

MusicWeek



THE BUSINESS OF MUSIC www.musicweek.com

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NEWS 12 CLOUD COVER

Amazon puts marker down in music-locker space – but 'ignores' licensing issues



DIGITAL 12 INTERVIEW

MW launches MusicMetric partnership and talks to its head of business development



FREE CD 18 GREAT WIGHTS

Free to subscribers, 10 tracks from some of the Island's best bands



RadioPlayer plans to switch listeners onto online platforms

UK RADIOPLAYER WANTS TO TAKE ONLINE RADIO listening beyond the PC and onto iPads, mobiles and internet-connected TV.

The new platform launched last week with nearly 160 stations on board – including the BBC (whose Sony Award-nominated 6 Music presenter Jarvis Cocker is pictured here), Global Radio, GMG Radio, Absolute Radio – and a potential audience of around 3m listeners ready to tune in. UK

RadioPlayer managing director Michael Hill said he had big plans for the cross-industry initiative. One of these will be to extend beyond desktop PCs so that the service becomes a fixture on mobile phones and tablet PCs.

Hill also singled out internet-connected TV as a major opportunity for RadioPlayer, with the company serving as a content advisory partner on YouView, the internet-connected TV project

from the BBC, Channel 4, Five, ITV, Arqiva, BT and TalkTalk.

"When YouView and connected broadcasting happens there will be a point of vulnerability and opportunity for radio," added BBC director of audio and music Tim Davie. "My view is that radio is now match fit for the world of connected broadcasting."

• SEE FULL STORY ON PAGE 16

MAJOR LABELS MAKE A \$2m DONATION TO JAPAN RELIEF



"Everyone was extremely supportive and encouraging, it just seemed like the obvious thing to do..."

JOHN REID, WARNER EUROPE

THE FOUR MUSIC MAJORS WILL THIS week donate \$2m to the Japanese Red Cross to help relief efforts in Japan.

The money will be an advance on sales of the Songs For Japan album, a unique compilation featuring music from all four majors, released on iTunes late last month and physically tomorrow (Tuesday).

The album sold 200,000 copies in its first three days of release, topping iTunes charts in 18 countries.

The \$2m donation reflects the initial global sales of the album, with all artists, labels, writers, publishers and iTunes agreeing to waive their royalties.

Universal Music International COO Max Hole, who led the release alongside Columbia/Epic Label Group chairman Rob Stringer, Warner Music Europe CEO John Reid and EMI North America COO Colin Finkelstein, said speed was of the utmost importance in putting together the album, which went from idea to reality in less than 72 hours.

Meanwhile, problems with artist availability have forced Live Nation to cancel its plans for a major arena concert in the UK this month to raise funds for disaster relief activity in Japan.

• SEE FULL STORY ON PAGE 7

UK TOPPLED FROM POSITION AS WORLD'S THIRD LARGEST MUSIC MARKET

Germany overtakes UK market

INTERNATIONAL

BY BEN CARDEW/MICHAEL GUBBINS

LOW DIGITAL PENETRATION, a resilient CD market and a stable economy helped Germany overtake the UK as the world's third largest music market in 2010. IFPI's global music survey Recording Industry In Numbers 2011,

shows a general decline in sales with only three major markets reporting growth – South Korea (up 11.7%); India (+16.5%) and Mexico (+0.9%).

European markets all showed decline but Germany's relatively small drop of 4.1% in trade value to \$1.41bn was enough to push it past the UK for the first time in more than a decade.

A *Music Week* special report today talks to leading figures in the German

industry and shows how robust consumer demand, particularly for local-language music, and a slower fall in physical products have been factors in slowing decline.

Germany has also been slow in the establishment of digital business, which represents just 13% of the market in value terms, some way behind the leaders in Europe. The figures ask questions about longer-

term prospects, particularly given that the big global advance is in South Korea, where growth is coming on the back of a digital advance, with 55% of revenues from the digital sector – more than in any other top 20 music market.

✉ ben/mike@musicweek.com

See pages 4-5 for the full report...



DIGEST

▶ THE PLAYLIST

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



FIXERS

Another Lost Apache (Vertigo)
A soaring, beautiful track with Beach Boys-esque vocals, this wonderful song is taken from the Oxford group's new EP (from EP, May 9)



WILD BEASTS

Smother (Domino)
Recorded in a remote Welsh location, Smother is an album of beguiling beauty - the sound of a band truly perfecting their craft (album, May 9)



DEATH CAB FOR CUTIE

You Are A Tourist (Atlantic)
From their first album in three years, this lead single is a beautifully produced start. Wonderful stuff (single, May 16)



PETE AND THE PIRATES

One Thousand Pictures (Stolen)
The Brendan Lynch-produced second album from this brilliant UK band who have stepped up their game with this release (album, May 23)



JUSTICE

Civilization (Because)
Soundtracking a new Adidas campaign, Civilization builds to a frenetic crescendo as the French duo prepare for a new album later in the year. (single, April 4)



FLEET FOXES

Grown Ocean (Bella Union)
First single proper from Fleet Foxes' new album, Grown Ocean sees an upbeat rhythm underpinning the group's melody-washed sound. (single, April tbc)



WHITE DENIM

D (Downtown)
Fresh from SXSW, these Texans deliver their first album for Downtown - with eclectic influences fused together under a rambunctious sound. (album, June 6)



AZARI & III

Hungry For The Power (Loose Lips)
This dark, hypnotic club track with a big vocal hook is backed by a violin which has been banned in Hungary (single, May 1)



BROKEN BELLS

Meyrin Fields (Columbia)
An eclectic return by Broken Bells, the lead track from their new EP leads the band nicely on from their debut album. (EP, April 18)



THE LEISURE SOCIETY

This Phantom Life (Full Time Hobby)
Enjoying airplay across 6 Music, Radio 2 and XFM, the former Ivor Novello nominees are back with an upbeat track from their second album (single, April 25)



SIGN HERE

Peermusic Publishing entered into an administration deal with Saffron Music - the publishing company of Azerbaijani singer **Emin**. The crooner's album *Wonder* was BBC Radio 2's record of the week and is gaining rave reviews over the blogosphere



Nomination
Dermot O'Leary
is in the frame
for best music
programme

RADIO 2 HAS CLAIMED three of the five nominations for best music programme at the Sony Radio Academy Awards.

In the five music-specific categories, Radio 2 leads by filling seven of the 25 nomination places on offer, although there are also strong showings for Absolute Radio, Radio 1 and 6 Music.

Three of Radio 2's seven music nominations come in the best music programme category where it is represented by Dermot O'Leary, Simon Mayo, and Mark Radcliffe and Stuart Maconie. Also nominated are Radio 1 chart show presenter Reggie Yates and Absolute Radio's Geoff Lloyd.

Radcliffe is further shortlisted in the music broadcaster of the year category, alongside Paul Gambaccini for programmes produced for Radio 2, Radio 4 and BBC World Service, 1Xtra's Mistajam, Radio 1's Zane

Lowe and BBC Radio Scotland presenter Ricky Ross.

Best specialist music programme nominees are: Jarvis Cocker's Sunday Service on BBC 6 Music, 1Xtra's Mistajam, BBC Radio Scotland's Another Country, Somethin' Else's Jazz On 3 for Radio 3 and The First Break Show, a Quidem Midlands production for Touch FM 102, Touch FM 107.3, Touch FM 96.2, Touch FM 101.6, Rugby FM and Banbury Sound.

Cocker is also nominated as Music Radio Personality Of The Year with Absolute presenters Ronnie Wood and Frank Skinner, and Radio 1's Scott Mills and Chris Moyles.

The best music special nominations are: Lenny Henry's Musical Journey To Africa, produced by Just Radio for BBC Radio 4; Neil Sedaka, The Music Of My Life and USP Content production The Man Machine, both for Radio 2; TBI Media's The John Bonham Story for 6 Music and Absolute Radio's UB40.



NEWS DIGEST

■ GOOGLE CLOSES THE BOX

Google's music search feature was taken down at the end of last week but the company said it would return soon in an updated form. **OneBox** debuted in the US in October 2009 and pushed users towards legal music services - including Pandora, Rhapsody and imeem - as well as offering an embedded player that users could activate within their search results window

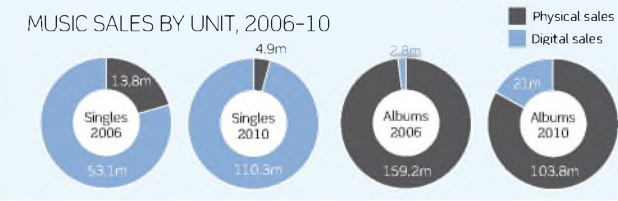
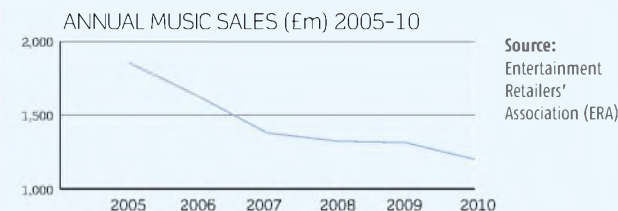
This has triggered speculation that the updated version will be incorporated into the company's long-rumoured Google Music cloud-based streaming and locker offering. The music service is understood to be going through internal testing at the moment

Earlier this week, Amazon launched its own locker service in the US, giving users 5GB of free storage space for their music. It has already drawn criticisms from the industry that it has no licences in place to offer such a service (see page 12)

■ LADY GAGA TO FRONT RADIO 1'S BIG WEEKEND

Radio 1's flagship live event **The Big Weekend** is to take place in Carlisle this year, with Foo Fighters and Lady GaGa headlining. The event takes place over the weekend of Saturday May 14 and Sunday May 15 at the Carlisle Airfield. Over four stages - the Main Stage, the In New Music We Trust Stage, the Outdoor Stage and the BBC Introducing Stage - a line-up of UK and international acts will perform, including the Black Eyed Peas, Tinie Tempah, Chase & Status, Plan B, Ellie Goulding, Jessie J and Nicole Scherzinger. Free tickets for the 40,000-capacity event have been made available via bbc.co.uk/radio1.

INDUSTRY SNAPSHOT



COMING SOON

The new-look Music Week daily newsletter, the best music service first thing in the morning • www.musicweek.com

>>> For daily news visit musicweek.com

beeline for Brighton



MUSIC WEEK'S BREAKOUT LIVE music night is curating a stage at this year's Great Escape festival in Brighton (May 12-14).

The venture has regularly attracted 600-900+ people from industry and the public. Since its launch at Proud Galleries in Camden six months ago, this is the first time the event has gone out on the road.

Acts performing at the Breakout event on the evening of Friday May 13 downstairs at The Queen's Hotel, the event's main delegate hub, are:

- **Cockbullkid** (pictured) - Moshi Moshi-signed singer/songwriter who has appeared on Later... With Jools Holland;
- **VariouS Cruelties** - unsigned A&R buzz band managed by Jon Chapman at Radiate Management (Stornoway);
- **Luna Belle** - managed by Big Life Management's Tony Beard (La Roux, Klaxons) and signed to Island's Louis Bloom (Mika, Mumford & Sons); and
- **The Jezabels** - Australian indie band nominated for best break-

through and best single at the 2010 Australian Independent Music Awards.

Operations Manager Kat Morris says, "We are really pleased to have *Music Week's* Breakout night at Great Escape for the first time this year. Given the track record at their London nights in the last few months we feel that Breakout is the perfect partner."

Co-promoter Gary Prosser of All Night Long adds: "We are very excited to be putting on bands at The Great Escape who share a similar ethos as us in wanting to support great new music. This is the first of what we hope will be many Breakout ventures outside of London."

The line-up for The Great Escape was launched at the Irish Embassy last Thursday. It features more than 300 artists playing at 30 venues over three days. The next Breakout is at Proud Galleries, Camden, on April 13 and free to *MW* readers (see www.musicweek.com/breakout). The Great Escape festival is a 100% ticketed event.

single, an updated version of the 1989 track *Deeper Understanding*. The song, originally included on Bush's 1989 album *The Sensual World* and now set for release to promote the new *Director's Cut* compilations, will receive its first play on the Ken Bruce show today (Monday) at around 11.10am. The song will be Bruce's record of the week, receiving a daily play on his show. The *Director's Cut*, scheduled for release on May 16, is a compilation album of updated tracks from two Bush albums. *The Sensual World* and *The Red Shoes*.

■ VIRGIN PRESIDENT EXITS



Virgin Records UK president **Shabs Jobanputra** left the company on Friday after spending almost two

years at the helm. It is not yet known who will replace Jobanputra, who is said to be departing the label on amicable terms. As co-founder and managing director of EMI's joint venture label *Relentless*, which began life as an independent in 1999, he worked with acts including Daniel Bedingfield, So Solid Crew and - since *Relentless* came under the EMI fold in 2003 - Joss Stone, K.T. Tunstall, Seth Lakeman and Cage The Elephant.

Since his appointment as Virgin UK president in May 2009, Jobanputra oversaw the release of key records including Robbie Williams' eighth studio album *Reality Killed the Video Star* as well as his *Best Of*, Katy Perry's *Teenage Dream*, Swedish House Mafia's *Until One* and Professor Green's *Alive Till I'm Dead*.

■ CORRECTION

Music Week would like to clarify figures quoted last week on **festival prices**: the price of a weekend camping ticket for T In The Park was £160 in 2008, £170 in 2009 and £195 in 2011 for full weekend camping while Saturday and Sunday day tickets were priced at £75 in 2010 and £77.50 in 2011. Day tickets for V were £70 in 2008, £73.50 in 2009 and £78.50 in 2010. A weekend ticket for the Isle Of Wight 2011 is priced at £175 and Bestival 2011, £170.



■ RICALL FOUNDER DIES

Richard Corbett, founder and CEO of music licensing specialist Ricall, has died at the age of 39. After an 11-month battle with cancer he passed away at his home last Tuesday (March 29).

Ricall chairman and CEO Neil Hadfield paid tribute to Corbett calling him "a pioneer in the music synchronisation licensing arena".

■ A SHIFT IN AIR POWER

The **Air Studios** group has restructured, with Paul Woolf and David Ravden becoming joint owners and directors, as it looks to enter the content creation business. Richard Boote, who set up Strongroom Studios in the Eighties, will become chairman; Woolf takes the role of CEO; and Ravden becomes the group's development director. A new company, the Air Entertainment Group, has been formed to manage the existing businesses (Air and Strongroom Studios, Air Post Production, Air Management, Air Mastering, Stronghire and the Strongroom Bar & Kitchen) and to work on new business development, taking Air from a facilities company to a content creation business.

■ VIDEO CONNECTIONS

MTV UK will be hosting a seminar on music video in the digital age at pioneering DIY music event **MusicConnex** on April 21. The session at the three-day conference, supported by *Music Week*, brings together a panel of directors, producers, commissioners and programmers to discuss the power and importance of videos in the modern music landscape, innovative and low-cost ways artists can create and promote their music, and ways to break into the video industry. Go to musicconnex.co.uk for more.

