad and here's a young woman not afraid to bare her soul a dash for the anti-X Factor diva vote.



MISCHA PEARLMAN (KERRANG!)

Ivyrise: Line Up The Stars (My Major Company)

This heart-wrenching single from London four-piece Ivyrise mixes an anthemic melody with a stadium rock sensibility that sounds and feels limitless. An upbeat, powerful pop song, it should soon inspire impassioned singalongs whenever they play it live.



TRACEY LOWE (BIG CHEESE)

Yellowcard: When You're Through Thinking, Say Yes (Hopeless)

Following an "indefinite hiatus", these pop-punkers with violins return with their new album When You're Through Thinking, Say Yes. It's a brilliant return to form, full of youthful energy and catchy choruses. Ryan Key's heartfelt vocals will melt you. Welcome back, gents!

KEY RELEASES

J.Lo and Pitbull give Shazam some bite



Floor leader Jennifer Lopez and Pitbull

PRE-RELEASE FOCUS

BY ALAN JONES

EDGING AHEAD OF THE KING Of Limbs by Radiohead as the most eagerly awaited pre-release, Wasting Light by The Foo Fighters continues atop the pre-release sales chart at Play this week. The album also takes pole position for the first time at HMV and improves 3-2 at Amazon.

The King Of Limbs is not far behind, however, climbing 3-2 at Play and holding at number four at HMV.

Veteran hard rock band Whitesnake's 11th studio album in a 33-year career, Forevermore is generating plenty of interest ahead of release. Holding at number five at Amazon, in sprints 13-5 at Play and 16-13 at HMV.

It is nearly six years since

Jennifer Lopez had a Top 10 hit as a primary artist but the signs are looking good for upcoming single On The Floor, which romps to a second week at the top of the list of tracks most frequently submitted for identification by users of Shazam. Rather disconcertingly using a sample from Kaomoa's 1989 dance novelty Lambada, On The Floor also features a rap from Pitbull.

The track defies Katy B's

much-fancied Broken Record - up 6-2 - to remain at the apex.

After dipping 1-9 on Last.fm's overall chart a fortnight ago, Adele's Rolling In The Deep returns to the summit this week. Its yo-yo performance is possible because all eight tracks from labelmates Radiohead's The King Of Limbs album that eclipsed it two weeks ago have now slipped behind it in the ratings again.

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	EMINEM	1763	178
2	LADY GAGA	1268	-250
3	RIHANNA	1092	10
4	GREEN DAY	815	102
5	SOULJA BOY TELL 'EM	714	27
6	DEMI LOVATO	641	-42
7	JUSTIN BIEBER	594	-605
8	JASMINE V	492	-123
9	TOKIO HOTEL	412	-38
10	DRAKE	405	-64
11	KE\$HA	396	-380
12	JONAS BROTHERS	333	-49
13	GREYSON CHANCE	291	-17
14	GORILLAZ	273	-72
15	MIRANDA COSGROVE	259	-42
16	50 CENT	258	34
17	TAYLOR SWIFT	224	-18
18	LIL WAYNE	209	-8
19	THE BLACK EYED PEAS	203	11
20	SHAKIRA	202	34

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	FOO FIGHTERS	Wasting Light	Columbia
2	RADIOHEAD	The King Of Limbs xl	
3	WITHIN TEMPTATION	Unforgiving	Roadrunner
4	LADY GAGA	Born This Way	Interscope
5	WHITESNAKE	Classic Rock pts...	Future
6	BRITNEY SPEARS	Femme Fatale	Jive
7	AMON AMARTH	Surtur Rising	Metal Blade
8	WOMBATS	This Modern Glitch	14th Floor
9	PIGEON DETECTIVES	Up, Guards...	DI7R
10	MILES KANE	Colour Of The Trap	Columbia
11	VARIOUS	Now! 78	EMI TV/UMTV
12	CAVALERA CONSPIRACY	Blunt...	Roadrunner
13	GLASVEGAS	Euphoric/Heartbreak	Columbia
14	DR DRE	Detox	Interscope
15	PANIC! AT THE DISCO	Vices...	Decaydance
16	WONDERLAND	Wonderland	Mercury
17	TIFFANY PAGE	Walk Away Slow	Mercury
18	FGTH	Liverpool	Salvo
19	SUM 41	Screaming Bloody Murder	Mercury
20	SKINDRED	Union Black	BMG

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	RADIOHEAD	The King Of Limbs xl	
2	FOO FIGHTERS	Wasting Light	Columbia
3	WITHIN TEMPTATION	Unforgiving	Roadrunner
4	FLEET FOXES	Helplessness Blues	Bella Union
5	WHITESNAKE	Forevermore	Frontiers
6	LADY GAGA	Born This Way	Interscope
7	FGTH	Liverpool	Salvo
8	KATY B	On A Mission	Columbia/Rinse
9	BRITNEY SPEARS	Femme Fatale	Jive
10	WOMBATS	This Modern Glitch	14th Floor
11	GLEE CAST	Glee: The Music - Vol. 4	Epic
12	GLASVEGAS	Euphoric/Heartbreak	Columbia
13	ANDRE RIEU	A Musical Dream Journey 12	
14	AMON AMARTH	Surtur Rising	Metal Blade
15	THE PIERCES	You And I	Polydor
16	VARIOUS	Now! 78	EMI TV/UMTV
17	PANIC! AT THE DISCO	Vices...	Decaydance
18	MARY BYRNE	Mine & Yours	Sony
19	HUGH LAWRIE	Let Them Talk	Warner Brothers
20	VARIOUS	Country Strong (OST)	Sony

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	FOO FIGHTERS	Wasting Light	Columbia
2	LADY GAGA	Born This Way	Interscope
3	GREEN DAY	Awesome As F**k	Reprise
4	RADIOHEAD	The King Of Limbs xl	
5	THE STROKES	Angles	Rough Trade
6	DURAN DURAN	All You Need... Tape	Modern
7	GLASVEGAS	Euphoric/Heartbreak	Columbia
8	BRITNEY SPEARS	Femme Fatale	Jive
9	JOE BONAMASSA	Dust Bowl	Provogue
10	KATY B	On A Mission	Columbia/Rinse
11	WOMBATS	This Modern Glitch	14th Floor
12	CHRIS BROWN	F.A.M.E.	Jive
13	WHITESNAKE	Forevermore	Frontiers
14	NICOLE SCHERZINGER	Killer Love	Interscope
15	HUMAN LEAGUE	Credo	Wall Of Sound
16	PANIC! AT THE DISCO	Vices...	Decaydance
17	DR DRE	Detox	Interscope
18	FLEET FOXES	Helplessness Blues	Bella Union
19	CAGE THE ELEPHANT	Thank You...	Relentless
20	CAVALERA CONSPIRACY	Blunt...	Roadrunner

hmv.com

Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	JENNIFER LOPEZ/PITBULL	On The Floor	Island
2	KATY B	Broken Record	Columbia/Rinse
3	THE STROKES	Under Cover Of Darkness	RCA
4	WRETCR/EXAMPLE	Unorthodox	MoS/Levels
5	MILK & SUGAR VS YAYA CON DIOS	Hey MoS	
6	NERO	Guilt	MIA/Mercury
7	RUMER	On My Way Home	Atlantic
8	WATO GONZALEZ	Badman Riddim	MoS/Levels
9	THE VACCINES	If You Wanna	Columbia
10	FLEET FOXES	Helplessness Blues	Bella Union
11	PANIC! AT THE DISCO	Ballad Of...	Decaydance
12	FLO-RIDA FEAT. AKON	Who Dat Girl	Atlantic
13	SARA BAREILLES	Breathe Again	Epic
14	ELIZA DOOLITTLE	Mr Medicine	Parlophone
15	ROGER SANCHEZ	2gether	MoS
16	ABOVE & BEYOND	Sun & Moon	Anjunabeats
17	MY CHEMICAL ROMANCE	Planetary	Reprise/3
18	CHASE & STATUS FEAT. DELIAH	Time	Mercury
19	STRETCH & VERN	I'm Alive	MoS
20	CHRIS BROWN	Look At Me	Now Jive

shazam

CATALOGUE REVIEWS

DEBORAH HARRY
Rockbird/Debravation
(BGO BG0CD 951)



Never as successful critically or commercially as her

work with Blondie, Deborah Harry has nevertheless issued a number of albums as a solo artist. This 2CD set from BGO brings together the second - 1986's Rockbird - and the fourth - 1993's Debravation - in newly remastered editions. Rockbird is bristling with good tunes, among them the anthemic French Kissing In The USA - Harry's sole UK Top 10 solo hit - and In Love With Love.

Debravation is quite a varied and striking album, with Arthur Baker's I Can See Clearly; the stately Strike Me Pink - an elegant synth-washed song with a composing assist from Art Of Noise's Anne Dudley; and Stability, a pop/rap confection, among the highlights.

EVELYN 'CHAMPAGNE' KING
I'm In Love (Big Break
CDBRR 0036)



I'm In Love is the third album from the estimable Evelyn King

to be added to Big Break's fast-growing range of classic dance/R&B albums since its 2009 launch. It is a sophisticated, largely uptempo set crafted by Kashif, Paul Laurence, Willie Lester and Rodney Brown. The infectious title track was a Top 40 hit on both sides of the Atlantic, and is an uplifting, synth-driven delight which provides ample opportunity for King to demonstrate her vocal skills - though it is the slower numbers such as Don't Hide Our Love which showcase King's classy pipes best. Crisply remastered in a deluxe super jewel case, with the 12-inch mix of the title track among five bonus cuts and liner notes including interviews with King and Kashif, it's a winner.

BILL HALEY & HIS COMETS
What A Crazy Party: The Best Of The Decca Years (Fantastic Voyage FVDD092)



(chubby and avuncular, Bill Haley was an unlikely

catalyst for and a major player in the rock'n'roll movement. To mark the 30th anniversary of his death, Fantastic Voyage has assembled this generously proportioned 2CD, 58-song set cherry-picking the best of his output for Decca in the second half of the Fifties. With a guide price of £7.99, it is excellent value, comprising four entire albums and bonus tracks and including all of his hits. Naturally including the song that started it all, Rock Around The Clock, the collection also revisits timeless iconic classics such as Shake Rattle & Roll, See You Later Alligator and Razzle Dazzle. Joyful, unrestrained and a fitting tribute to the great man.

BOB MARLEY AND THE WAILERS
Live Forever (Island/Tuff Gong 2747011)



Musically a million miles away from Bill Haley, reggae

kingpin Bob Marley was another giant who died in 1981. To mark the 30th anniversary of his passing, this is the first in a series of archive releases set for 2011 - and it can only improve his legend. Recorded at The Stanley Theatre in Pittsburgh just months before his death, it finds Marley and his band at the top of their game, with musically tight and sonically superb concert recordings of crowd pleasers such as No Woman No Cry, Jammin', Exodus and Could You Be Loved. The music of Bob Marley remains as influential and popular as it ever was, and his message of hope, unity and love is powerful and poignant.

Alan Jones

CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title	Label	Distributor
1	2	EMINEM	Curtain Call - The Hits	Interscope	(ARV)
2	1	MICHAEL JACKSON	Number Ones	Epic	(ARV)
3	4	GUNS N' ROSES	Greatest Hits	Geffen	(ARV)
4	RE	STEVIE WONDER	The Definitive Collection	Motown/Island	(ARV)
5	3	TAKE THAT	Never Forget - The Ultimate Collection	RCA	(ARV)
6	RE	ELTON JOHN	Rocket Man - The Definitive Hits	Mercury	(ARV)
7	7	RADIOHEAD	Best Of	Parlophone	(E)
8	5	LED ZEPPELIN	Motherhood - Best Of	Atlantic	(FIN)
9	6	MEAT LOAF	Piece Of The Action - The Best Of	Capitol	Deluxe (ARV)
10	8	UB40	Love Songs	Virgin	(E)
11	11	STEREOPHONICS	A Decade In The Sun - Best Of	U2	(ARV)
12	9	THE POLICE	Greatest Hits	ABM	(ARV)
13	10	ENRIQUE IGLESIAS	Greatest Hits	Interscope	(ARV)
14	RE	ABBA	Gold	Polar	(ARV)
15	13	LIONEL RICHIE	Back To Front	Motown/Island	(ARV)
16	12	CELINE DION	My Love: Essential Collection	Sony	(ARV)
17	15	FLEETWOOD MAC	The Very Best Of	W&M	(FIN)
18	19	10CC	The Very Best Of	Mercury/UMTV	(ARV)
19	RE	LIONEL RICHIE & THE COMMODORES	The Definitive Collection	Island	(ARV)
20	RE	ELO	All Over The World - The Very Best Of	Epic	(ARV)