■ THE YOUTH GET MOBILISED

Youth lifestyle entrepreneur Callum Negus-Fancey has launched a company

built around brand advocacy. **Youth Army** offers clients a bespoke social-networking service to manage and grow brands and products. Using guerilla marketing and other skills honed running events company *Let's Go Crazy*, which promotes music events for teenagers, Youth Army can claim to engage with more than 500,000 subscribers across a range of social networks.

■ RADIOHEAD TO GO VINYL FOR RECORD STORE DAY



The organisers of Record Store Day 2011 have secured their biggest exclusive release to date in the shape of a new **Radiohead** 12-inch. The vinyl release, which is limited to 2,000 copies in the UK and Ireland, features two new tracks - *Supercollider* and *The Butcher* - the

latter of which has featured in the band's live shows. It is released on the band's own Ticker Tape label, with support from PIAS. Record Store Day takes place on April 16. A number of exclusive releases are already in place from the likes of The View, REM and Gorillaz. Participating stores are also encouraged to put on gigs and other events.

■ FANS TO FINISH CRUZ CREATIONS FOR COCA-COLA

Coca-Cola has partnered with multi-platinum singer-songwriter **Taio Cruz** (below right) on a new campaign which will see music fans crowd-sourcing a new single to be performed live on the American Idol finale. The Perfect Harmony campaign finds Cruz penning the opening of each verse, but leaving the rest up to fans aged 18 or over to submit lyric suggestions via the American Idol website. The top three lyrics selected by Coca-Cola will then go to a public vote, with the resulting track performed live in front of millions of viewers.

■ NO BEATING AROUND THE BUSH FOR RADIO 2 EXCLUSIVE

Radio 2 has secured the first play of the new **Kate Bush**

TOP 10 STORIES ON MUSICWEEK.COM



04

01 Germany ahead of UK as third largest music market

02 Adele set to beat Radiohead for UK number one

03 Licensing doubts surround Amazon Cloud Drive

04 GaGa and Foo Fighters for Radio 1 Big Weekend

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08 Amazon's Cloud Drive goes live

09 Bertelsmann eyes Warner and EMI

10 BlueBeat beaten over Beatles



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MUSICWEEK.COM REACTION

■ LICENSING DOUBTS SURROUND AMAZON CLOUD DRIVE

Rob: "As far as I'm concerned, there's absolutely no need for Amazon to pursue licences from the labels for this service. All Amazon have done is provide access to a customer's own hard drive (not just music either!) in the cloud, with the ability to access it from multiple devices."

Drew Greenham: "It's a big virtual hard drive - not a public streaming service."

RCentros: "What's the complaint? Am I supposed to buy a new MP3 file for every device I use? Talk about total and absolute greed!"

Penny: "I have to say that to get all of my songs on to Amazon Cloud will mean taking a week off work. It's so slow."



ANALYSIS INTERNATIONAL

EDITORIAL PAUL WILLIAMS



As Germany can attest, the digital takeover is not in sync across the world's markets

THE LAST TIME GERMANY HAD A BIGGER RECORDED MUSIC MARKET THAN the UK the Spice Girls were still a going concern and the original Napster was a year away from turning this industry on its head.

So much has happened to the music business in the dozen years since then. But what the relative present fortunes of the UK and German markets tell us is that the pace of digital takeover is happening at very different speeds globally, even among the world's leading music territories.

The German music business has every right to be feeling pleased with itself after recapturing third spot behind the US and Japan in the world rankings – a few years ago it even briefly dropped behind France to occupy fifth position – but we should not rush to the conclusion that the UK is performing that much worse than Germany. The difference is largely down to the rates of physical decline and the transfer to digital sales in both markets.

In that respect the contrast between the UK and Germany is not all that different between how the US and UK comparatively stack up.

Digital has impacted the US market much more quickly than the UK to the extent that when the IFPI reports the 2011 numbers it will show digital has a greater share there of sales than physical for the first time.

With the slower pick-up of digital on this side of the pond, UK physical sales have held up better and for a longer period. This is why for a number of years the US has experienced far bigger drops in sales overall than the UK: as we all know, revenue falls from physical are rarely made up by digital.

But the decline in the UK's physical market is now gathering pace and, according to IFPI figures, it dropped by 19.2% last year, almost as bad as the US's 19.8% physical decline. At the same time, digital is becoming an ever-bigger deal in the UK and in 2010 accounted for 25% of revenues, with physical claiming a 67% share.

Just as digital growth in the UK has been behind that of the US, Germany's digital sector has been slower to expand compared to the UK.

What's more, the CD business in Germany currently holds up much better than the same sector in the UK.

The relative robustness of the German physical market – last year it accounted for 82% of sales – is something to celebrate because Germany remains a very important export market for UK artists.

But the underlying story is the much slower growth of digital music sales there, with the sector little more than half the size of the one in the UK. That is a remarkable difference between two music markets that for years have been of relatively similar size and, one would think, similar maturity.

But German digital sales are now expanding rapidly, growing at virtually the same rate last year as in the UK, albeit from a much smaller base. And, although holding up better than in the UK, physical sales are declining – down in 2010 by 8.3%.

So in the longer term it is likely to follow the UK trend – just as the UK has ultimately mirrored the US – with physical falling at a faster rate and the digital market continuing to expand sharply.

This will be spurred on by the continuing growth in Germany of iTunes which, unlike in the UK, has not always been the market's leading player but eventually moved ahead of the local service Musicload, which is now struggling against the Apple operator.

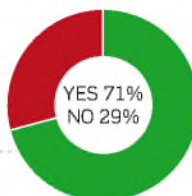
It will mean the make-up of sales in Germany will in the months and years ahead increasingly reflect the trend across the global music industry: there may continue to be pockets of strong physical sales, but primarily this is becoming a digital business.

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

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:

Will a lack of new rock bands breaking through damage UK festivals?



THIS WEEK WE ASK:

Can the UK reclaim its position as the world's third-biggest music market?

Vote at www.musicweek.com

Germany leapfrogs UK

The IFPI Recording Industry In Numbers 2011 report last week revealed that Germany has overtaken the UK as the world's third-biggest music market for the first time in more than a decade. Music revenues in Germany fell 4.1% last year to \$1.41bn, while revenues

in the UK slumped 11.0% in the same period to \$1.38bn.

Here Music Week examines the relative fortunes of the music industry in the two countries, to try to discover why Germany has overtaken the UK.

Old formats remaining strong

DIGITAL

BY ROBERT ASHTON

ONE OF THE KEY REASONS for Germany's position as third-largest global market is – ironically for a country that sets great store in new tech – because of its reliance on old formats.

Germany's digital market – at just 13% in value terms – remains one of the smallest in Europe, if not the world. Sales of CDs still account for a massive 81% of revenues in Germany – well ahead of other countries in the Top 10 music markets and eight percentage points above the European average of 73%.

In the UK, the digital market is roughly twice the size of Germany's, despite comparable broadband penetration. The UK physical/digital split was 67%/25%.

This, according to both UK



Low take-up established acts such as Arcade Fire sell around 20% in digital formats

CEO Horst Weidenmueller and City Slang's boss Christof Ellinghaus, allows German record companies to squeeze better margins from the more profitable physical sector.

The German digital market is reliant on iTunes, with neither

YouTube or Spotify yet part of the German music market. Local services such as Musicload have also struggled.

Many observers have suggested this is partly down to the national collecting society GEMA. "GEMA are tough, they have quite high tariffs, which has been a barrier to entry for many digital services," said one senior executive.

Also, Ellinghaus believes the demographic of the German music buying population is quite old and they prefer physical product and boxed sets to MP3 files.

However, he has noted that digital sales can vary quite markedly depending on the type of act. For example, bands such as Caribou who are aimed at a younger demographic, will sell more than 40% through digital channels, whereas more established acts, such as Arcade Fire and Lambchop, might sell just 20% digitally.

INDEPENDENTS COMMAND THEIR SHARE

Part of the strength of the German market can be attributed to the strength of the indie sector.

Whereas the indies in the UK and US took just 16.3% and 11.0% respectively of the albums market last year, German indies were able to command an impressive 26.7% of the physical market and 27.1% of digital.

German acts are the bread and butter of German indies: the IFPI estimates that up to 60% of artists on German labels are from Germany itself.

This is partly because Germany is a largely self-contained market where all local repertoire is distributed – almost without exception – throughout Germany or Austria but rarely any wider.

There has also been a resurgence of interest in German acts in the last couple of years.

Alongside this many big name acts, such as Marius Müller Westernhagen and Nena, who were once marketed by majors and have built up massive fan bases, have turned to self-releas-

ing. All these factors have helped the indies gain almost one third of the market.

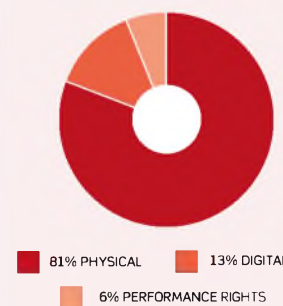
UK7 CEO Horst Weidenmueller, whose company operates four labels and recently opened an office in London's Old Street, said, "It is much easier to self-release in a single market like Germany. In Britain and the US you can't just self-release a record, because you need a proper international system to penetrate other countries around the world."

City Slang's boss Christof Ellinghaus agreed, explaining there were a lot more big bands in Germany self-releasing records.

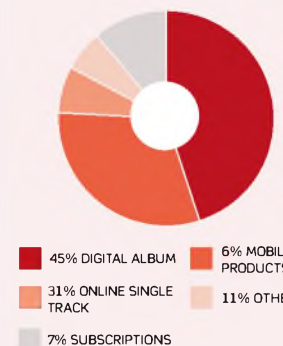
Even though Ellinghaus suggested that the German market did not have as many big sellers as the UK, he said there were plenty of acts selling 100,000 at a time.

"We haven't seen that many proper million sellers in Germany, you've had Mumford & Sons just selling 1m. It doesn't happen here a lot, but there are far more 100,000 titles," said Ellinghaus.

GERMAN RECORDED MUSIC SALES BY SECTOR 2010



DIGITAL SALES BY FORMAT 2010 (VALUE)



SOURCE: IFPI

UK in race for music revenues



Retail: electronics plus

IF SALES OF PHYSICAL MUSIC helped Germany's music market to overtake the UK, then it follows that music retail must have played a part.

But it would be a mistake, according to Redmond Communications Steve Redmond who divides his time between London and Berlin, to infer from this that Germany's music retail sector is stronger than that of the UK.

Unlike the UK, where specialist entertainment retailer HMV rules the roost, German music retail is dominated by Media Markt and Saturn, two electronics retailers who also sell a range of CDs, DVDs and games.

"There aren't that many music stores," Redmond explained. "Saturn and Media Markt are like a German Best Buy – predominantly electronics but they are not record stores."

The two chains are, in fact,

owned by the same company but with entirely separate management and staff.

There are 144 Saturn outlets, including the Music Dome in Cologne which recently won the Echo Award for best music retailer, and 237 Media Markets. Stores can vary wildly but they all offer a range of CDs.

Bundesverband Musikindustrie's (IFPI Germany) CEO Dr. Florian Drücke said the two outlets accounted for around one third of the German physical music market, with Amazon also providing a large share.

This concentration, he explained, meant the German market was vulnerable to any changes in retail strategy Media Markt and Saturn might make.

As in the UK, the indie sector has shrunk dramatically. "There are less and less indie stores," said Drücke. "We do still have them but it's not like it was at the end of the Nineties."

Private copying: exploiting grey areas

ONE FACET OF THE GERMAN music market is a private copying exception, which allows consumers to make a copy of their own CDs if they are not copy-protected.

IFPI Germany CEO Florian Drücke said this had led to a "private copying spirit", whereby Bild, one of Germany's biggest newspapers (below), could recommend its readers saved money by buying an audio capture programme and ripping music streams from the internet.

"There are services coming up making money from private copying," he said. "They are exploiting a legal grey zone."

This ambiguity, he explained, could impede new legal services from coming onto the market.

"Nothing has come out yet where the High Courts have stated, 'This is covered by the private copying exception and this isn't,'" Drücke explained. "It is about a reformulation of the private copying exception in the digital age, which should be the task for the German lawmaker."



HOLDING STEADY: THE GERMAN ECONOMY

A combination of the strong German economy and a stable euro has helped the country's music industry, according to Jorg Heidemann, project manager of German indie organisation Verband Unabhängiger Musikunternehmen.

Heidemann said the euro's stability compared to sterling and the US dollar, made it more difficult for foreign product to enter the foreign markets.

"UK export figures have been one big reason for the UK to be on top three for all the years," said the head of the German indie organisation.

PRS for Music director of interna-

tional Karen Buse also pointed to the German economy as having a hand in powering the country ahead of the UK. Simply, the German population is bigger than the UK's (82.3m compared with 62.3m).

However, Buse believed the economic miracle was not quite as miraculous as first impressions suggested.

Germany was the collecting society's second-biggest international market in 2009 behind the US, but it slipped to third place last year, delivering €299m (€265m) in public performance revenues (up 1.5%); €261m (€231m) broadcast revenues

(down 9%); and €13m (€11.5m) digital (up 25%).

She also pointed out that music spending per head of population in Germany remained well behind the UK in all categories – physical, digital and performance.

In Germany, per capita spend on CDs is \$13.90 (€8.67) and digital is just \$2.20 (€1.37) (see fig. 1) while it is \$14.80 (€9.23) and \$5.60 (€3.49) respectively in the UK.

This, suggested Buse, could mean the latest IFPI figures are "a little bit artificial" and could quite easily see the UK restored back to third place next year.

A loyalty to local acts

BMG RIGHTS MANAGEMENT Germany managing director Fred Casimir said the past few years had seen a rise in the number of German-language acts gaining mainstream recognition, which in turn has been reflected in a strong uplift in record sales.

"German music fans are very loyal and there is still a huge desire to listen to music in the mother tongue," he said, pointing to iconic singers Nina and Herbert Grönemeyer as well as more contemporary acts including rapper Peter Fox and alternative rock act Unheilig (pictured) as examples.

Last year saw Unheilig's seventh studio album, Große Freiheit, remain at number one in the German album charts for 23 weeks – earning seven-times platinum status.

"Meanwhile, more traditional

Schlager acts such as Helene Fischer have crossed over into the pop market, while an act like Ich Und Ich has gone the other way. This has helped to contribute to an extremely dynamic and strong marketplace," he noted.

Although Casimir said it was still tough to A&R German-language music, he predicted the current trend for music in the mother tongue would continue to grow.

"People are looking to find their own identity again. Thirty years ago if you sang in German people would look down on you, but with the growth of the internet and with the increasing globalisation of music this has really changed," he said.

"I do see German-language music continuing to be important over the coming years as there is a real support for homegrown talent."



...the rest of the world

GERMANY'S SUCCESS RELATIVE to the UK was far from the only notable point of the 2011 IFPI recording Industry In Numbers report: South Korea, India and Mexico were also flagged up by the trade organisation for their growing music markets, while Spain was in the limelight for another lamentable performance.