Official Charts Company 2011

CLUB CHARTS

UPFRONT CLUB TOP 40

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

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	4	6	MILK & SUGAR VS VAYA CON DIOS	Hey (Neh Nah Nah) / MoS	
2	11	3	NICOLE SCHERZINGER	Don't Hold Your Breath / Interscope	
3	9	3	CHRIS BROWN	Yeah 3X / Jive	
4	1	6	RIHANNA	S&M / Def Jam	
5	27	2	INNA	Sun Is Up / 3 Beat	
6	15	4	MCFLY	That's The Truth / Island/Super	
7	22	2	URBAN COOKIE COLLECTIVE	The Key The Secret / Skint	
8	13	3	TAKE THAT	Kidz / Polydor	
9	14	2	JENNIFER LOPEZ FEAT. PITBULL	On The Floor / Island	
10	24	3	KERRY ELLIS	Defying Gravity / Decca	
11	10	4	ULTRA NATE	Turn It Up / white label	
12	7	5	LADY GAGA	Born This Way / Interscope	
13	18	3	THE OVERTONES	Gambling Man / Warner Music Entertainment	
14	16	3	TINIE TEMPAH FEAT. ELLIE GOULDING	Wonderman / Parlophone	
15	2	5	CHRIS WILLIS	Louder (Put Your Hands Up) / AATW	
16	29	2	WRETCH 32 FEAT. EXAMPLE	Unorthodox / MoS/Levels Recordings	
17	NEW		STARS ON 45	45 / AATW	
18	17	4	FLO-RIDA FEAT. AKON	Who Dat Girl / Atlantic	
19	28	4	STARBOY NATHAN	Diamonds / MonA/Vibes Carrier	
20	21	5	J LATIF	Wanna Go There / white label	
21	30	2	JEREMIH FEAT. 50 CENT	Down On Me / Def Jam	
22	5	7	PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor) / J	
23	3	3	BASTO!	Gregory's Theme / 3 Beat/Blue	
24	19	9	KATY PERRY	E.T. / Virgin	
25	NEW		SOUNDGIRL	I'm The Fool / Mercury	
26	NEW		WIZ KHALIFA	Black & Yellow / Atlantic	
27	NEW		JODIE CONNOR FEAT. TINCHY STRYDER	Bring It / Polydor	
28	23	9	BRITNEY SPEARS	Hold It Against Me / Jive	
29	NEW		SHARAM FEAT. ANOUSHEH KHALILI	Fun / Yoshitashi/3 Beat	
30	NEW		BRITNEY SPEARS	Till The World Ends / Jive	

The club charts taste better with double Milk & Sugar



ANALYSIS

BY ALAN JONES

IN A STYLE NOT A MILLION MILES away from Yolanda Be Cool's successful updating of 1950's Italian hit as We No Speak Americano, German remix team Milk & Sugar (pictured above) seem to have conjured up a similar monster with Hey (Nah Nah Nah).

Incorporating big chunks of Belgian band Vaya Con Dios' retro 1990 track Nah Nah Nah, the song is already a smash over much of Europe. It reached number four in the Netherlands and Switzerland, number six in Austria, number seven in Germany and made the Top 40 in several other territories. The track was serviced to DJs in a plethora of

mixes by the likes of 7th Heaven, Alex Kenji, WaWa, Lake & Lys and Milk & Sugar themselves, and sprints 3-1 Upfront and 4-1

Commercial Pop this week. Its success on the latter chart denies Nicole Scherzinger's Don't Hold Your Breath top billing, bringing to an end an unprecedented string of number ones by female solo artists. They previously dominated the chart for six weeks in a row, with number ones from Rihanna, Lady GaGa, Katy Perry, Alesha Dixon, Ke\$ha and Britney Spears.

Chris Brown's Yeah 3X tops the Urban club chart for the fourth week in a row but its lead is down to almost nothing, with Jeremih's Down On Me (up 4-2) and Wiz Kalifa's Black And Yellow (6-3) both closing fast.



Yeah 3X times 4 Chris Brown remains atop the Urban chart



Record breaker Yasmin commands the Cool Cuts chart

URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	4	CHRIS BROWN	Yeah 3X / Jive	
2	4	5	JEREMIH FEAT. 50 CENT	Down On Me / Def Jam	
3	6	6	WIZ KHALIFA	Black & Yellow / Atlantic	
4	3	8	PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor) / J	
5	2	7	RIHANNA	S&M / Def Jam	
6	5	5	TINIE TEMPAH FEAT. ELLIE GOULDING	Wonderman / Parlophone	
7	9	3	WRETCH 32 FEAT. EXAMPLE	Unorthodox / MoS/Levels Recordings	
8	14	4	FLO-RIDA FEAT. AKON	Who Dat Girl / Atlantic	
9	7	6	MICHAEL JACKSON	Hollywood Tonight / Sony	
10	10	3	SUNSHINE ANDERSON	Say Something / Verve Forecast	
11	29	2	JENNIFER LOPEZ FEAT. PITBULL	On The Floor / Island	
12	8	8	JLS FEAT. TINIE TEMPAH	Eyes Wide Shut / Epic	
13	19	4	STARBOY NATHAN	Diamonds / MonA/Vibes Corner	
14	11	6	CHIPMUNK FEAT. CHRIS BROWN	Champion / Jive	
15	15	14	USHER	More / Def Jam	
16	18	5	MANN FEAT. 50 CENT	Buzzin' Remix / Def Jam	
17	17	16	WRETCH 32 FEAT. I TRAKTOR	/ MoS/Levels Recordings	
18	NEW		WILLOW SMITH	21st Century Girl / Columbia/Roc Nation	
19	NEW		IZZY ISADORE	Way Too Drunk / Street Sounds	
20	13	7	ALESHA DIXON FEAT. JAY SEAN	Every Little Part Of Me / Asylum/Atlantic	
21	20	11	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY	Coming Home / Bad Boy/Interscope	
22	24	13	RIHANNA FEAT. DRAKE	What's My Name? / Def Jam	
23	12	11	LOICK ESSIEU & N-DUBZ	Stuttering / RCA	
24	16	3	SKEPTA	Amnesia / 3 Beat/AATW/BBK	
25	NEW		NABLIDON FEAT. DJ CLASS	Wild N Crazy / Street Sounds	
26	NEW		SNOOP DOGG VS DAVID GUETTA	Sweat / Capital	
27	NEW		TREY SONGZ FEAT. NICKI MINAJ	Bottoms Up / Atlantic	
28	27	8	ENCORE	Wind Up / Island	
29	26	4	GYPTIAN	Nah Let Go / MoS	
30	22	17	WILLOW SMITH	Whip My Hair / Columbia/Roc Nation	

COOL CUTS TOP 20

Pos	ARTIST	Title
1	YASMIN	Finish Line
2	KATY B	Broken Records
3	INNA	Sun Is Up
4	WIDEBOYS/SWAY/MCLEAN	Shopaholic
5	J MAJIK & WICKAMAN	In Pieces
6	TIESTO & MARK KNIGHT FEAT. DINO	Beautiful World
7	X-PRESS 2 & TIM DELUXE	Burnin'/Made In Soho
8	MORY KANTE V LOVERUSH UK	Yeke Yeke 2011
9	DIM CHRIS/AMANDA WILSON	Sometimes
10	THE SLACKSONS	Lose Control
11	HAIJ & EMANUEL	Weekend
12	NOAH & THE WHALE	L.I.F.E.G.O.E.S.O.N.
13	A1	BASSLINE Shock Headed
14	DAVID TORT FEAT. GOSHA	One Look
15	MYNC	Something On Your Mind
16	JAMES ZABIELA	Blame
17	DR DON DON	King Of The Stars
18	EWR	The New Style
19	HMC	Taking Over Now
20	I LIKE IT ELECTRIC FEAT. SOPHIA	Do You Want To Or Not



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



Nicole breathes new life into the chart

CHARTS: IN DEPTH

BY ALAN JONES

ADELE'S 21 TOPS THE album chart for the eighth time in a row but the 22-year-old loses her singles crown after four weeks in pole position.

Someone Like You - the second single from 21 - slips to number two this week (86,854 sales), falling behind Nicole Scherzinger's Don't Hold Your Breath.

Including her hits as a member of The Pussycat Dolls, Don't Hold Your Breath is Scherzinger's 16th hit - all of them Top 20 - and her third number one, emulating the first two Pussycat Dolls singles, Don't Cha and Stickw@itU. It is also the third single from Scherzinger's debut album Killer Love which was released today (March 21). Selling 98,090 copies last week, it follows Heartbeat, a number eight collaboration with Enrique Iglesias, and the number three hit Poison.

Expected to chart higher, The Wanted's fourth chart entry Gold Forever was the official Comic Relief single. It did not appear to benefit significantly from a couple of plays during the BBC's screening of Comic Relief last Friday and debuts at number three on sales of 82,489 copies. Royalties from George Michael's cover of New Order's True Faith are also destined for Comic Relief. Debuting at number 27 (10,90 sales), it is Michael's 46th hit - including 10 with Wham! - but its lowly chart placing makes it look likely to become the least successful

Comic Relief single to date. Eighteen previous singles released in association with the biennial event between 1985 and 2009 made the Top 10, with 12 going to number one. Smear Campaign's (I Want To Be) Elected - number nine in 1992 - is the least successful thus far.

New girl group Parade's debut single Louder (number 10, 29,721 sales) and Snoop Dogg's Sweat (number 16, 18,687 sales) also debut inside the Top 20 this week.

A number two single in 2000, when it was runner-up to Atomic Kitten's Whole Again for a fortnight, Teenage Dirtbag by Wheatus unexpectedly returned to the chart at number 43 last week, presumably after Channel 4 screened the film Loser, in which it features. Wheatus fans quickly got behind the track via the band's website, Facebook and Twitter, and it raises its profile again this week, climbing to number 35. Sales of 8,943 copies last week raise its overall sales to 678,672 - the 52nd highest tally of any song in the 21st century, and the eighth highest by a single that did not reach number one.

Meanwhile, Black Eyed Peas rack up their 15th Top 20 hit since 2003 with Just Can't Get Enough (the second single from their current album The Beginning) vaulting 27-15 (20,058 sales). It is the follow-up to The Time (Dirty Bit), which topped the chart in December and became the fifth Black Eyed Peas single to sell more than 500,000 copies. Overall sales of Black Eyed Peas singles since 2000 total

SALES STATISTICS WEEK 11

vs last week	Singles	Artist albums
Sales	3,134,804	1,536,812
prev week	2,988,802	1,648,145
% change	+4.9%	-6.8%

vs last week	Compilations	Total albums
Sales	251,177	1,787,989
prev week	262,952	1,911,098
% change	-4.5%	-6.4%

Year to date	Singles	Artist albums
Sales	34,901,673	18,478,306
vs prev year	32,713,609	18,607,831
% change	+6.7%	-0.7%

Year to date	Compilations	Total albums
Sales	3,280,291	21,758,597
vs prev year	3,960,751	22,568,582
% change	-17.2%	-3.6%

(Compiled from sales data by Music Week)

6,080,008 - more than any other group. It is the third highest tally for any primary act in the 585 weeks of the 21st century, trailing Eminem (6,976,709) and Rihanna, who has just nudged ahead with 7,091,568. When songs on which they are featured are added in, Eminem has sold 7,899,192 singles, putting him further behind Rihanna, whose total swells to 9,152,614, a tally which, ironically, includes 920,597 sales of Eminem's Love The Way You Lie. Lady GaGa's total, in a little over two years, stands at 5,309,327.

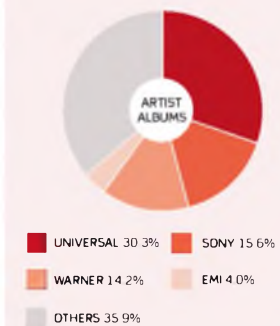
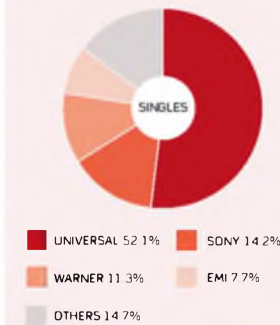
Overall singles sales increase 4.90% week-on-week to 3,134,804 - 19.14% above same-week 2010 sales of 2,631,148.

Clearing the 100,000 mark with some ease for the eighth week in a row, Adele's 21 thus sets a new standard for album sales. Number one continuously since its release, the album sold a further 157,895 copies last week to raise its 55-day tally to 1,340,426, while Adele's 2008 debut album 19 again returns to number two, with sales of a further 43,806 copies raising its career tally to 1,075,665.

By spending eight consecutive weeks at number one, 21 moves into joint second place with James Blunt's Back To Bedlam (2005) among 21st century albums, just a week behind the nine-week reign of The Beatles' 1 in 2000-01. 21 has now spent as long at number one as any album by a female solo artist since 1996, when Alanis Morissette's Jagged Little Pill also spent eight weeks at the summit.

The only album by a female solo artist ever to spend more consecutive weeks at the summit is Madonna's Immaculate Collection, which endured for nine weeks in 1990-91. One record that has already fallen to 21 is that of being the biggest-selling album on download. The album passed the previous record holder, The Fame by Lady GaGa, on Tuesday. Sales of 29,133 downloads last week lift 21's

MARKET SHARES • WEEK 11



album, which debuted at number 40 last November, previously peaked at number 16 in January, and jumps 36-5 this week, with sales of 29,065 copies lifting its overall tally to 167,222.

It is more than 15 years since Michael Ball made the Top 10. He has come tantalisingly close, reaching number 11 in 2001, 2005 and 2009 but he finally makes it this week, with new covers album Heroes debuting at number 10 (14,036 sales).

Dundee band The View topped the chart with their 2007 debut Hats Off To The Buskers and reached number four with 2009 follow-up Which Bitch but third album Bread And Circuses is a bit off the pace, debuting at number 14 (10,235 sales).

Number one in their native New Zealand last year, The Naked & Famous debut at number 25 (6,525 sales) with their debut album, Passive Me, Aggressive You. American punks Rise Against failed to make the Top 40 with their first five albums but their sixth, Endgame, delivers their UK breakthrough, debuting at number 27 (6,157 sales).

Also new to the Top 40, Welsh rockers Funeral For A Friend's fifth album Welcome Home Armageddon will also be their least successful unless it can improve on its number 33 debut (4,823 sales); folk band The Unthanks from Northumberland debut at number 40 (4,214 sales) with Last, having reached only number 142 with 2009 debut Here's The Tender Coming, with a playing time of less than 20 minutes. Arctic Monkeys' leader Alex Turner's Submarine soundtrack surfaces at number 35 (4,571 sales), and one of the most critically acclaimed albums of the last 25 years - Primal Scream's Screamadelica - returns in a new 20th Anniversary deluxe edition, which generates 4,379 sales, and a number 38 debut.