South Korea, the world's 12th largest music market, reported an 11.7% increase in trade value; India, in 14th, was up 16.5%, while Mexico reported a 0.9% upswing. These were the only top 20 countries to record growth in trade value. Spain reported a 21.0% drop in trade value – the biggest drop of the top 20 markets.

South Korea has long been thought of as a key market for the music industry, as it is one of the few countries that combines a buoyant digital music market – 55% of the recorded music market last year was digital – with a strong legal framework to protect copyright.

IFPI's director of market research Gabi Lopes said this had encouraged a virtuous circle, whereby increased revenues meant record companies felt secure in investing in local talent and new digital services felt encouraged to launch, which both in turn drive music sales.

The country also has a very high level of internet use – 39.4m of the country's 48.6m inhabitants are internet users, while there are 16.8m broadband households, according to the IFPI.

And Lopes said there was still plenty of opportunity for the market to continue to expand. "The digital market has a lot of room to grow," she said. "Labels believe South Korea should be one of the major markets because of the technological adoption they have there."

In India, Lopes stressed the importance of mobile phones in general and the ring-back tone market, which represented 75% of digital sales last year, in particular.

She explained the incredible growth in mobile phone usage – fuelled by the buoyant Indian economy – had given a much-needed boost to a country where physical music sales were extremely low: in a country of 1.17bn people, just 35.5m CDs were sold last year.

The growth in Mexico, Lopes explained, was largely due to the iTunes store that opened in 2009. "We are developing a digital market in a country that has a wealth of music background," she said.

Lopes said there was a "huge challenge" in Spain. "It has always been one of the top 10 countries and this is the first time it has dropped out," she said of the country, which is now ranked 11th in the world.

As such, she called on the Spanish Government to do more to combat piracy and protect a once-vibrant Spanish music industry which still exported music to Latin America.

Next week: MW focuses on the South Korean music market

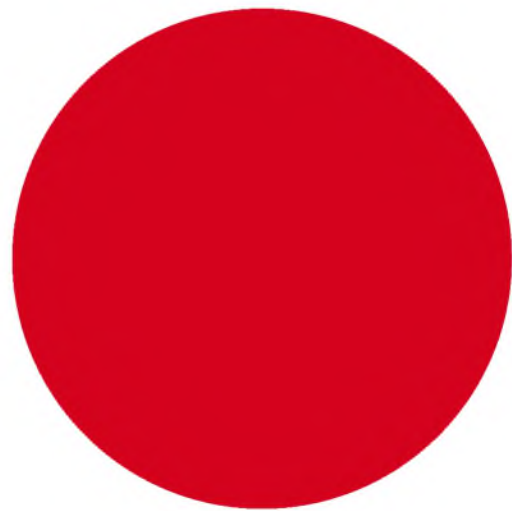
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BRUCE SPRINGSTEEN • JOSH GROBAN • KEITH
URBAN • BLACK EYED PEAS • P!NK • CEE LO GREEN
LADY ANTEBELLUM • BON JOVI • FOO FIGHTERS
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NEWS

ALL FOUR MAJORS UNITE TO TURN AROUND CHARITY COMPILATION ALBUM IN 78 HOURS

Industry reacts to Japan in record time

CHARITY

BY BEN CARDEW

UNIVERSAL MUSIC International COO Max Hole is predicting a year of industry fundraising activity to raise money for relief efforts in Japan, after the four majors united for the release of charity album Songs For Japan.

The album, released digitally on Friday March 25 and physically tomorrow (Tuesday), is extraordinary not just for the collaboration of the four music majors and iTunes – hardly an everyday event in itself – but for the remarkable speed with which it came to fruition: the album was turned around in little more than 78 hours from idea to release.

Hole explained both Universal and Sony had originally been plotting their own fundraising albums for Japan. “It had become apparent that we should be making every effort to help the people of Japan,” Hole said. “When I came back to London last Monday [March 21] I had decided to do a compilation album that would be a largely internet-based project, on the basis of trying to make as much money as possible.”

A digital album, Hole explained, would also be quick, and by the end of that Monday he had a number of artists already in place. The following morning, however, he became aware of Sony Music’s own plans for a charity album.

Columbia/Epic Label Group chairman Rob Stringer had already called up iTunes to collaborate on a project. “As a Japanese company we had the moral obligation to do something,” Stringer explained. “But iTunes said they wanted it to be an industry wide thing.”

Stringer then got on the phone to Universal Music CEO and chairman Lucian Grange, who put him in touch with Hole. The two men swiftly decided to collaborate and put calls in to Warner Music Europe CEO John Reid and EMI North America COO Colin Finkelstein

“You could never imagine getting a cross-industry compilation together in this time... it is a time for cutting through the crap”

MAX HOLE, UNIVERSAL

before a high-level working group was formed.

“I put in a few calls with different managers and explained to them the plan. Everyone was extremely supportive and encouraging, it just seemed like the obvious thing to do,” added Reid.

The priority was to come up with a tracklist – a tricky task, given the millions of songs in the four majors’ back catalogues. “For my part, the original idea was to contact artists who had a particular connection with Japan,” said Hole. “But far more artists wanted to be on the



Leona Lewis, John Lennon, Bruce Springsteen and Foo Fighters are among the acts on Songs For Japan

record than we could cope with.”

The result was a 38-track album that includes tracks from all four majors and ranges in genre and style from John Lennon’s Imagine to Foo Fighters’ My Hero.

The thinking in compiling the album was clear, according to Stringer. “The bigger the artist, the more we sell,” he explained. Naturally, the labels, artists and publishers involved waived any fees.

As a British consumer, the only cut that doesn’t go to the Japanese Red Cross is tax, although the BPI is currently lobbying the UK

Government to try to get it waived.

iTunes delivered the title and striking cover art and by 5pm UK time on Friday March 25 the album was up for sale – and heavily advertised – on the digital retailer. Within hours, Songs For Japan had gone to number one on iTunes charts in 18 countries. Within three days, it had sold 200,000 copies.

The next phase is promoting and marketing the album. Hole said “We are doing an incredible amount of work with artists and strong-arming all our business contacts into giving us free advertising.”



Generous efforts: Gwen Stefani has donated \$1m to a Save the Children charity Fund

Tomorrow (Tuesday) will see the release of the physical album via Sony. But the industry’s charity does not end with the album: Hole said there may be a single from “one of our major artists” and the Universal is already planning a compilation of Japanese music via Universal Japan.

Other charity efforts alongside all this activity include new Feeder single Side By Side; Lady GaGa has designed a bracelet for the appeal; and Gwen Stefani has donated \$1m to Save the Children’s Japan Earthquake-Tsunami Children in Emergency Fund.

Stefani said. “The disaster in Japan is beyond heartbreaking and I want to do anything I can to help.”

These won’t be the last artists to get involved, according to Hole, who expected further industry involvement for the rest of the year. “You could never imagine getting a cross-industry compilation together in this time,” Hole said. “It is a time for cutting through the crap.”

ben@musicweek.com

Ingresso eyes global tourist ticket market

LIVE

BY GORDON MASSON

TWO OF THE UK’S MOST experienced ticketing experts have joined forces to launch a company they claim will revolutionise how concert tickets are sold to tourists.

Ingresso has been set up by Paul Burns, whose Seatem Group went into receivership last year, and former See Tickets international chief operating officer Nick Blackburn, who was persuaded to come out of retirement to join the new venture.

Ingresso plans to connect to the travel trade’s three global distribution systems Amadeus, Galileo and Sabre so tourists can buy tickets in a city at the same time they book their flights, hotels and car hire.

Burns said he spent around eight years at Seatem developing a

system called TicketSwitch, which helps systems connect to each other. With the backing of private equity outfit Oakfield Capital Partners, which has enabled Ingresso to purchase this and other Seatem assets from the receiver, the technology will be brought into play by Ingresso.

The software allows international users to connect to box offices in their own language and pay in local currency, no matter where the event is taking place.

The London-based operation has integrated TicketSwitch with venues including New York’s Metropolitan Opera and the Sydney Opera House. Burns said he was confident the extra business TicketSwitch can generate for promoters, venues and ticket companies will prevent them going the same way at Seatem.

VIAGOGO Ticket resale price chart				HITWISE Primary ticketing chart				TIXDAQ Secondary ticketing chart			
pos	prev	event	Ave resale price	pos	prev	event	Exp	pos	prev	event	Exp
1	1	NEIL DIAMOND	125	1	NEW	LEEDS FESTIVAL		1	1	TAKE THAT	7.1
2	NEW	JOHNNY MATHIS	116	2	13	READING FESTIVAL		2	2	ROGER WATERS	4.0
3	4	TAKE THAT	104	3	18	T4 ON THE BEACH		3	3	RIHANNA	3.5
4	NEW	ERIC CLAPTON	103	4	4	RIHANNA		4	4	KYLIE MINOGUE	1.7
5	NEW	R KELLY	102	5	2	TINIE TEMPAH		5	7	NEIL DIAMOND	1.6
6	16	WESTLIFE	93	6	1	ADELE		6	6	DOLLY PARTON	1.5
7	NEW	DURAN DURAN	92	7	NEW	DURAN DURAN		7	9	GLEE LIVE	1.5
8	NEW	ENRIQUE IGLESIAS	90	8	7	TAKE THAT		8	8	KINGS OF LEON	1.5
9	5	ADELE	89	9	12	JUSTIN BIEBER		9	10	DURAN DURAN	1.3
10	3	RUSH	84	10	6	X FACTOR TOUR 2011		10	13	READING/LEEDS	1.3
11	17	FAITHLESS	83	11	10	JLS		11	12	V FESTIVAL	1.2
12	11	RIHANNA	83	12	15	ROD STEWART		12	11	BARRY MANILOW	1.1
13	8	FOO FIGHTERS	82	13	11	OLLY MURS		13	15	ARCTIC MONKEYS	1.1
14	NEW	QUEENS OF THE STONE AGE	73	14	NEW	THE WANTED		14	14	ADELE	0.9
15	NEW	OLLY MURS	75	15	NEW	PAUL RODGERS		15	NEW	BEADY EYE	0.8
16	12	RYAN ADAMS	73	16	NEW	THE OVERTONES		16	16	ERIC CLAPTON	0.8
17	6	BARRY MANILOW	66	17	5	NEIL DIAMOND		17	NEW	JOHNNY MATHIS	0.7
18	15	THE MONKEES	66	18	NEW	V FESTIVAL		18	18	BON JOVI	0.7
19	14	JLS	64	19	14	GLEE LIVE		19	20	ROD STEWART	0.4
20	18	KINGS OF LEON	62	20	NEW	ELBOW		20	NEW	JANET JACKSON	0.4

MEDIA



CHARTS KEY ■ HIGHEST NEW ENTRY ■ HIGHEST CLIMBER

This Wk	Last Wk	Artist	Title	Label	Plays
1	1	NICOLE SCHERZINGER	Don't Hold Your Breath	Interscope	556
2	7	BLACK EYED PEAS	Just Can't Get Enough	Interscope	532
3	1	CHRIS BROWN	Yeah 3X	Sony RCA	512
4	6	JENNIFER LOPEZ FEAT. PITBULL	On The Floor	Def Jam	511
5	3	LADY GAGA	Born This Way	Interscope	499
6	4	ALEXIS JORDAN	Good Girl	StarRoc/RocNation/Columbia	486
7	2	JESSIE J FEAT. B.O.B	Price Tag	Island/Lava	485
8	19	LMFAO	Party Rock	Republic	422
9	8	KANYE WEST	All Of The Lights	Roc-a-fella/Def Jam	402
10	9	DR DRE FEAT. EMINEM & SKYLAR GREY	I Need A Doctor	Interscope	365
11	10	WIZ KHALIFA	Black & Yellow	Atlantic	360
12	20	WRETCH 32 FEAT. EXAMPLE	Unorthodox	Mos/Levels Recordings	359
13	11	THE WANTED	Gold Forever	Geffen	334
14	28	MANN FEAT. 50 CENT	Buzzin' Remix	Def Jam	305
15	13	JLS FEAT. TINIE TEMPAH	Eyes Wide Shut	Epic	302
16	18	DAVID GUETTA FEAT. RIHANNA	Who's That Chick?	Positiva/Virgin	298
17	15	BRUNO MARS	Grenade	Elektra/Atlantic	298
18	14	ADELE	Someone Like You	XI	292
19	24	KATY B	Broken Record	Columbia/Rinse	274
20	17	CHIPMUNK FEAT. CHRIS BROWN	Champion	Jive	265
21	21	KE\$HA	Blow	RCA	265
22	12	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE	Higher	4th & Broadway	252
23	27	CEE LO GREEN	Bright Lights Bigger City	Warner Brothers	243
24	26	TIESTO V DIPLO FEAT. BUSTIA RHYMES	C'mon (Catch' Em By Surprise)	Wall Of Sound	224
25	16	TINIE TEMPAH FEAT. ELLIE GOULDING	Wonderman	Pariophone	223
26	23	PINK	F**kin' Perfect	Lafayette	219
27	NEW	SNOOP DOGG VS DAVID GUETTA	Sweat	Capitol/Parlophone	218
28	NEW	CHRIS BROWN FEAT. BUSTIA RHYMES & LIL' WAYNE	Look At Me Now	Jive	199
29	22	PARADE	Louder	Asylum/Atlantic	192
30	25	USHER	More	Lafayette	186
31	NEW	MY CHEMICAL ROMANCE	Planetary (Go!)	Reprise/43	180
32	NEW	N-DUBZ	Morning Star	A&T/W/Island	172
33	NEW	WYNTER GORDON	Dirty Talk	Atlantic	165
34	30	ENRIQUE IGLESIAS/LUDACRIS/DJ FRANK E	Tonight (I'm Lovin' You)	Interscope	165
35	31	NICKI MINAJ FEAT. DRAKE	Moment 4 Life	Cash Money/Island	162
36	38	ADELE	Rolling In The Deep	XI	157
37	37	JEREMIH FEAT. 50 CENT	Down On Me	Def Jam	157
38	NEW	WINNA	Sun Is Up	3 Beat	156
39	36	JESSIE J	Do It Like A Dude	Island/Lava	154
40	RE	FOO FIGHTERS	Rope	RCA	153

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

CAMPAIGN FOCUS



ROBBIE ROBERTSON

AFTER 13 YEARS AWAY FROM THE limelight, the return of Robbie Robertson has caused a stir of industry interest.

Collaborations with such luminaries as Eric Clapton, Steve Winwood, Trent Reznor and Tom Morello on his April 11-released album *How To Become Clairvoyant* have caught the media's imagination Europe-wide.

That the record is his first for more than a decade – during which he has continued to be film director's Martin Scorsese's music

supervisor of choice on films such as *Gangs Of New York* and *Shutter Island* – has further fuelled this interest.

Marketing consultant Dino Ostacchini has been brought in to co-ordinate the campaign across UK and Europe for US indie label 429 Records, which will release the album through the Fontana International/Universal set-up. "So many people have wanted to talk to Robbie that scheduling has been something of a challenge, but it's been an absolutely incredible response," he said.

Los Angeles-based Robertson flies into the UK next week for a slew of TV and radio appearances alongside press rounds with the likes of *The Sunday Times' Culture*, *McJo*, *Uncut* and *The Word*.

The album began as a collaboration with Eric Clapton, but when he took to the road to tour he gave the Canadian singer-songwriter his blessing to develop it as a solo record.

SATURDAYS AND N-DUBZ AMONG UPCOMING SHOWS

Wealth of choice leads to increase in C4 music slots

TELEVISION

■ BY BEN CARDEW

THE RETURN OF KOKO POP, a "stunt weekend" featuring *The Saturdays* and series two of *Being N-Dubz* are among a host of new music shows coming to Channel 4 as the broadcaster increases its music coverage.

In a landscape where the music industry is still bemoaning the loss of Top of the Pops some five years on, head of T4 and music Neil McCallum said his channel was putting more resources into music programming with up to a dozen shows each week.

McCallum said a recent audit revealed they commissioned around 320 hours of music programming for C4 alone last year.

This output was driven by audience demand – music is key to the T4 demographic of 16- to 34-year-olds – as well as a spate of new pop acts coming through.

"Music plays a key role in T4's schedule, as well as elsewhere on C4, be it during weekday breakfast with *Freshly Squeezed* and late-night C4," said McCallum.



"If you look at 2011, one of the things that excites me is the talent that has come along, like Jessie J, and we think, 'What can we do with this?'" McCallum added

Jessie J (pictured) has already

been the subject of a Channel 4 Album Chart special and will have three more shows devoted to her across Channel 4 and Box TV (the joint venture company digital TV between Bauer Media and Channel 4) in the coming weeks.

"We have been part of that success story," McCallum said. "It is great that we have the formats to support the artist early on."

The wealth of new pop acts coming through will also feed into the third series of *Koko Pop*, which kicks off on Saturday April 16. McCallum said it would have been impossible to book a pop show three or four years ago "but now it feels just right".

Meanwhile, C4 will broadcast a "stunt weekend" with *The Saturdays*, which will see each of the five members of the girl band author a 20-minute programme based around their recent UK tour. These will go out during one weekend in May.

In audience terms, McCallum said 4 Music – a Box TV channel – had its strongest first quarter to date, while late-night C4 music programming such as its 4play Specials can pull in audiences of 100,000-plus.

✉ ben@musicweek.com

USM and Jazz FM get into the swing

JAZZ FM IS TEAMING UP WITH Universal Strategic Marketing to produce a compilation album, a new radio show and a London event.

All three will centre on swing music and take place under the Peppermint Candy brand.

Starting in May, the Peppermint Candy show will be fronted by DJ duo The Broken Hearts and will air every Thursday at 6pm. It will take the audiences through the story of swing, covering all sub-genres from Lindy Hop to Bilbao and shag. The compilation CD will follow in early July.

Jazz FM chief executive Richard Wheatly said the move had come at

an exciting time for the station, which launched as a national broadcaster on March 21. "Jazz FM has just

"We reach new audiences by tapping into UK's rich and vibrant music scenes, not just through radio, but online, mobile, CD and live, too"

RICHARD WHEATLY, JAZZ FM

gone national and we are continuing to reach new audiences by tapping into the rich and vibrant music

scenes that we have here in the UK, not just through our radio programmes, but through online, mobile, CD and live content, too," he said.

The station, which previously broadcast digitally in London, the north west and the West Midlands, is now available to 51.6m people in the UK, as well as an international audience online.

Universal Strategic Marketing managing director Karen Simmonds said she saw the deal as an opportunity to "shine a light" on current music trends. "Peppermint Candy gives us a chance to reflect the current swing zeitgeist perfectly," she added.

NEWS IN BRIEF

■ Kiss launches urban rundown

Kiss FM has launched what it claims is the UK's first country-wide dance, hip-hop and R&B chart. Kiss's UKHot40 Big Beats chart will go out every Sunday from 5pm to 7pm on Kiss Radio and every Thursday on Kiss TV at 10am,

counting down the 40 biggest-selling dance, hip-hop and R&B tracks in the UK. On radio, the chart will be presented by "the artists whose tunes feature" in the rundown while on TV Kiss Radio breakfast hosts and MTV presenting duo Rickie Haywood-Williams and Melvin O'Doom will front the programme

■ **Vintage TOTP to get BBC4 airing**
BBC4 is to air vintage Top of the

Pops episodes from Thursday as part of a TV nostalgia experiment for the station. The show, which will air TOTPs originally broadcast in 1976, is scheduled in the old BBC One slot of 7.30pm and will be broadcast for at least one year, with a view to extend its run for longer should the show prove successful.

■ **See Musicweek.com for full stories**

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

AIRPLAY ANALYSIS

BY ALAN JONES

Scherzinger challenges Adele's faltering lead



Nicole Scherzinger *Don't Hold Your Breath* tops TV and threatens radio's top three

TOPPING THE RADIO AIRPLAY chart for the second week in a row and third week in all, *Someone Like You* by Adele is nevertheless in decline, posting losses of 214 plays and 4.19m listeners week-on-week. But with runner-up Jessie J's *Price Tag* shedding even more support, the margin of *Someone Like You*'s victory more than quadruples. Lady GaGa's *Born This Way* and Nicole Scherzinger's *Don't Hold Your Breath* are also becalmed, remaining at three and four respectively, though Scherzinger's single is catching up fast with the rest. Its static status hides the fact that it had the biggest increase in plays of any song - up 981, from 2,700 to 3,681 - and saw its audience improve by 7.26m, week-on-week.

Don't Hold Your Breath makes more visible progress on the TV airplay chart, where it jumps 5-1, ending Chris Brown's second stint at number one with *Yeah 3X* sliding to number three. *Don't Hold Your Breath*'s promotional videoclip was aired 556 times on stations monitored by Music Control last week, with top tallies of 73 plays on Chart Show TV, 67 on MTV Hits and 58 on Dance Nation TV. Scherzinger's previous single *Poison* advanced 5-4-3-2 on the TV chart last December/January but failed to complete its sequence in satisfactory style, falling to number five the following week and never making number one.

Rope is the first single from the new Foo Fighters album and is currently ranked at number 72 on the OCC sales chart, some 50 places below the position in which it debuted and peaked four weeks ago - but Radio 1 takes little notice

of such trifling matters and, for the second week in a row, aired *Rope* 26 times last week, making it the station's most-played song. With those Radio 1 plays attracting 21.33m listeners last week - compared to 20.22m the previous week - the track actually climbs 25-21 to a new airplay chart peak. Radio 1 provided exactly 81% of its audience last week but the track was aired 350 times by 28 other supporters,



Mann feat. 50 Cent *climbing TV and radio*

with top tallies of 39 plays from XFM's Manchester and London outlets and 34 times on Kerrang!

The biggest climber on the sales tally where it sprints 22-3, *Party Rock Anthem* also makes impressive gains on the radio airplay chart for rap trio LMFAO and cohorts Lauren Bennet and GoonRock. Exploding 330-30, the track more than trebles its plays from 217 to 665 and increases its audience more than sixfold to 23m. Its move is typical of a track whose success took radio by surprise. Its biggest supporters last week were KMFM Extra (36 plays) and six stations from the Capital FM stable (32 plays apiece) but 12 plays on Radio 1 generated 57.61% of the track's audience.

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	6	2	ADELE <i>Someone Like You</i> XL	4212	-4.84	78.63	-5.06
2	2	9	7	JESSIE J FEAT. B.O.B <i>Price Tag</i> Island/Lava	4572	-1.02	75.06	-8.23
3	3	6	13	LADY GAGA <i>Born This Way</i> Interscope	3907	-5.63	65.66	6.68
4	4	4	5	NICOLE SCHERZINGER <i>Don't Hold Your Breath</i> Interscope	3681	36.23	65.08	12.56
5	6	3	19	CEE LO GREEN <i>Bright Lights Bigger City</i> Warner Brothers	2168	35.25	58.96	16.91
6	7	14	15	ADELE <i>Rolling In The Deep</i> XL	3436	5.66	55.61	20.06
7	5	6	9	RIHANNA <i>S&M</i> Def Jam	2664	2.7	48.9	-1.56
8	16	3	1	JENNIFER LOPEZ FEAT. PITBULL <i>On The Floor</i> Def Jam	1847	46.47	48.65	46.44
9	9	9	28	PINK <i>F**kin' Perfect</i> LaFace	3592	2.86	46.78	5.85
10	8	14	21	BRUNO MARS <i>Grenade</i> Elektra/Atlantic	3579	-2.82	39.78	-12.72
11	10	6	14	THE WANTED <i>Gold Forever</i> Geffen	2742	6.07	38.1	-5.95
12	12	4	4	BLACK EYED PEAS <i>Just Can't Get Enough</i> Interscope	1360	33.95	38.02	6.68
13	15	4		ELIZA DOOLITTLE <i>Mr Medicine</i> Parlophone	1028	1.28	34.96	3.25
14	22	2	12	KATY PERRY FEAT. KANYE WEST <i>ET Virgin</i>	1407	33.75	32	14.82
15	18	27	39	RIHANNA <i>Only Girl (In The World)</i> Def Jam	2033	-1.65	31.74	3.32
16	14	23	41	CEE LO GREEN <i>Forget You</i> Warner Brothers	2517	-2.55	30.7	-10.65
17	39	2	11	MANN FEAT. 50 CENT <i>Buzzin' Remix</i> Def Jam	808	15.26	30.51	42.57
18	24	2	8	KATY B <i>Broken Record</i> Columbia/Fine	514	49.55	28.28	10.34
19	31	25		MIKE POSNER <i>Cooler Than Me</i> J	1963	21.32	28.12	20.53
20	19	30	45	BRUNO MARS <i>Just The Way You Are (Amazing)</i> Elektra/Atlantic	1987	-1.15	28.84	-5.35
21	25	3	72	FOO FIGHTERS <i>Rope</i> RCA	376	-8.74	26.34	4.36
22	21	6	22	ALEXIS JORDAN <i>Good Girl</i> Star Roc/RocNation/Columbia	2308	-1.45	24.85	-11.05
23	RE			DIDDY & DIRTY MONEY FEAT. SKYLAR GREY <i>Coming Home</i> Far Roy/Interscope	823	0	24.5	0
24	13	9	18	CHRIS BROWN <i>Yeah 3X</i> Sony RCA	1620	-6.52	23.91	-32.63
25	43	2		DIONNE BROMFIELD FEAT. DIGGY SIMMONS <i>Yeah Right</i> Dioness/Island	885	51.02	23.54	16.77
26	11	8		THE PIERCES <i>You'll Be Mine</i> Polygram	768	-12.05	23.46	-34.96
27	30	4	10	DR DRE FEAT. EMINEM & SKYLAR GREY <i>I Need A Doctor</i> Interscope	438	-2.88	23.37	-0.85
28	20	12	47	JLS FEAT. TINIE TEMPAH <i>Eyes Wide Shut</i> Epic	2201	-10.85	23.33	-17.15
29	42	23		PINK <i>Raise Your Glass</i> LaFace	1272	-0.08	23.12	10.57
30	NEW			LMFAO <i>Party Rock</i> Republic	665	0	23	0
31	34	18	26	DAVID GUETTA FEAT. RIHANNA <i>Who's That Chick?</i> Pastiche/Virgin	1005	-0.5	22.65	1.75
32	17	5	6	WIZ KHALIFA <i>Black & Yellow</i> Atlantic	968	-1.35	22.66	-27.14
33	NEW			WRETCH 32 FEAT. EXAMPLE <i>Unorthodox</i> MoSLevels Recordings	514	0	22.66	0
34	48	4		ROXETTE <i>She's Got Nothing On (But The Radio)</i> Parlophone	248	37.78	22.31	19.56
35	NEW			PATRICK WOLF <i>The City</i> Mercury	67	0	21.75	0
36	49	2	65	THE VACCINES <i>If You Wanna</i> Columbia	195	-6.7	21.67	17.5
37	44	26		TAKE THAT <i>The Flood</i> Polygram	1573	9.24	21.33	5.33
38	40	43		KATY PERRY FEAT. SNOOP DOGG <i>California Gurls</i> Virgin	1235	0.22	21.3	0.33
39	RE			MICHAEL BUBLE <i>Haven't Met You Yet</i> Reprise/43	1257	0	21.22	0
40	NEW			ALICE GOLD <i>Runaway Love</i> Fiction	102	0	21.21	0
41	32	17	46	RIHANNA FEAT. DRAKE <i>What's My Name?</i> Def Jam	997	-17.81	20.2	-11.25
42	46	62	84	BLACK EYED PEAS <i>I Gotta Feeling</i> Interscope	1279	-2.07	20.13	4.52
43	45	19		OLLY MURS <i>Thinking Of Me</i> Epic/Syco	1255	-0.16	20.05	3.67
44	RE			SICK PUPPIES <i>Maybe</i> Virgin	306	0	19.94	0
45	36	14	29	JESSIE J <i>Do It Like A Dude</i> Island/Lava	835	-4.02	19.85	-8.51
46	28	10	24	CHIPMUNK FEAT. CHRIS BROWN <i>Champion</i> Jive	793	-13.14	19.24	-21.85
47	50	3		TAYLOR SWIFT <i>The Story Of Us</i> Big Machine	622	42.66	19.13	5.52
48	RE			MARTIN SOLVEIG FEAT. DRAGONETTE <i>Hello</i> 3 EMI/ATW	576	0	19.08	0
49	NEW	1	16	SNOOP DOGG VS DAVID GUETTA <i>Sweat</i> Capital/Parlophone	761	0	18.42	0
50	RE			ADELE <i>Make You Feel My Love</i> XL	1153	0	18.35	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: NTR, 100-101 Real Radio, 102 & 103 Wish FM, 105 & 106 The Beach, 107 & 108 Real Radio, 109 & 110 Capital FM, 107 & 108 Capital FM, 109 & 110 Capital FM, 111 & 112 Capital FM, 113 & 114 Capital FM, 115 & 116 Capital FM, 117 & 118 Capital FM, 119 & 120 Capital FM, 121 & 122 Capital FM, 123 & 124 Capital FM, 125 & 126 Capital FM, 127 & 128 Capital FM, 129 & 130 Capital FM, 131 & 132 Capital FM, 133 & 134 Capital FM, 135 & 136 Capital FM, 137 & 138 Capital FM, 139 & 140 Capital FM, 141 & 142 Capital FM, 143 & 144 Capital FM, 145 & 146 Capital FM, 147 & 148 Capital FM, 149 & 150 Capital FM, 151 & 152 Capital FM, 153 & 154 Capital FM, 155 & 156 Capital FM, 157 & 158 Capital FM, 159 & 160 Capital FM, 161 & 162 Capital FM, 163 & 164 Capital FM, 165 & 166 Capital FM, 167 & 168 Capital FM, 169 & 170 Capital FM, 171 & 172 Capital FM, 173 & 174 Capital FM, 175 & 176 Capital FM, 177 & 178 Capital FM, 179 & 180 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PUBLISHING

BLUE MOUNTAIN MUSIC TAKES ON BANDS UNDER NEW JOINT-VENTURE PUBLISHING DEAL

Moshi trio join Blue Mountain venture

JOINT VENTURES

BY CHARLOTTE OTTER

MOSHI MOSHI HAS become the latest record label to expand into publishing after setting up a joint venture with publishers Blue Mountain Music.