Overall album sales are down 6.40% week-on-week to 1,787,989 - 0.36% below same-week 2010 sales of 1,794,530.

overall digital delivery total to 320,339. The Fame follows with 302,836 just ahead of Kings Of Leon's Only By The Night which is just shy of becoming the third album to top the 300,000 mark, with sales to date of 299,885. Rihanna's Loud became the sixth album to exceed 200,000 downloads last week, while 32 albums have now sold more than 100,000 copies in the format.

Third in the BBC's Sound Of 2011 poll, The Vaccines inoculate the chart with their debut album What Did You Expect From The Vaccines? earning a number four debut on sales of 31,574 copies.

Doo-wop revivalists The Overtones received massive exposure on ITV's Dancing On Ice a week last Sunday March 13, when they provided the live musical accompaniment to six pairs of skaters, including Torvill and Dean. The result was a huge surge in sales of the band's debut album Good Ol' Fashioned Love, which duly dents the Top 10 for the first time in its 20-week career. The

INTERNATIONAL CHARTS

Ubiquitous Adele beats native Lavigne to Canadian summit

SEVEN WEEKS AND COUNTING FOR Adele's world domination, with her second album 21 continuing to top the sales league, ahead of the newly released Avril Lavigne album Goodbye Lullaby, which debuts at number one in Australia, the Czech Republic and Japan; and REM's Collapse Into Now, newly arrived at the chart summit in Germany and Switzerland. Perhaps surprisingly, Adele holds off Lavigne

(pictured) in her home country of Canada, where 21 spends a third week at number one, while Lavigne debuts at number two. Over the border in the US, 21 slips to second place allowing rapper Lupe Fiasco's Lasers to beam from the pinnacle. 21 returns to number one in the Netherlands, where it was second to local band Blof last week but reasserts itself in style, outselling the new

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE 21	£6.99	£7.99	£9.99	£6.99
2 ADELE 19	£3.99	£4.99	£4.99	£3.99
3 JESSIE J Who You Are	£8.93	£8.99	£8.99	£8.99
4 THE VACCINES What Did You Expect	£5.99	£7.99	£8.99	£5.99
5 THE OVERTONES Good Ol'...	£6.49	£7.99	£8.49	£6.49

Source: Music Week

CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER

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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 DIPOLO FEAT. BUSTA RHYMES C'mon (Catch' Em By Surprise) / Wall Of Sound (PIAS)
4	NEW	GEORGE MICHAEL True Faith / Aegean (Absolute Arvato)
5	4	ADELE Make You Feel My Love / XL (PIAS)
6	5	WRETCH 32 FEAT. L TRAKTOR Let The Bass Kick In Miami Girl / (C2)
7	RE	CHUCKIE & LMFAO Let The Bass Kick In Miami Girl / (C2)
8	10	NERO Me & You / MTA (SRD)
9	6	BREAKAGE FEAT. JESS MILLS Fighting Fire / Digital Soundboy (SRD)
10	NEW	REBECCA BLACK Friday / Rebecca Black (TBC)
11	9	GYPTIAN Hold You / Mo'n...v...s1 Recordings (ARV)
12	13	ADELE Chasing Pavements / XL (PIAS)
13	NEW	D.REC.OR.D Mann & 50 Cent - Buzzin' / D Rec. O. D. (DCC)
14	16	DJ FRESH Gold Dust / DataMOS (ARV)
15	17	TIESTO + HARDWELL Zero 76 / Musical Freedom (PIAS)
16	19	CREEDENCE CLEARWATER REVIVAL Bad Moon Rising / Fantasy (ARV)
17	NEW	COVER MASTERS On The Floor (Jennifer Lopez & Pitbull C / Lux Music (DCC)
18	7	CASSIUS I Heart U So / Because/Ed Banger (ADA (IN))
19	15	ADELE Hometown Glory / XL (PIAS)
20	RE	EXAMPLE Kickstarts / DataMOS (ARV)

INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE 21 / XL (PIAS)
2	2	ADELE 19 / XL (PIAS)
3	4	DANIEL O'DONNELL Moon Over Ireland / DMG TV (SDU)
4	3	BEADY EYE Different Gear, Still Speeding / Beady Eye (E)
5	5	EVA CASSIDY Simply Eva / Brix Street (ADA (IN))
6	NEW	FUNERAL FOR A FRIEND Welcome Home Armageddon / Distiller (ADA (IN))
7	NEW	ALEX TURNER Submarine Ost / Domino (PIAS)
8	7	RON SEXSMITH Long Player Late Bloomer / Cooking Vinyl (Essential/GEM)
9	8	THE XX XX / Young Turks (PIAS)
10	NEW	J MASCIS Several Shades Of Why / Sub Pop (PIAS)
11	NEW	DOES IT OFFEND YOU, YEAH? Don't Say We Didn't Warn You / Cooking Vinyl (Essential/GEM)
12	NEW	SYLOSIS Edge Of The Earth / Nuclear Blast (PH)
13	NEW	VAN DER GRAAF GENERATOR A Grounding In Numbers / Esoteric (PH)
14	12	EXAMPLE Won't Go Quietly / DataMOS (ARV)
15	11	THE DECEMBERISTS The King Is Dead / Rough Trade (PIAS)
16	10	GIL SCOTT-HERON AND JAMIE XX We're New Here / Young Turks (PIAS)
17	NEW	THE QUEENS OF THE STONE AGE Queens Of The Stone Age / Reprise Records (RAS)
18	14	VAMPIRE WEEKEND Contra / XL (PIAS)
19	9	JAMES VINCENT MCMORROW Early In The Morning / Believe Digital (Absolute Arvato)
20	RE	VILLAGERS Becoming A Jackal / Domino (PIAS)

INDIE ALBUMS BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)
1	1	RON SEXSMITH Long Player Late Bloomer / Cooking Vinyl (Essential/GEM)
2	NEW	J MASCIS Several Shades Of Why / Sub Pop (PIAS)
3	NEW	DOES IT OFFEND YOU, YEAH? Don't Say We Didn't Warn You / Cooking Vinyl (Essential/GEM)
4	NEW	SYLOSIS Edge Of The Earth / Nuclear Blast (PH)
5	NEW	VAN DER GRAAF GENERATOR A Grounding In Numbers / Esoteric (PH)
6	2	JAMES VINCENT MCMORROW Early In The Morning / Believe Digital (Absolute Arvato)
7	7	VILLAGERS Becoming A Jackal / Domino (PIAS)
8	5	BELLOWHEAD Hedonism / Navigator (PROD)
9	NEW	MURRAY GOLD Doctor Who: A Christmas Carol / Silva Screen (DCC)
10	3	DROPKICK MURPHYS Going Out In Style / Cooking Vinyl/Born & Bred (Essential/GEM)