Three Moshi Moshi-signed acts – Norwegian electro-pop ensemble Casiokids, Wave Pictures and Dawn Golden And Rosy Cross – have been taken on by Blue Mountain under the new deal.

The move marks the latest in a series of recent indie label collaborations for the publisher: it has recently established partnerships with Back Yard Music and Bella Union – the latter under the moniker Show Pony Publishing.

Alongside the three new Moshi signings, Blue Mountain has also taken on worldwide representation of the Bella Union act Lanterns On A Lake.



Moving Mountains from left - Moshi Moshi's Casiokids, Wave Pictures and Dawn Golden And Rosy Cross



Blue Mountain creative director Louise Hammar said the next step for all four acts was to focus on pushing their names online as well as through the more traditional sync route.

She also added that the Moshi Moshi deal was important for Blue Mountain as the company wanted to continue to make

inroads in the indie sector because of the style of acts that are signed to them.

“As a publisher we are not interested in signing acts which have other people writing for them. We look to sign acts who are excellent composers and who have to have a complete idea of what their future looks like,” she said. “It is in our interest to make sure that we have copyrights that will grow in value – and by working with labels such as

Bella Union and Moshi Moshi this will happen.”

Hammar said the market has moved into online licensing over the last couple of years and will push the new deals to exploit this area. She said, “This has been due to an explosion of new technologies, new products, new apps and new platforms to showcase music – all of which are relatively untapped from a publishing perspective. The opportunities in this area are very exciting and we

“It is in our interest to make sure we have copyrights that will grow in value – and by working with Bella Union and Moshi Moshi this will happen...”

LOUISE HAMMAR, BLUE MOUNTAIN

will work closely with our entire roster to create opportunities for them where we can.”

Dawn Golden And Rosy Cross is the stage name of producer Dexter Tortoriello. The electro act is set to release EP Blow later this month through Moshi Moshi.

Meanwhile, London-based Wave Pictures have amassed a loyal fanbase following the release of their debut album Instant Coffee Baby in 2008. The band are influenced by The Smiths and Suede and are currently on tour across UK.

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Party Rock Anthem poised to make stars of LMFAO's Gordy duo



THE GREAT MOTOWN RECORDS dynasty has found a new way to crack the European music market with two members of Berry Gordy's family landing a UK hit.

LMFAO's Party Rock Anthem – penned by the legendary Motown founder's son Stefan and grand nephew Skyler Gordy (along with David Listenbee and Peter Schroeder) – was set to climb into the top five on Sunday.

And the Gordys' success with that single coincides with a surge in interest for the group on the back of the ITV series The Only Way Is Essex. The duo (pictured) recently

remixed their track Let The Bass Kick In Miami Girl specially for the series – swapping Miami Girl for Essex Girl. The track climbed back up the charts on the strength of that.

The group's publishing outfit Party Rock is administered by Global Talent. Global managing director Miller Williams said the company has had interest from sub-publishers across Europe with requests for both tracks to be used in syncs in Russia, Spain and Portugal.

“The popularity of Party Rock Anthem has caught people somewhat unexpectedly. LMFAO seem

to be taking off across the continent and I think they will become the big club act of the summer,” said Williams who brought the Gordy family to the attention of Global Group chief executive Ashley Tabor after Party Rock Anthem had been on the Canadian iTunes chart for six weeks.

The track was then added to the Global network's C-list and the resulting airplay – alongside a new shuffle-style dance craze based on the band's video – helped the single become a club favourite.

“Although we can't automatically promise to put an artist we

represent on the Global Radio playlist, we always let the radio programmers know if we represent an artist and their single is coming out,” explained Williams.

Global's next step with the Gordys will see the publisher push Party Rock Anthem and other tracks from LMFAO's as-yet-untitled second album towards the gaming and advertising community.

“The band are extremely savvy when it comes to self-promotion, which really helps as I can only see their star continue to rise across Europe,” Williams added.



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HAT-TRICK OF TOP 10 HITS PEPPER TV ADS AFTER CATALOGUE MOVES TO ISLAND

Queen's label move sparks a sync rush

SYNC

■ BY CHAS DE WHALLEY

LITTLE EXCITES A LABEL'S special marketing department more than the acquisition of a classic catalogue offering unlimited licensing opportunities. So enthusiasm has been high at Universal where, building on Island's extensive Queen reissue programme announced in February, the major's sync team can report placing the band's 1985 Top 10 hit One Vision into Nectar Points, the latest addition to British Gas' long-running series of eye-catching animations.

Following close behind, comparison site Confused.com's spot featuring a re-record of the band's 1976 number two hit Somebody To Love – which researched particularly well with viewers at the turn of the year – and the BBC's recent use of 1979 single Don't Stop Me Now to its six-week Olympic Ticketing trailer, there can be little doubt that the TV sector's appetite for Queen compositions, all of which remain under EMI Music Publishing's control, is ripe for further development.

Behind the British Gas spot is agency CHI & Partners, which, in conjunction with music supervisors Band & Brand Associates, has brought cult British folk singer



Ad favourites British Gas are one of three companies to utilise Queen music on TV recently

Vashti Bunyan back to the breaks in Samsung TV's Incredible Journey clip. Related interest in Bunyan's obscure 1970 album Just Another Diamond Day was boosted by the appearance of its title track in T-Mobile's memorable rubber pavement ad in 2006. This time the

charming piece of whimsy in Samsung's ingenious film is Train Song, originally released as a single on EMI's Columbia imprint in 1966 but now available through Brighton-based label FatCat and published by fellow independent Spinneysongs.



More up-to-date chart acts such as Scouting For Girls, Eliza Doolittle, Goldfrapp and even Port Isaac's Fishermen's Friend feature prominently in this month's Sync Survey thanks to commercials for BT, Ferrero Kinder Surprise, Vauxhall's Corsa compact saloon and Young's Breaded Fish respectively. At the same time Carlin and EMI have benefited from Debenhams and Shredded Wheat using classic Sixties and Seventies copyrights by soul legends Jackie Wilson and The Isley Brothers while the Warner Music-owned and Sony/ATV-published AOR standard Everything I Own (as penned by David Gates and a Top 40 hit for Bread in 1972) was pressed into sentimental service for a touching Werthers Original – Fathers and Sons film.

Oddly enough, little of Brian Eno's pioneering ambient music

work has ever been adopted by advertisers. But that hasn't deterred handset manufacturer Nokia from sourcing his Deep Blue Day to promote its latest N8 smartphone. This voiceless piece, published by Eno's own Opal Music, was co-written in 1983 with brother Roger and Canadian multi-instrumentalist Daniel Lanois as part of the soundtrack to a movie based on the Apollo moon landings. It provides a suitably apt accompaniment to Wieden & Kennedy's bizarre but cleverly executed clip about Gary Waite, a real life blind photographer image-capturing the sounds of Blackpool's seafront.

Another man on a mission is Day V Lately, the fictitious DJ in Yell.com's remake of the 1983 Yellow Pages JR Hartley ad, seen scouring London's second-hand vinyl stores for a 12-inch he recorded back in the day. The track – commissioned from Spencer Hickson and David Fletcher – aka Desyfer & Fletch of contemporary house label Tactal Hots – is released digitally through Found Records, which has been established specifically to support the screen campaign by ad agency Rapier with assistance from music supervisors Platinum Rye and Lord Nelson.

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SYNC SURVEY MARCH 2011

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD COMPANY	AD AGENCY	SUPERVISOR
Adidas	Civilization	Auge, De Rosnay, Williams	Blue Mountain, Back Yard, Because	Justice	Ed Banger	Jimmy Lee	n/a
British Gas	One Vision	May, Mercury, Taylor, Deacon	EMI	Queen	Island	CHI	n/a
BT	She's So Lovely	Stride	EMI	Scouting For Girls	Sony	AMV BBDO	Band & Brand Assoc
Debenhams For Designers	I Get The Sweetest Feeling	Evelyn, McCoy	Carlin	Jackie Wilson	Brunswick	JWT	Jeff Wayne
Ferrero Kinder Surprise	Pack Up	Prime, Woodcock, Caird, Powell, Asaf	Sony/ATV, Universal, BMG	Eliza Doolittle	EMI	Krow Communications	Ricall
HTC Mobile	Owls Go By	Bird, Cecil, Knowles	Sony/ATV, cc	Architecture in Helsinki	self-released	AMP London	Pitch & Sync
Hugo Boss	Hate To Say I Told You So	Fitzsimmons	Warner/Chappell	The Hives	Epitaph	Grey	Platinum Rye
Kit Kat	Rawhide	Washington, Tiomkin	Moncur Street, Universal	Frankie Laine	Sony	JWT	Brandamp
Mars	Make It Better	Weaver, Nock, Radford, Robbins	Nock, Final Contact	Gary Nock	Riverman	AMV BBDO	Radford Music
Nokia N8 Smartphone	Deep Blue Day	Lanois, Eno, Eno	Opal	Brian Eno	Virgin	Wieden & Kennedy	n/a
O2	The Love Song	Brereton	Universal	K-OS	EMI	VCCP	Soho Music
Samsung Smart TV	Train Song	Bunyan, Clayre, Lewis	Spinneysongs	Vashti Bunyan	FatCat	CHI & Partners	Band & Brand Assoc
Shangri-La Hotels	Norbu	Coulais	Passerelle	Bruno Coulais	Bruno Coulais	Ogilvy	Soho Music
Shredded Wheat	It's Your Thing	Isley, Isley, Isley	EMI	Isley Brothers	Sony	McCann Erickson	n/a
Smirnoff Vodka	NASA	Carrol, Iqbal	A Songs	Futurecop	Futurecop	JWT	Jeff Wayne Music
Vauxhall Corsa	Ooh La La	Gregory, Goldfrapp	Warner/Chappell	Goldfrapp	Mute	McCann Erickson	Ricall
Werther's Original	Everything I Own	Gates	Sony/ATV	Bread	Warner	Storck	Soundlounge
William Hill	King Of The Beats	Khaleel	EMI	Mantronix	Virgin	BMB	Platinum Rye
Yell.com	Pulse And Thunder	Fletcher, Hickson	cc	Day V Lately	Found	Rapier	Platinum Rye, Lord Nelson
Young's Breaded Fish	When The Boat Comes In	Trad arr. Port Isaac's Fishermen's Friends	Sony/ATV, EMI	Port Isaac's Fisherman's Friends	Universal	Mother	Mother

NEWS IN BRIEF
■ Digital to overtake physical in US in 2012

Strategy Analytics forecasts spending on CDs in the US will drop to \$2.7bn (£1.67bn) in 2012 while digital spending will grow to \$2.8bn (£1.73bn).

■ BlueBeat beaten over Beatles

BlueBeat has been fined just under \$1m (\$0.62m) for the unauthorised sale of Beatles tracks online.

■ Guitar Hero's last gasp

NPD reports Guitar Hero III is the biggest grossing game in the US since 2005 with revenues of \$831m (£513m). In February, Activision announced it would end the franchise later this year.

■ Juniper's mobile forecast

Juniper Research has forecast there will be 178m mobile music subscribers globally by 2015, driven by falling data costs and uptake in Asian markets.

■ Spotify revenues to grow

Analysys Mason has predicted Spotify's revenues for 2010 will be €59m (£51.7m), up almost 500% from 2009.

■ Smartphones 2016 milestone

Ovum has forecast that 653m smartphones will be shipped globally by 2016.

■ BT download service?

BT is said to be planning a music service that would be free to users for the first nine months. *Music Week* has been told licensing talks are "at the very earliest stages" but what type of service it will be remains unclear.

■ Indies oppose Rhapsody moves

US indie label trade body A2IM is opposing Rhapsody's move to secure webcasting "pureplay" royalty rates which would be 40% less than the standard Copyright Royalty Board rates.

NEW APPS
■ Tap Tap Revenge 4 (Android - free)

The successful music gaming franchise makes it to Android, featuring music from Katy Perry, My Chemical Romance, Ke\$ha and others, as well as in-app purchasing.

■ MJF's Digital Music Education Project (iPhone - free)

from the Monterey Jazz Festival features interviews with jazz players, offering playing tips and talking about their influences.

NEW SERVICES
■ ROBA Interactive

has been set up to develop interactive tablet-based albums and content for artists. This comes after both Universal and EMI offered iPad-edition albums.

■ AudioVroom

is the latest music discovery service letting users create streaming playlists based on their friends' musical tastes, building profiles based on frequency of iTunes plays.

RETAILER STEALS A MARCH ON RIVALS - BUT SPARKS LICENSING FURORE**Amazon makes a dash for cloud cover****CLOUD SERVICES**
■ BY EAMONN FORDE

MUSIC EXECUTIVES ARE warning Amazon could be playing fast and loose with copyright as it rushes to beat Google and iTunes to market with a cloud-based locker solution.

The digital retailer last week launched Amazon Cloud Drive, offering customers in the US 5GB of storage for free for their music, video, photos and other documents.

Users can buy additional storage space, starting at 20GB for \$20 (£12.50) a year, while Amazon MP3 customers who buy a new album will automatically get an upgrade to 20GB of free storage.

Uploaded tracks can then be streamed through the browser's Cloud Player or a dedicated Android app.

One label executive complained to *Music Week* his company had not granted any licences for locker services. "For the services we license to, we license them the rights to sell our music as downloads," the exec said. "We haven't granted any of these locker services, including Amazon, licences to stream our tracks in full."

Another expert suggested the move was more about Amazon "putting a marker down" as it enters "a music download war" with iTunes, as well as getting a head start on Google.

Both companies are, of course, expected to move into the music-locker space soon, with Google even said to have started internal testing of its cloud music solution.



The expert added, "If the aim of this is to get press coverage for Amazon and to be seen to be stealing a march [on iTunes and Google], it is mission accomplished."

Catch Media is a company that has invested a number of years in negotiating new licence terms with labels and publishers for a white-label cloud-based solution that sits beneath Carphone Warehouse's Play Anywhere offering.

Its chief executive Harry Maloney expressed huge disappointment that Amazon apparently not only launched Cloud Drive without pre-agreeing licences but also issued a statement suggesting no licences were required.

In the statement Amazon argued that Cloud Player is an application that lets customers manage and play their own music - like any number of existing media management applications. It said it therefore did not require a special licence.

"As an industry in the UK, we have to start rattling cages and here is one of the big players, Amazon, [making its move here] and we have

to do something," Maloney said.