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS Massive R&B - Spring 2011 / Rhino/UMTV (CIN)
2	3	VARIOUS Your Songs / EMI TV/UMTV (ARV)
3	1	VARIOUS Anthems Hip-Hop / Mo'Sony (ARV)
4	2	VARIOUS Essential R&B - Spring 2011 / Sony (ARV)
5	6	VARIOUS Now That's What I Call Music 77 / EMI Virgin/UMTV (E)
6	5	VARIOUS Ultimate NRG 5 / A&T/UMTV (ARV)
7	4	VARIOUS Pop Princesses 2011 / Sony Music/UMTV (ARV)
8	7	VARIOUS Brit Awards 2011 / Rhino (CIN)
9	9	VARIOUS The Sound Of Dubstep - Vol 2 / Mo'S (ARV)
10	RE	VARIOUS Greatest Ever Mum / Greatest Ever USM (SDU)
11	11	VARIOUS Love 2 Club 2011 / A&T/EMI TV/UMTV (ARV)
12	15	VARIOUS The Workout Mix 2011 / A&T/UMTV (ARV)
13	8	VARIOUS 80s Mixtape / EMI TV/Rhino (CINR)
14	12	VARIOUS Clubbers Guide 2011 / Ministry (ARV)
15	RE	VARIOUS 100 Hits - Mum / 100 Hits (SDU)
16	16	VARIOUS R&B Collection - 2011 / Sony Music/UMTV (ARV)
17	13	OST Grease / Polydor (ARV)
18	17	VARIOUS Pop Party 8 / UMTV (ARV)
19	NEW	VARIOUS Now That's What I Call Comic Relief / EMI (CIN)
20	10	VARIOUS Funky Grooves / Universal TV (ARV)

ROCK ALBUMS TOP 10

This	Last	Artist Title / Label
1	NEW	RISE AGAINST Endgame / Interscope (ARV)
2	NEW	FUNERAL FOR A FRIEND Welcome Home Armageddon / Distiller (ADA (IN))
3	4	FOO FIGHTERS Greatest Hits / RCA (ARV)
4	NEW	J MASCIS Several Shades Of Why / Sub Pop (PIAS)
5	5	LED ZEPPELIN Mothership - Best Of / Atlantic (CIN)
6	6	LINKIN PARK A Thousand Suns / Warner Brothers (CIN)
7	2	SLASH Slash / Roadrunner (ADA (IN))
8	NEW	SYLOSIS Edge Of The Earth / Nuclear Blast (PH)
9	NEW	MASTODON Live At The Aragon / Reprise/UK3 (CIN)
10	1	THE QUEENS OF THE STONE AGE Queens Of The Stone Age / Reprise Records (PIAS)

DANCE ALBUMS TOP 10

This	Last	Artist Title / Label (Distributor)
1	1	CHASE & STATUS No More Idols / Virgin
2	2	VARIOUS Ultimate Nrg 5 / A&T/UMTV
3	NEW	DOES IT OFFEND YOU, YEAH? Don't Say We Didn't Warn You / Cooking Vinyl
4	4	DAVID GUETTA One Love / Postiva/Virgin
5	5	BLACK EYED PEAS The Beginning / Interscope
6	7	VARIOUS Running Trax 2 / Mo'S
7	6	VARIOUS Until One - Swedish House Mafia / Virgin
8	8	MAGNETIC MAN Magnetic Man / Columbia
9	RE	EXAMPLE Won't Go Quietly / DataMOS
10	RE	VARIOUS UKF Dubstep 2010 / UKF

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 VAT registration 238 6233 56
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Average weekly circulation: July 09-June 10: 5,218



Member of Periodical Publishers' Association ISSN - 0265 1548

Subscription hotline: 01858 438816
 Newstrade hotline: 020 7638 4666

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 Rest Of World Airmail 2 £390.
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BY ALAN JONES



number two - an eponymous album by Belgium's Selah Sue - by a margin of more than three to one it is 21's sixth

week atop the Dutch chart and its return to the summit coincides with first single Rolling In The Deep climbing 2-1, while second single Set Fire To The Rain jumps 9-2

Topping the Irish chart for the seventh time, 21 is also in the Top 10 in New Zealand (2-2), Flanders (1-3), Switzerland (3-4), Wallonia (3-5), Austria (3-5), Germany (4-5), Poland (5-6), Denmark (5-9), France (8-9), Sweden (14-9), Australia (5-10).

PJ Harvey's Let England Shake is in as many charts (20) as 21 but is in the Top 10 only in Norway (2-6). Its best placings elsewhere are in Denmark (9-

15), Flanders (5-15), Sweden (12-18) and the Czech Republic (23-18)

Beady Eye's debut album Different Gear, Still Speeding charted in 15 countries in the last two weeks. It is now in steep decline in many of them, most notably in Austria (14-44), France (29-55) and the US, where it slumps 31-158 - but it is a new arrival in Italy (number 10), Denmark (number 27), Norway (number 30) and Mexico (number 45).

Who You Are continues to chart for Jessie J in Ireland (4-7), Switzerland (23-47) and the Netherlands (41-72), while debuting in New Zealand (9-

(number 21), Australia (number 27) and Denmark (number 30)

Whitesnake's 11th studio album in a 33-year career, Forevermore debuts at number 19 in Japan - six places below the peak of their last album, 2008's Good To Be Bad. It will not be released anywhere else for another week. Also charting in just one territory, London-born, Greece and Scotland raised and US-based Alexi Murdoch's Towards The Sun debuts at number 76 in the US, while Marsha Ambrosius - another Brit living in America - slips 2-9 in the US chart with her debut solo album, Late Nights & Early Mornings