Lewis Silkin, media, brands and technology partner at Cliff Fluet, explained the argument over licensing will probably come down to Amazon's monetisation of the service.

"If you are charging for such a service, it's very difficult to persuade rights owners that there isn't some element of the subscription they should participate in," he said.

Another expert said Amazon might be breaching the terms of its existing deals with content owners.

"If Amazon has a deal with copyright holders to do X, Y and Z but then starts doing A, B and C, it might be in breach of contract," he said.

Beyond the licensing issues, the new Amazon service could suffer from what is seen as a rather basic user experience, with slow upload times for tracks.

It is these areas that services really must concentrate on, according to Beggars Group head of digital Simon Wheeler. "It all has to be about ease of use and the value you

are delivering to the customer," he explained.

In the UK, Tesco is currently working on a cloud-based streaming solution for DVDs, which could potentially be extended into music.

The model sees the retailer sell discs that come with additional rights, meaning they are buying a licence to consume content physically and digitally.

Tesco entertainment director Rob Salter said, "Effectively it's a bundle of rights that comes in a physical package that does not charge the customer twice for the same content."

He accepted, however, that not all rights holders would be happy with this and may seek additional royalties for streaming usage.

That is a potential issue for those people with publishing rights," he said. "But [given the challenges in the market today] I don't think their problem is the thought of selling something twice - it's selling it once."

Lockers are regarded as the next step away from the ownership-based MP3 model and into the on-demand access model.

Several services, such as mSpot and MP3tunes, have already made their play in the market, arguing they do not need additional licences.

But the launch by Amazon and the imminent moves by Apple and Google have all dramatically turned up the heat.

"Competition is good and the more players there are in the market-place the better," said Maloney.

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INDUSTRY INTERVIEW**MARIE-ALICIA CHANG**
MusicMetric, head of business development


Music Week is launching a partnership with innovative digital artist-tracking service MusicMetric.

MW will be working with

the service to offer unique insight into the way that acts are building fan momentum online.

"People talk a great deal about audience engagement as a critical factor in digital business and this service offers a dynamic means of measuring it," said Michael Gubbins, *Music Week* director of content.

Co-founder and head of business development Marie-Alicia Chang explains how MusicMetric works.

What is MusicMetric?

"MusicMetric is a comprehensive platform that tracks fan behaviour on the web and empowers companies who want to understand the reach and marketing performance of any artist online. We track P2P traffic accurately to a post code location, plus social networking data - including Facebook, YouTube views - and we track and analyse artist web mentions.

"The music-specific search engine differentiates between common-word mentions and music-related mentions in articles to show, at a very detailed level, where they are all coming from.

"We determine which are the most influential sites by categorising those that are most linked to across the web. We also look at sentiment - assessing reviews in terms of how positive or negative they are

and giving them a 'confidence score' in terms of how accurately it can assess the positives and negatives

"We also integrate this information that we own and uniquely curate with any artist-owned data - such as streams, sales and aplay.

Why is this information important?

"Understanding the data associated with your fans has never been more important than now. Traditionally record labels have spent a great deal of money on marketing and trying to understand the trends that are happening. Previously, however, there were smaller channels available to draw their information from. Now we are talking about global digital markets with many different niches, which all need to be tracked and added to the big picture.

"Managers, marketers all want to understand how the fans are evolving in their tastes, what the trends are and so on. The only difference now is that the fans are more in the driving seat; they are no longer just

reacting to the music they are able to discover. Today they are freer to be the purveyors of their own taste influenced from many different areas and are even freer to share and comment on the music in different places

"The fundamental things that we do is to shine a light on these new areas and put them in context. In the first instance we are helping people today do even better what they have always done. Plus we enable accurate tracking of a whole new level of data that was never before widely available, a huge advantage in an environment where it's increasingly difficult or time consuming for the average person to get access to this myriad of fast-moving data themselves and then to put it all together to try and understand the full picture.

"It's a much needed fine-grain view of fan behaviours and the artist ecology, illuminating how fans engage online with artist related media, how and where they are discovering and consuming new things"

TALENT & DIARY

BREAKOUT

BY STEPHEN JONES

FOSTER THE PEOPLE

Columbia signings to give summer a kick


www.fosterthepeople.com

FOSTER THE PEOPLE ARE being tipped not only to supply the sound of the summer with their alternative pop anthem Pumped Up Kicks, but also as the band behind one of the great debut albums of 2011.

Sony/ATV Music Publishing UK MD Rak Sanghvi, who last week signed the Los Angeles trio to an exclusive deal, agreed. "They are nothing short of fantastic," he said. "They have catchy, infectious tunes which will reach a mainstream pop audience as well as say something to those into more leftfield music. It's a wonderful record."

It has been a whirlwind 12 months for the band, originally signed for records by Columbia VP A&R executive Isaac Green (Passion Pit, Peter, Björn & John) – despite first seeing them at a disastrous South By Southwest gig last year.

"They didn't play a very good show," said Green. "Everything went wrong. They were given a 'loser slot' after 12pm, far from the main festival with a small PA, it was 50° outside, their keyboard wasn't working, they didn't even play Pumped Up Kicks..."

Undaunted, Green opted to see them again at a subsequent LA gig and moved swiftly to sign them to his StarTime International imprint.

Instead of working with just one producer to help define an overall sound for their debut album *Torches*, three heavyweights feature here along with frontman Mark Foster: Paul Epworth (Adele, Florence + The Machine); Greg Kurstin (Lily Allen, Beck); and Rich Costey (Glasvegas, Muse). "It just happened they were available a week at a time. And when you usually have to scrap some things, in this case everything worked, so the record just came together like this," said Green.

Columbia/Epic Label Group Chairman Rob Stringer said, "This is the best debut record of the year. It's been six months in the making but there is something for everyone on it, a whole hotchpotch of references but, most importantly, great songs."

He added the label will take the same approach it took with MGMT, Gossip and Passion Pit with breaking the band worldwide. "When we signed Mark [Foster] we promised him two things: that he could have all the time and space to make the record he wanted to make and that we would send him around the world. Everyone is going to love it."

Foster The People's debut single *Houdini* is released on April 18, followed by *Pumped Up Kicks* in June along with the album.

www.musicweek.com/breakout

DOOLEY'S DIARY



Trubridge and Smith do their bit on the big march

ALWAYS ONE TO GO OUT ON a good old protest, Dooley was heartened to spot MU assistant general secretary and former Darts saxman **Horace Trubridge** amongst the crowds at the TUC's march for the alternative in central London recently. With Government spending cuts and the Arts Council's recent slashing of budgets to orchestras, **the MU had plenty to shout** about before the anarchists began to tear at society's fabric by launching an attack on Fortnum & Mason. And the MU was well represented on the day with MU general secretary **John Smith leading the rally**. As well as lending its voice to the protesters, the union also helped to organise the bands playing in Hyde Park, including the samba-infused **Rhythms of the City**, which featured teachers and students who are likely to be affected by the cuts. Pictured is Trubridge lending his support to the cause... Ever the hypocrite, Dooley then hid his revolutionary placard to attend the **launch of The Great Escape at the Irish Embassy** in Grosvenor Place last Thursday. As well as being serenaded by balladeer **Fionn Regan**, Dooley left somewhat worse for wear after being encouraged to enjoy the **free Guinness served on silver platters**. The copious black pudding on offer, however, went untouched... Now if **Huey Morgan's** job as radio DJ ever goes down the pan, may we suggest the Fun Lovin' Criminals frontman reconsider a career as a stand-up comic? Speaking at the 2011 Sony Radio Academy Awards Nominations Launch, the New Yoikan came out with some choice lines. In reaction to National Prison Radio's nomina-



tion, Huey commented "I'm not touching that one". Later on, when announcing the nominations for best internet programme, Huey joked – "Flaps Podcast – I'm not touching that one either"...

6'S BROAD CHURCH

We all know **6 Music supports plenty of artists** not broadcast elsewhere, but its output a week-end ago showed just how eclectic those choices can be. In the same day Cerys Matthews played **Rolf Harris's Two Little Boys**, Matt Everitt aired **Band Aid's Do They Know It's Christmas?** as part of an interview with Bob Geldof and Jarvis Cocker played the supposed "worst song ever", **Rebecca Black's Friday**. And, just to continue the theme, Lauren Laverne on her programme the following morning aired a track by 1930s/40s vocal group **The Ink Spots**... One of our favourite albums of last year was **Queen Of Denmark** and last week's appearance of Bella Union's magical John Grant at Shepherd's Bush Empire was an early contender for gig of the year. Dooley was kindly invited backstage afterwards and was keen to thank Mr Grant in person only to find him **chatting away on the sofa with Frankie Goes To Hollywood frontman Holly Johnson**. Of course, Dooley was, cough, relaxed, cough, about the situation and waited his turn... Azerbaijani singer **Emin popped into Peermusic's Richmond headquarters** recently to celebrate his signing to the company. The heartthrob crooner, who claims his music is ideal to seduce lovers to, even took time to pose for a quick snap with the publishing team. L-R: Alistair Audsley, Nigel Elderton, Emin, David Bainbridge, Richard Holly... There were

laughs – if not exactly aplenty then certainly a few – at the **launch of RadioPlayer** last week, at the Paramount club at Centrepont. Talking about RadioPlayer's incredible search engine Absolute Radio's Clive Dickens quipped that **"If you search for 'sex'... you get BBC Essex"**. Meanwhile, one journo asked if developing the platform had cost more or less than Tim Davie's salary. Naughty...

MORE CONDO FUCKS, YO!

Bored of the standard live gig? Well, how about trying **Yo La Tengo's Reinventing The Wheel Tour**, billed as "a show of two halves with no support act where anything goes... so long as the wheel has the final say". Given that the possibilities from the wheel include "Condo fucks", "Dump" and – our favourite – "Sitcom Theatre" we think it should be a riot when it reaches the UK this summer... **Boyzone have set up a student scholarship** bearing the late Stephen Gately's name at BIMM Dublin, which opens its doors this September. The four members of the boy band will help decide which student will be awarded the scholarship, along with BIMM itself... Isn't it amazing who you can bump into at Universal's reception? Dooley was pleased to spot **the recently-departed chairman of a major indie** rushing in for a meeting upstairs... **Which well-known DJ** is to set up a new label venture with an old London chum?... And **which legendary indie spotters** are about to launch a new major label venture and were mightily amused when Dooley told them: "I hear you are the new Moshi Moshi?" on the phone last Friday...

CAST LIST

Managers
StarTime International/Columbia A&R
Isaac Green
Publisher
Sony/ATV Music Publishing

Producers
Mark Foster, Paul Epworth, Greg Kurstin, Rich Costey
Product Manager
Brent Kredel and Brett Williams,

Monotone
Agent
Natasha Bent, The Agency
Product Manager
Chris Dempsey, Columbia Press & Online

Michael Cleary, Columbia
Radio
Sam Potts, Columbia
TV
Nick Harnett, Columbia

ANALYSIS RADIO

6 MUSIC REBOOT

Seemingly a dead duck this time last year, BBC 6 Music not only rode a wave of public goodwill to secure survival but is now attracting bigger listening figures than ever. Music Week examines the much-loved station's ambitions

BBC 6 MUSIC

BY PAUL WILLIAMS

MARK RADCLIFFE AND STUART MACONIE'S new 6 Music show launches today (Monday), but this debut is about far more than two BBC presenters switching networks.

The pair's transfer from Radio 2 to weekday afternoons at 6 heads a new push forward for the digital service, which only a year ago was fighting for its life after senior BBC management decided to axe it.

That decision famously kick-started a successful campaign by the UK music industry and listeners to save the much-loved station and the resulting publicity around the planned closure helped to accelerate its audience growth from just under 700,000 to above 1m for the first time.

Twelve months on and the UK's leading digital-only network has now moved from a battle for its very survival to what controller Bob Shennan describes as "the next period of what is probably going to be the most exciting phase in its history".

It begins this week with Radcliffe and Maconie's new 1pm to 4pm Monday to Friday programme, but also takes in changes elsewhere in the schedule, including the return of Adam and Joe, a new Tom Robinson show on Friday evenings and a new weekend breakfast presenter in Nemone.

The changes are backed by the most high-profile marketing campaign yet mounted by the BBC for 6 – unless one counts last year's closure proposal – with a new ad for the station being screened across BBC TV. Debuting last Saturday evening on BBC One, it features presenters Radcliffe and Maconie, Lauren Laverne, Steve Lamacq, Jarvis Cocker, Cerys Matthews and Huey Morgan espousing the musical value of the network.

Shennan says Radcliffe and Maconie's switch from Radio 2, where he is also controller, is the result of wanting to make "a big statement about 6's role in the BBC's popular music portfolio". It is a move he had been thinking about for a number of months last year but had to put it on hold when 6's future was suddenly threatened.

"Taking two such brilliant broadcasters and giving them more space right in the heart of daytime listening and right in the heart of a network is about as big a statement we could make about the importance of 6 and how we see the future of 6," he says. "The fact they're really up for it shows they recognise what it is and shows 6 Music has really come of age and now has an opportunity to kick on to the next level."



"Taking two such brilliant broadcasters and giving them more space in the heart of the network is a big statement about the importance of 6"

BOB SHENNAN, BBC



6 Music editor Paul Rodgers says the arrival of Radcliffe and Maconie makes daytime "more compelling than ever".

"It shows there is a mouthwatering daytime schedule there that you can stick with all the time," he says. "Obviously audience figures went up because of the exposure the network got, but the key statistic for me is once people found their way to it they found something that was of sufficient quality they wanted to stick with, so 6.9 hours average listening [per listener] is a really quotable stat for me, especially in the context of a spike in reach."

However, what Shennan and Rodgers are fully aware of is that, despite each of the last four Rajas having given the station a seven-figure reach, there is still a big

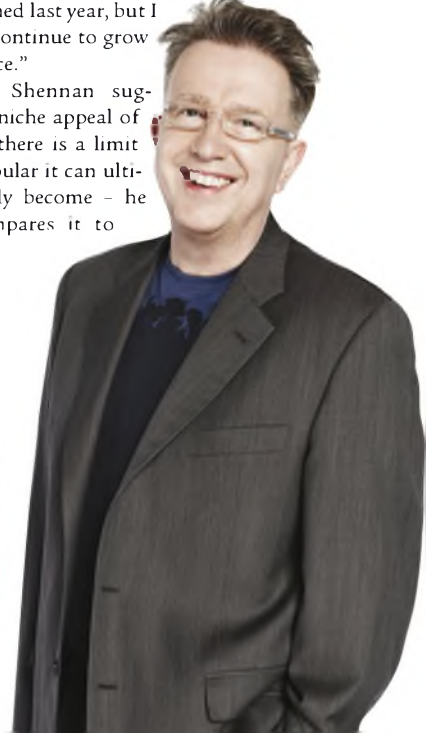
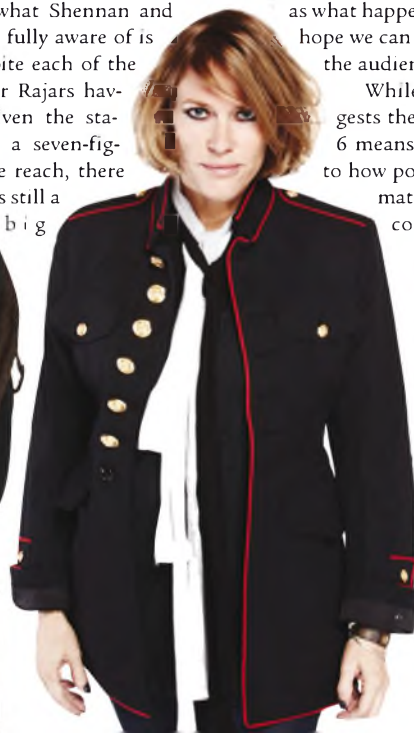
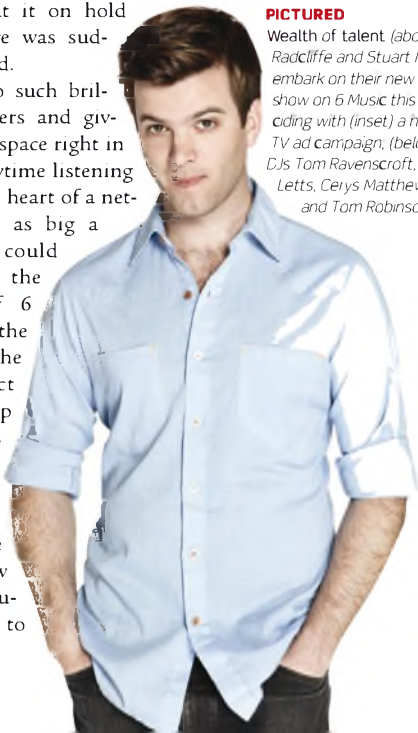
job to do to increase awareness among the public about 6. That is where the new TV trailer comes in.

"The vast majority of people have not heard of 6 Music," acknowledges Shennan. "They don't know what it is. The trailer is designed to raise people's awareness so they will try 6 Music – and when they try 6 Music that's what they want to hear. We found last year when the awareness was raised by all the publicity that people tried us and because the station was really strong they started to listen to it for some periods of time. We want to grow the audience during 2011. It might not be as dramatic as what happened last year, but I hope we can continue to grow the audience."

While Shennan suggests the niche appeal of 6 means there is a limit to how popular it can ultimately become – he compares it to

PICTURED

Wealth of talent (above) Mark Radcliffe and Stuart Maconie embark on their new weekday show on 6 Music this week, coinciding with (inset) a high-profile TV ad campaign, (below left) 6 DJs Tom Ravenscroft, Don Letts, Cerys Matthews and Tom Robinson



TED

safety after its proposed closure, ambitious plans for the future

Radio 3's position with classical music - he says he would like to see the audience rise to nearer 2m than 1m. Rodgers believes over time the audience could double.

"It's not as difficult a listen as some people might think it is," says the station's editor. "We've got a good broad demographic we could aim at. I think we play really interesting music. The playlist and the core music we play is a balanced proposition that keeps you interested. The daytime smoothly goes into the evening, which has a more exploratory attitude. The weekends are just a joy to listen to. It's a viable alternative to other radio stations."

What Rodgers understands more than ever, thanks

to the campaign sparked by the closure plans, is just how closely connected the existing audience is to 6. Those bonds only got stronger as listeners played their part in ensuring the station remained on air and also kept up the spirits of the staff, a point breakfast show presenter Shaun Keaveny readily acknowledges.

"After the initial shock [of hearing the closure plans] once we started to get the groundswell of popular support most of us thought, 'They're never really going to close us.' The possibility was so final and so horrific it's like thinking about your own death. It's something you just don't do. For most of us we were relatively hopeful but there were times, until the actual reprieve, when it did seem like dark days were ahead," he says.

"We had numerous conversations with management who were really good with us and very honest and not trying to pull the wool and they were less than hopeful sometimes, there were definite moments of dark clouds, but I always thought somehow it would be all right. God knows why I had that blind optimism."

That battle for survival also brought the staff closer together, a situation that remains today, as Rodgers notes. "There's a real sense of harmony working together between production and talent that I haven't really seen to quite this extent in any other place," he

RIGHT
Morning crew (top-bottom) Saturday favourites Adam and Joe, weekday breakfast DJ Shaun Keaveny, Music Week led the charge to save the station when its proposed closure was announced last year



6 LOGS ON BEYOND THE MUSIC BUSINESS

6 MUSIC'S THREATENED CLOSURE LAST year brought it closer to the music industry after labels and others campaigned to save the station. However, the network's head of music Jeff Smith reveals 6 is now increasingly looking beyond the traditional music business when deciding which artists and tracks it will support.

The change is most blatantly illustrated by the launch at 7pm this Friday of a weekly Somethin' Else-produced show called Now Playing @ 6 Music, hosted by Tom Robinson, which will monitor online buzz for alternative music through the likes of blogs, online communities and Twitter.

As 6 Music editor Paul Rodgers explains, "This is a conscious attempt to reflect the online chatter and buzz and conversation about music and reflect it on air. So it's not a request show in which people get their records played by tweeting. There is some methodology in it that will sample what's going on in the blogs, what people think is interesting, what they are playing and talking about in the digital arena."

Online activity is also playing a bigger part in day-to-day decisions about what the station plays. "We are integrating a bit more with online and digital," says Smith. "Various blogs are starting to inform us a lot more so the relationship with the record industry is very important, but there is an awful lot of stuff coming via these other ways and we are waiting to see if they get signed, but I do



"The music industry is very important but not the be-all and end-all... we're looking at agents, publishers, the whole range, as well as the record industry"

JEFF SMITH, BBC RADIO

see 6 being in a position to really explore that area.

"The music industry is very important, but not the be-all and end-all. We're looking at having great relationships with agents, publishers, the whole range, as well as the record industry. I'm sure [record companies] will be important for a very long time, but it's one part of who we work with."

One priority for Smith, who is also head of music at Radio 2, is to ensure as far as possible that there is not too much crossover in terms of what Radios 1, 2 and 6 are playing. That involves him having a close relationship with BBC popular music and Radio 1 controller Andy Parfitt and Radio 1 head of music George Ergatoudis to limit the number of tracks appearing on two or more of the stations' playlists.

BBC 6 MUSIC AUDIENCE TIMELINE 2003 - 2011



Source: Rajar

says. "We had a really good set of scores in the staff survey. People obviously like working here. For a lot of people 6 Music is their dream job. There's a real sense of togetherness and that has obviously been tempered by what has happened over the last year. If we can have a period of stability we can use that. You need a period of stability to do your planning."



It has also brought the station even closer to the music industry with 6 recognising the leading role labels and others played in the Save 6 Music campaign. Figures in the industry are also now more aware that for many artists the station provides their only realistic chance of radio airplay.

"We owe them a great debt," says Keaveny, "because everybody was so vocally opposed to it and signed all the petitions and went to Parliament and did these incredible things."

But despite that support from listeners and the music industry and the huge growth in audience already achieved, Shennan suggests all this will count for nothing if 6 does not continue to develop.

"The biggest enemy we face now is being complacent about the fact everybody loved the station and wanted it to carry on," he says. "They won't love it if we don't continue to make it great. [We will] continue to build it but build it according to the parameters we've set as a place for an alternative-spirited music plot that nobody else is really replicating - brought to you by people who really understand that music, love that music, have a great ability to communicate their passion for it and make it accessible."

Thankfully, the changes rolling out this week suggest 6 and its staff are anything but complacent. Just a year after it was feared the station could disappear for good, the digital network appears to be in a stronger place than ever. And with the arrival of Radcliffe and Maconie it is pushing even further forward. That will only make it a more vital asset to the music industry.

Turn over for MW's analysis on RadioPlayer's plans to speed online radio listening growth

ANALYSIS RADIO

MAKING A PLAY FOR DIGITAL

While digital listening as a whole is on the rise, the launch of RadioPlayer aims to speed the comparatively sluggish growth of online listening – and that's just the tip of the iceberg say radio bosses

DIGITAL RADIO

BY CHARLOTTE OTTER

HERALDED BY SOME AS THE SAVIOUR OF radio and by others as a headache which refuses to disappear, the slow growth of digital radio listening has been a thorny issue in the side of broadcasters over the past decade.

Since its launch onto DAB in 2002, just over 40.5% of the UK population have begun tuning into digital radio, and often via more than one platform. Figures released by RAJAR show during the last quarter of 2010, almost a quarter of listeners listened via DAB sets (24.4%), 13.6% of all radio listening was done through digital televisions and 8.8% of listening took place online (see graph below).

Spearheading the increase in digital listeners has been the rise in public awareness of digital-only radio stations such as BBC 6 Music, Planet Rock and Jazz FM, along with the digital versions of analogue channels including Absolute Radio, Smooth and Classic FM. This, combined with the growing speed and penetration of Britain's broadband network and the national push to switch to digital television has meant digital reach is now almost double the amount commanded by the format three years ago (26.2%) when RAJAR first began to collate data on digital radio.

However, while overall digital listening figures have increased, its internet audience reach has barely moved, creeping up a mere 3.4% over three years to 8.8% in Q4 2010. It is hoped the launch of RadioPlayer last week will play a major role in changing this take-up rate. Created by RadioCentre in conjunction with BBC, Global Radio, Guardian Media Group and Absolute Radio, the site acts as a single online player for all participating radio stations in the UK and has been billed as a "revolution" for the industry – transforming the way the public views online listening.

RadioPlayer project leader Michael Hill says the low number of digital radio listeners online can be attributed to the fact that until the launch of the site, there was no one place users could go to listen to radio. This, he explains, finds people getting frustrated at how long it takes to tune into a particular station, so turning instead to other forms of entertainment.

"Roughly 70% of UK homes now have broadband – but only about 8% of listening is done through the internet," he says. "That figure has been flat for a while now and part of the reason for that is it's just too unwieldy to access radio online. Somewhere along the way we forgot to make it simple to listen to the radio online and this looks to address this issue."

RadioPlayer's role is to act as a one-stop-shop for online listening, allowing users to swiftly switch between stations whenever they choose and make it easy for them to control what they are listening to through key audio controls such as volume, play, stop and so on. Much like a typical DAB set, RadioPlayer enables users to search for and store particular stations as well as search for a particular type of programme or music genre if they fancy something new.

For GMG Radio CEO Stuart Taylor, one of the co-creators of the site, the move to launch RadioPlayer was one which was long overdue. "How does radio become a lead choice for people who want to consume music? The answer is that radio needs to make its presence more strongly felt and needs to be more visible and the default choice when choosing entertainment," he says. "RadioPlayer harnesses the internet, [providing] all of the licensed stations in one place will allow radio to become more accessible."

Planet Rock managing director Jonathan Arendt says there was a disconnect in public perception about digital radio, which stemmed from the slow growth of online

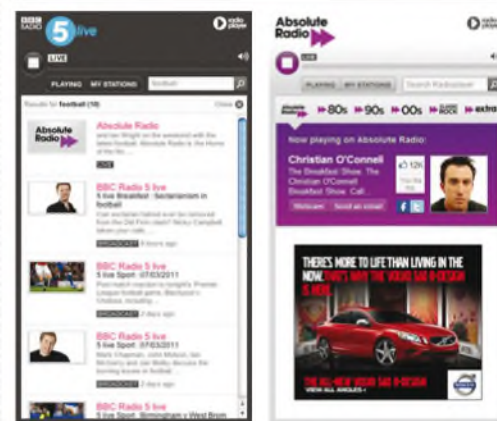


ABOVE

Launch line-up
From left: Clive Dickens, Absolute Radio, Stuart Taylor, GMG, Andrew Harrison, RadioPlayer chairman/RadioCentre CEO, Michael Hill, RadioPlayer project leader, Tim Davie, BBC and Ashley Tabor, Global

RIGHT

In one place the main RadioPlayer site together with individual station pop-ups



listening. "There are huge opportunities for digital listening growth and RadioPlayer is just the tip of the iceberg – the coming months are going to be extremely exciting for stations across the country."

Arendt believes RadioPlayer will be a way of levelling the playing field for digital-only radio stations, placing them alongside the well-established analogue brands and in doing so helping to raise awareness and boost listening figures. And, with the official date (2015) for the switchover to digital-only listening nearing, Arendt is clear that any step to encourage listeners to move to digital is a logical one to take.

"For a digital-only station such as ourselves, we can use RadioPlayer to grow our audience and to engage with listeners," he says. "We have an extremely strong and loyal group of listeners; however, awareness of the station is not as high as it could be so we will be working hard to raise that so we can attract more people."

According to Hill, the next step for RadioPlayer will find the organisation exploring ways of expanding the format into apps and other digital platforms as well as looking at the possibility of making versions of the site available for use in other international territories. "We have already been approached by a number of parties from across the globe who are keen for us to take the idea over to them," he notes. "Although nothing has been formalised yet, the fact there has been such an interest in what we are doing really helps to demonstrate how much demand there is for a service like RadioPlayer."

Jazz FM founder and chief executive Richard Wheatly says management at his station is in the process of exam-

ining ways of enriching listening online. "Our aim is to be the definitive jazz portal in the world – and we are currently looking at major platforms in order to expand our multimedia brand. In five years time we want new technology so that we can get personalised adverts coming to listeners online. Radio should act as a content provider so we can broadcast in an on-demand environment," he says

Absolute COO Clive Dickens believes the next few years will find digital radio following in the footsteps of digital television with digital becoming the main platform by which people consume radio. He also predicts that an increasing number of stations will start engaging with mobile-phone providers. "There are already great leaps being made in personalised advertising and this will only continue to develop over the coming years," he says. "Soon it will be the case that people who are listening to radio going down the street will have adverts played directly to them based on listening habits: likes, dislikes, et cetera."

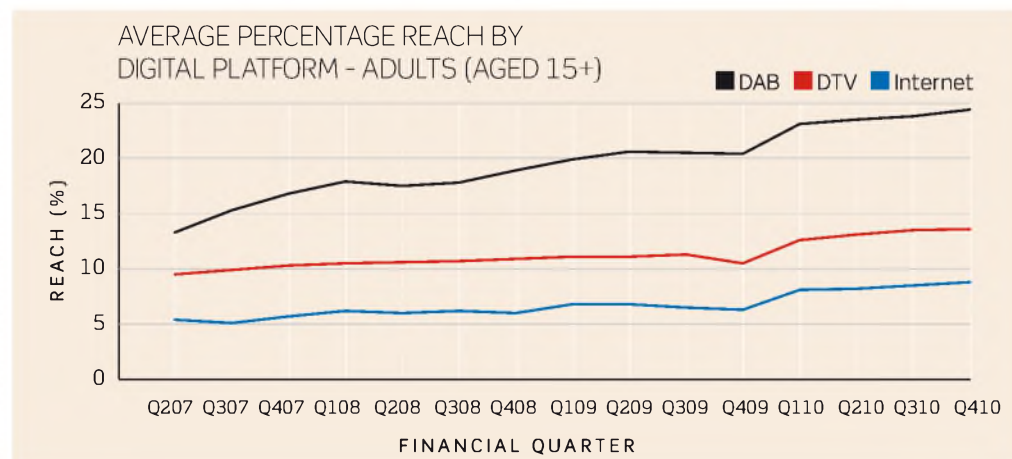
Wherever the future of digital radio lies, it is clear to RadioCentre chief executive Andrew Harrison that RadioPlayer is the first step in the right direction. "The future of radio rests in a multi-platform world of which online forms a huge part. As digital listening continues to rise, this is a great opportunity for the industry to showcase what it is capable of doing when it works together."