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	8	ADELE	21 XL XCD520 (PIAS) ★	(FT Smith/Rubin/Epworth/Abb'ss/Wilson/Adkins)	
2	4	78	ADELE	19 XL XCD313 (PIAS) 4★	(Abb'ss/White/Rumun)	
3	3	3	JESSIE J	Who You Are Island/Lava 2758627 (ARV) ●	(Dr. Luke/Brisett/Curtis/Martin/KiOak/The Invisible Men/Parker & James/The Mes/Ged/Gordon)	
4	New		THE VACCINES	What Did You Expect From The Vaccines? Columbia 8959791451 (ARV)	(Moulder/Pesche/Grech - Marguerite/Ludwig/Brauer)	HIGHEST NEW ENTRY
5	36	19	THE OVERTONES	Good Ol' Fashioned Love Warner Music Entertainment 5249825442 (CIN) ●	(Southwood)	HIGHEST CHIMBER
6	2	2	ELBOW	Build A Rocket Boys! Fiction 2762328 (ARV)	(Potter)	
7	6	18	RIHANNA	loud Def Jam 2752365 (ARV) 1★	(StarGate/Nez/Harrell/Bozeman/The Runners/Riddick/PolowDaDon/Sham/Mei&Mus/Stewart/Dean/Soundz/Alex Da Kid)	
8	7	9	BRUNO MARS	Doo Wops & Hooligans Elektra/Atlantic 756782721 (CIN) ●	(The Smeezingtons/Needlz/The Supa Dups)	
9	11	2	DANIEL O'DONNELL	Moon Over Ireland DMG TV DMGTV042 (SDU)	(Ryan)	
10	New		MICHAEL BALL	Heroes UMTV 2762979 (ARV)	(Wright)	
11	8	2	NOAH & THE WHALE	Last Night On Earth Mercury 2760096 (ARV)	(Fink/Lader)	
12	13	49	PLAN B	The Defamation Of Strickland Banks 679/Atlantic 5186584712 (CIN) 2★	(Drew/Epworth/Apparatus/McEwan)	SALES INCREASE
13	5	2	REM	Collapse Into Now Warner Brothers 9362495852 (CIN) ●	(Lee/REM)	
14	New		THE VIEW	Bread And Circuses 1965 Columbia 8869785092 (ARV)	(Goddard/Sian/Davis/Noth)	
15	10	3	BEADY EYE	Different Gear, Still Speeding Beady Eye BEADY02 (E) ●	(Beady Eye/Lillywhite)	
16	14	19	CEE LO GREEN	The Lady Killer Warner Brothers 756788289 (CIN) ★	(FT Smith/The Smeezingtons/Allen/Marsh/Rem/ Simpson/Splash/Dr. Luke/Nglish/Green)	
17	9	2	AVRIL LAVIGNE	Goodbye Lullaby Columbia 88697558702 (ARV)	(Marini/Ghene/iberi/Shelback/Roberts/Hanes/Whibley/Taubenfeld/Walker/Karpen/Schuber/Lara - Alge/Armstrong/Townsend/Lavigne/Chase/Jensen/Sinclair)	
18	17	16	OLLY MURS	Olly Murs Epic/Syco 88697765022 (ARV) ★	(Prime/Isaak/Future Cut/Robson/Argyle/Brammer/Green/Fitzmaurice/Shank/Abott/Black/Byrne/The Invisible Men/Taylor/Horn)	
19	12	76	MUMFORD & SONS	Sigh No More Gentleman Of The Road/Island 2722538 (ARV) 3★	(Dravs)	
20	19	7	CHASE & STATUS	No More Idols Vertigo 2745135 (ARV) ●	(Kennard/Milton/Nowels/Sub Focus/Plan B)	
21	16	7	EVA CASSIDY	Simply Eva Blix Street 6210199 (adalcin) ●	(Cassidy/Biondo)	
22	21	18	PINK	Greatest Hits... So Far!!! LaFace 8869780722 (ARV)	(Perry/Siggys/Austin/Storch/Armstrong/Fields/Mann/Machopysch/Dr. Luke/Martin/Kase Money/Pink/Danji/Shelback)	
23	18	24	TINIE TEMPAH	Disc-Overy Parlophone 9065132 (E) ★	(Tadgell/Claire/Shux/McKenzie/Roberts/Hill/MS/HS/Swedish House Mafia/Haynie/Maughly Boy/Harrison)	
24	20	18	TAKE THAT	Progress Polydcr 2748474 (ARV) 6★	(Price)	
25	New		THE NAKED & FAMOUS	Passive Me, Aggressive You Fiction 2757442 (ARV)	(Powers/Short)	
26	15	4	GLEE CAST	Glee - The Music - Vol. 4 Epic 88697792142 (ARV)	(Anders/Astrom/Murphy)	
27	New		RISE AGAINST	Endgame Interscope 2763060 (ARV)	(Stevenson/Livermore)	
28	29	46	ELLIE GOULDING	Lights Polydor 2732795 (ARV)	(FT Smith/Starrsmit/FrankMusic)	SALES INCREASE
29	23	17	JLS	Outta This World Epic 88697742862 (ARV) ★	(Mar/Deekay/Saigale/Riggle/emy/Hobby/Bass/Brongers/WondaDuplessis/Alc/No/gad/syience/Taylor/Smith/Secon/biaider/ball)	
30	26	20	RUMER	Seasons Of My Soul Atlantic 5249825752 (CIN) ●	(Brown)	
31	28	27	THE SCRIPT	Science & Faith Phonogenic 88697754492 (ARV) ★	(Sheehan/D'Donoghue/Frampton/Kipner)	
32	32	29	KATY PERRY	Teenage Dream Virgin CDV3084 (E) 2★	(Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Ammal/Wells)	SALES INCREASE
33	New		FUNERAL FOR A FRIEND	Welcome Home Armageddon Distiller DTBMO06 (adalcin)	(Dodgoda)	
34	22	3	ALEXIS JORDAN	Alexis Jordan StarRoc/RocNation/Columbia 305003399018 (ARV)	(Resendiz/Han/Saigale/Walker/Cuynel/Eriksen/Wel/ewis/Rus/Sunders/Vleger/Ejui/Klund/Dre/om/c/s)	
35	New		ALEX TURNER	Submarine OST Domino RUG398CD (PIAS)	(Furd)	
36	27	84	FLORENCE + THE MACHINE	Lungs Island 1797940 (ARV) 4★	(Epworth/Ford/Mackie/Hugh/White)	
37	33	114	LADY GAGA	The Fame Interscope 1791397 (ARV) 4★ ★	(RedOne)	
38	New		PRIMAL SCREAM	Screamadelica - Remastered Creation 4715912 (ARV)	(Miller/Weatherall/Innes/Hypnotone/Nicolson/The Orb)	

39	39	12	ALFIE BOE	Bring Him Home Decca 2759210 (ARV)	(Moigan/Pochin)	SALES INCREASE
40	New		THE UNTHANKS	Last EMI 0955942 (CIN)	(McNelly)	
41	30	14	IMELDA MAY	Mayhem Decca 2749440 (ARV)	(May/Wright/Guldberg)	
42	37	74	MICHAEL BUBLE	Crazy Love Reprise/43 9362496277 (CIN) 2★	(Foster/Ruck/Gatell/Thang)	
43	24	3	CLARE MAGUIRE	Light After Dark Polydor 2756497 (ARV)	(FT Smith/CRADA)	
44	35	36	ELIZA DOOLITTLE	Eliza Doolittle Parlophone 6099540 (E) ★	(Prime/Dredd/Jenny S/Hauge/The/nailey/Chris/anthru/Napier)	
45	New		FOURNURSES	Guiding You Rhino 5249835502 (CIN)	(Hock)	
46	41	59	JUSTIN BIEBER	My World Def Jam 2736487 (ARV) 2★	(Sieber/Lorion/Stewart/Harrell/D'Mile/Dirty Swift/Wayne/Lewis/Muhammad/Hamilton/Shin/Pietri/Bo/ Fresh/DJ Frank E/Malina)	
47	45	21	THE WANTED	The Wanted Geffen 2741607 (ARV)	(Mauleberg/Curtis/Ram/falk/The Wobboys/Kustin/Bary Blue/Phar fabe/Woodford/Chambers/Fack/Dies/ban/Hartman/Sommerdahl/Young)	SALES INCREASE
48	50	16	BLACK EYED PEAS	The Beginning Interscope 2754899 (ARV)	(Will...am/DJ Ammo/Free School/Guetta/Turnfort/Jerkins)	SALES INCREASE
49	38	22	KINGS OF LEON	Come Around Sundown Hand Me Down 8869782411 (ARV)	(Petragial/King)	
50	34	28	ARCADE FIRE	The Suburbs Sonovox 2742629 (ARV) ★	(Arcade Fire/Diary)	
51	New		JOSH T PEARSON	Last Of The Country Gentlemen Mute CDSTUMM326 (E)	(Sasala)	
52	51	3	RON SEXSMITH	Long Player Late Bloomer Cooking Vinyl COOKCD531 (Essential/GEM)	(Rock)	SALES INCREASE
53	31	11	HURTS	Happiness Major Label/RCA 8869766682 (ARV) ●	(Hurts/Quanti/The Nexus/Cross)	
54	40	5	PJ HARVEY	Let England Shake Island 2753139 (ARV)	(Harvey/Harvey/Parish/Good)	
55	47	130	KINGS OF LEON	Only By The Night Hand Me Down 8869737271 (ARV) 5★	(Petragial/King)	
56	49	39	EMINEM	Recovery Interscope 2739452 (ARV)	(Lui/Slater/Di/Khal/Mr. Porter/Chin-Quee/G/ber/Eminem/Hayne/Bor/dal/Evans/Burnet/Jr/Insi/Shepherd/Dr. Dre/Brongers/Alex Da Kid/Havni/Magnedn)	
57	New		PET SHOP BOYS	The Most Incredible Thing Parlophone 0716922 (E)	(Pet Shop Boys/Helbig)	
58	44	4	JUSTIN BIEBER	Never Say Never - The Remixes Def Jam 2765149 (ARV)	(The Messengers/Harrell/Ram/ell/Stereo/pes/Ra Charm/Dirty Swift/Wayne/Mel & Mus/Smith/Hamilton)	
59	42	17	NICKI MINAJ	Pink Friday Cash Money/Island 2754184 (ARV)	(Kane/Swizz Beatz/Crawford/Money/Ro/le/M/Wansa/Da/KIT - Minus/Will...am/Drew Money)	
60	52	114	RIHANNA	Good Girl Gone Bad Def Jam 1735109 (ARV) 5★ 3★	(Carter Administration/Sturken/Rogers/Varios)	
61	57	18	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA	Moonlight Serenade Decca 5331178 (ARV)	(Rieu/Jacobs/Vermulst/Rieu)	
62	46	87	ELBOW	The Seldom Seen Kid Fiction 1764098 (ARV) 2★	(Potter)	
63	59	94	PAOLO NUTINI	Sunny Side Up Atlantic 2564690137 (CIN) 4★	(Nulin/Jones)	
64	43	18	LAURA MARLING	I Speak Because I Can Virgin CDV3075 (E) ●	(Johns)	
65	53	65	PALOMA FAITH	Do You Want The Truth Or Something Beautiful Epic 8869754352 (ARV) ★	(Byrne/Mackiehan/Robson/Barter/Harcourt/Love/Jorgensen/Kustin/Mari/Noriega/Wells/Elofsson/Westerlund/Isaak/Dixon)	
66	55	49	THE XX	XX Young Turks T103CD (PIAS) ★	(Smith/McDonald)	
67	61	12	MY CHEMICAL ROMANCE	Danger Days: The True Lives Of The Fabulous Killjoys Reprise/43 936249595 (CIN)	(Cavallari/My Chemical Romance)	
68	58	79	PIXIE LOTT	Turn It Up Mercury 2700146 (ARV) 2★	(FT Smith/Hauge/The/nailey/Kustin/Gad/Jeberg/Lizz/Red/One/Laubcher/Lutlather)	
69	69	20	BON JOVI	Greatest Hits Mercury 2752339 (ARV) 2★	(Fairbairn/Jovi/Ebbin/Sambora/Shanks/Rock/Collins/Benson)	
70	67	50	FOO FIGHTERS	Greatest Hits RCA 88697369211 (ARV)	(Jones/Norton/Kasper/Raskul/Nezz/Vig)	
71	25	2	LUPE FIASCO	Lasers Atlantic 7567882726 (CIN)	(King David/Alex Da Kid/Grey/Neelz/The Audibles/Smooddy/Duplessis/Kane Beatz/S/H/Buchanan/Buchanan/Altino)	
72	65	65	RIHANNA	Rated R Def Jam 2725990 (ARV) 2★	(Chase & Status/StarGate/Stewart/Riddick/Heimrny/Ne-Yo/Kennedy/Will...am/Free School/Eriksen/Timberlake/Knox/Harrison)	
73	Re-entry		THE SCRIPT	The Script Phonogenic RR697361942 (ARV) 2★ ★	(The Script)	
74	56	142	PAOLO NUTINI	These Streets Atlantic 094634 (CIN) 4★	(Neison)	
75	Re-entry		MICHAEL JACKSON	Number Ones Epic 2022509 (ARV) 6★	(Jones/Jackson/Varios)	

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Adele 1	Chase & Status 20	Harvey, PJ 54	Mars, Bruno 8	Paloma Faith 65	Rise Against 27	Key	BPI Awards	Albums
Adele 2	Doolittle, Eliza 44	Hurts 53	May, Imelda 41	Pearson, Josh T 51	Rumer 30	★ Platinum (300,000)	Singles	REM: Collapse Into Now
Arcade Fire 50	Elbow 6	Jackson, Michael 75	Minaj, Nicki 59	Perry, Katy 32	Script, The 31	● Gold (100,000)	Adele: Make You Feel	(Silver); Beady Eye:
Ball, Michael 10	Elbow 62	Jessie J 13	Mumford & Sons 19	Pet Shop Boys 57	Script, The 73	● Silver (60,000)	My Love + Someone Like	Different Gear, Still
Beady Eye 15	Eminem 56	JLS 29	Murs, Olly 18	Pink 22	Sexsmith, Ron 52	★ 1m European sales	You + Rolling In The	Speeding (Gold);
Bieber, Justin 46	Fiasco, Lupe 71	Jordan, Alexis 34	My Chemical Romance 67	Plan B 12	Take That 24		Deep (all grid)	Scouting For Girls
Bieber, Justin 58	Florence + The Machine 36	Kings Of Leon 49	Naked & Famous, The 25	Primal Scream 38	Tempah, Tinie 23			Scouting For Girls
Black Eyed Peas 48	Foo Fighters 70	Kings Of Leon 55	Noah & The Whale 11	Rem 13	Turner, Alex 35			(3 x platinum),
Boe, Alfie 39	Four Nurses 45	Lady Gaga 37	Nutini, Paolo 63	Rieu, Andre, & Johann Strauss Orchestra 61	Unthanks, The 40			Adele: 19
Bon Jovi 69	Funeral For A Friend 33	Lavigne, Avril 17	Nutini, Paolo 74	Rihanna 7	Vaccines, The 4			(4 x platinum),
Buble, Michael 42	Glee Cast 26	Lott, Pixie 68	O'Donnell, Daniel 9	Rihanna 60	View, The 14			Adele: 21 (5 x platinum)
Cassidy, Eva 21	Goulding, Ellie 28	Maguire, Claire 43	Overtones, The 5	Rihanna 72	Wanted, The 47			
Cee Lo Green 16		Marling, Laura 64			Xx, The 66			



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