"RadioPlayer is just the tip of the iceberg – the coming months are going to be extremely exciting for stations across the country"

JONATHAN ARENDT, PLANET ROCK

RIGHT

Take-up rate
DAB's reach has almost doubled in three years but the growth of digital television and internet listening is considerably slower



COMMENT MUSIC & BRANDS

A QUESTION OF EVOLUTION

Where once they made uneasy bedfellows, the music-brands partnership is now firmly embedded in the industry consciousness. But what is the next step as the sector approaches tipping point?

MUSIC & BRANDS

■ GILES FITZGERALD*, FRUKT COMMUNICATIONS



WITH BRANDS NOW accepted as part of the music ecosystem by the industry and fans alike, this rapidly expanding sector may be about to hit a tipping point.

When I first started writing about the alignment of brands and music it was still a side of the industry that drew raised eyebrows and indifference from many – as if in some way the whole concept of musicians forging deeper relationships with brands was an idea constructed in a room full of marketing executives, as opposed to a natural, and inescapable, transition in a post-digital-revolution music culture.

That time has all but passed now. The vast majority of people with a vested interest in music – from high ranking executives to the musicians themselves – understand that brands have a vital role to play in securing future music revenue, generating artist exposure and ultimately maintaining a profitable business. There are those who are still clutching their CDs and tales of music-industry excess close to their chests in abject denial of the brands that now surround the perimeters of the music industry's inner circle, but these are increasingly in the minority.

Now, in 2011, brand involvement in music is frankly ubiquitous. A quick glance towards this year's South By Southwest Festival highlights the sheer volume of brand activity in the marketplace.

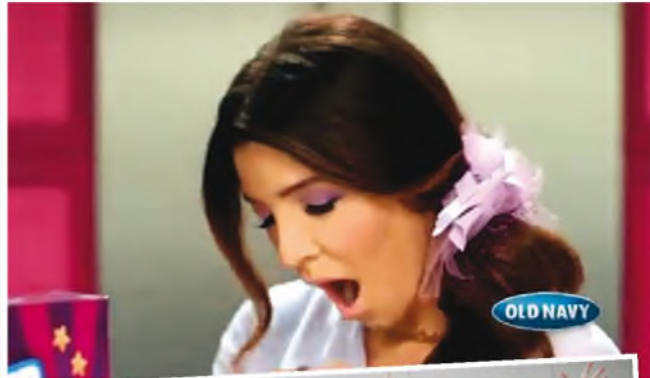
Luxury automotive company Lexus stepped up as the presenting sponsor of an unofficial SXSW party, with artists such as Yuck and Wild Flag from its Emerging Artists Discovery Experience – a branded portal on the MOG Network – in tow. Converse also dropped in with a hybrid of live indie music and skateboarding; Pepsi teamed up with Foursquare on a check-in concert experience; fashion retailer Steve Madden fronted gigs featuring The Vaccines and Eliza Doolittle; while Chevrolet hosted an indie-music showcase. Other brands involved included American Apparel, Hewlett Packard, American Express and Miller Lite. And that just scratches the surface.

The big question is where the brand/music pact goes from here? Now that the deal is done and partnerships are flourishing daily between labels, artist and brands, how does this increasingly lucrative sector – for both parties – evolve?

Early brand/music partnerships saw brands treading tentatively around music, as if it were an unfamiliar caged animal that might jump up and bite them in the financials if handled incorrectly. Banner sponsorship, from a safe distance, was the trusted model. Little involvement, but with lots of investment and lots of logos. Money exchanged hands, but no one got very excited – least of all the fans.

Fast-forward to 2011 and the trend among brands has veered very much towards music discovery and facilitating creativity, bringing fans closer to the artists they love with exclusive content and access, harnessing the driving creative force behind the music. Yes, there are plenty of straightforward endorsement and sponsorship pacts too, but these have increasingly short-lived PR value compared to the longevity, traction and return on investment of a campaign that puts music creation at its core.

Brands are slowly but surely moving into the creative territory the music industry once held firm as its own, and as they do so what is to stop them from forging even more binding links with talent? In many ways the



evolution of the brand/music pact is at a tipping point, one where the ownership of the creative mantle may start to dramatically change hands.

Music fans have moved away from ownership (the concept of building a tangible library of music) to an access model, where music is on tap and they are able to dip in at will. Brands, however, may start to move the other way, looking for ownership as opposed to the sometimes labour-intensive cherry-picking of acts for campaigns.

Some of this has started already with, for example, P Diddy and Ciroc, Lady GaGa and Polaroid, will.i.am and Intel. All of these alignments see the artists striking long-term deals in tandem with brands. It is early days, but this model of collaboration is pushing the brand/artist commitment into new territory, one that sees the brand staking a claim on talent itself as opposed to just the music.

This is a model that has been mooted before, yet never really developed. The much-lauded Groove Armada partnership with Bacardi from a few years ago seemed to suggest something new was afoot, yet this did not open the floodgates as anticipated.

The other option open to brands is to sidestep the talent on offer entirely, and invest in creating their own. With major brands invested in the creative journey already, why not start music discovery at the offset, by building bands into the brand from scratch?

Of course Trojan horse bands have been tried before, most notably Honeyshot, a girl band who were manufactured solely to push Shockwaves hair gel (until their ersatz single release was outed by the media). However, the trend is rearing its head again, with Gap-owned fashion retailer Old Navy opting to sidestep a traditional music endorsement in favour of developing its own fictional bands.

The Old Navy Records campaign sees the retailer developing a series of music videos featuring fictional artists – such as the clearly Black Eyed Peas-inspired Audio Threadz – performing in a number of everyday

PICTURED

Clockwise from above left
Fashion retailer Old Navy's video for fictional band Audio Threadz, Converse get in on the SXSW act, the Audio Threadz line-up, will.i.am accepting his position as director of creative innovation at Intel, and Puma endorsing Taiwanese act Da Mouth

settings. The videos have been created by director Joseph Kahn (responsible for iconic Eminem, Rihanna and Britney Spears videos) that feature in store, online, in TV ads and across mobile devices. Old Navy has also leveraged a partnership with music-recognition service Shazam, which offers in-ad tagging of all the songs as they are released, directing customers to download the tracks and receive information on the key looks featured in the songs, styling tips and exclusive deals.

So could the next big artist effectively be developed by a brand? It's probably a step too far for brands right now, but that does not mean it won't happen. With the act of selling recorded music rapidly being sidelined and brands increasingly offering a financial and promotional incentive, emerging artists of the future may well find themselves signing up for brand representation over a label.

Interestingly, the model of blatant endorsement so prevalent in other international markets has often been derided for being backward; however, it is this very model that Western brand/music alignments are moving towards. Take for example Taiwanese act Da Mouth, who entered into a major endorsement pact with Puma, seeding the brand into everything they produced. In this model the brand and band have a symbiotic relationship – one does not exist fully without the other and the fans, it seems, accept it as part of the band's aspirational package.

The music industry is hurting right now, and direct music sales – be they digital or physical – unfortunately are no longer the answer. The trump card the industry holds is its talent. However, in a world where brands are forging forward, deepening their ties with the very heart of music, it may not be long before that talent finds the grass is much greener on the other side of the musical path.

The moral of this future fable is this: be nice to brands when they approach you to work with the artists you represent. One day, in the not-too-distant future, they may not need to ask.

* Giles Fitzgerald is trends and insight editor at Frukt Communications
www.fruktcomms.com

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GREAT WIGHT HOPES

Ten hot tracks that prove the Isle of Wight is certainly a lot more than just buckets and spades

REGIONAL PROMOTION

BY CZARA-LEE ANDERSON*



THE ISLE OF WIGHT festival in June plays host to some of the biggest musical acts from around the world.

John Giddings and his Solo Agency resurrected the internationally renowned festival in 2002, a bold leap-of-faith that has proved to be a wise move, with the 60,000-capacity festival once again sold out this year.

Giddings is committed to helping young musicians establish themselves in the industry and as a patron of the Island's Platform One music college, he offers it a stage at the festival for unsigned bands, together with a slot on the main stage, which forms the basis of an annual music industry showcase.

Hot on that festival's heels comes another – and from another college patron: Rob da Bank's Bestival in September is an essential, eclectic, fun-packed date in the diary for anyone with a passion for music.

Aside from the festival scene, the Isle of Wight's Platform One is dedicated to the development of raw musical talent. Founded and run by brothers David and Peter Pontin, Platform One specialises in modern music education, delivering programmes targeted at pupils from across Europe from the age of 12 through to full-time degree students.

Our free CD is but a taste of the diverse musical talents of the Isle of Wight featuring 10 unsigned, unpublished artists. To find out more about any of these bands, get the buckets and spades packed and see them around the Island during festival season...

1 GOODBYE STEREO *Sweetheart*

Contact Simon Rodley • lowmusic@aol.com



Goodbye Stereo are building on the success of their searing Isle of Wight Festival performance last year with dates across the UK throughout 2011.

Recently in the studio with producer Dan Swift (Snow Patrol, Aqualung), Goodbye Stereo, already lauded by Phil Jackson (BBC Introducing) and XFM, are picking up momentum on the UK airwaves. British pop has found, within the shimmering textures and melodies of Goodbye Stereo, a new home.

www.myspace.com/goodbyestereomusic

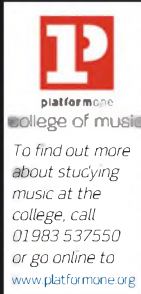
2 MARTIN NEWNHAM *Come Back Gracey*

Contact Simon Rodley • lowmusic@aol.com



Martin Newnham wowed the crowds at last year's Bestival with his upbeat blend of folk stomp and tantalising, heartfelt Beatles-esque songwriting. Newnham's 2009 LP City Folk earned him a reputation as a sensitive, poetic singer/songwriter, while subsequent tours with Nik Kershaw, Gretchen Peters and Newton Faulkner showcased his electrifying ability as a performer. Currently in the studio, Newnham is pulling out the stops to make his mark in 2011. Watch out for him this year at The Rhythm Tree Festival and other UK venues.

www.martinnewnham.com



To find out more about studying music at the college, call 01983 537550 or go online to www.platformone.org

*Czara-Lee Anderson is a third-year degree student at Platform One college of music. Email: czaralee@yahoo.co.uk

3 ARCADE EDEN *Screamer*

Contact Clare Welling • arcade_eden@hotmail.co.uk



As Radio 1 DJ Rob da Bank's "hotly tipped" ones to watch, this dance duo have racked up a large online presence, gaining a Bestival Main Stage performance as well as support slots with Enter Shikari, Iglu & Hartley and We Have Band. With dance in their brains and venom in their veins, this duo is unleashing a new twisted brand of dirty house music as they tear up venues across the UK. This track is taken from their forthcoming release.

www.facebook.com/arcadeedenofficial

4 HANNAH ROSE *Let It Go*

Contact Anna Newton • annaava33@yahoo.co.uk



Hannah Rose is an electronic acoustic artist who is currently based on the Isle of Wight while completing her degree at the Platform One college of music. Growing up in Bristol shows how she has been influenced by bands such as Massive Attack and Portishead, which can be heard in her innocent vocals and electro beats. She is a flexible artist, who varies her set between just her and her beloved guitar, to performing with a highly produced backing track. She likes using plenty of varied instrumentation to make a unique and exciting sound. Come and explore the quirky world of Hannah Rose.

www.myspace.com/hannahrosemusic

5 A.V. KIDS *The Story*

Contact Luke Jefferies • four_man_not@hotmail.com



A.V. Kids is a songwriter from the Isle of Wight who takes his passion for music and storytelling to the next level by combining the two in ways that are both thought-provoking and truly heart-wrenching, touching not only on concepts such as the current economic climate but also those left behind after the terrorist attacks on London in 2005. Currently studying commercial music at Platform One, the future looks hopeful for this passionate young artist.

www.facebook.com/avkids

6 THE J&E PROJECT *See The Light*

Contact Esther Draper • thejeproject@yahoo.co.uk



Recently formed, The J&E Project is fronted by Jamie Marsh and Esther Draper. With a team of live musicians from Platform One college of music working on production and live performances, The J&E Project are a completely self-sufficient commercial hip-hop/R&B group. Hitting the scene with a completely fresh new sound they will be sure to cause instant public awareness. They have only been together since September 2010 but with their easy listening, fast delivery and well-written music, The J&E Project will be sure to grab attention.

www.thejeproject.com

7 CHRIS WILLIAMS *At Least You're Free*

Contact Chris Williams • chris_williams44@hotmail.co.uk



Chris Williams is a young, up-and-coming singer-songwriter based on the Isle of Wight. After being involved with projects and groups of eclectic varieties, including appearances at two major UK festivals, he is now concentrating on a project of his own. His blend of acoustic pop is sure to win the hearts of audiences across the UK. Working with some of the finest musicians the Island has to offer, coupled with his high-class music education from Platform One, you will not be disappointed. His debut EP is due for release in April, and he will be performing throughout the spring and summer.

www.cherishport.com

8 MEET THE PUBLIC *Seasons*

Contact James Pervis • meetthepublic@hotmail.com



This indie rock band has done nothing but impress the discerning regulars on the Isle of Wight music scene. Their debut self-written and produced eponymous EP (written in the first three months while studying at music college Platform One) paved the way for a relentless series of gigs across the UK and Ireland. This included the prestigious Isle of Wight Festival and Bestival. With catchy hooks, honest lyrics, and an engaging live set, Meet The Public are proving to be a band with their sights firmly set on the future.

www.myspace.com/meetthepublic

9 STU COLLINS *She Don't Know*

Contact Stu Collins • stucollinsmusic@gmail.com



Stu Collins is an indie singer/songwriter who has recently emerged on the Isle of Wight music scene. His debut EP View From The Outside released earlier this year (available on iTunes) was recorded at Platform One studios, where he attends college. Collins is already creating hype with his band around a host of south-coast venues. With a marriage of memorable hooks and lyrics that captivate any listener, he is ready to embrace the UK music scene with open arms.

www.myspace.com/stucollinsmusic

10 JAKE STIMSON *Her*

Contact Jake Stimson • jakestimsonmusic@hotmail.co.uk



Jake Stimson is a pop/rock solo songwriter from the Isle of Wight currently studying at Platform One. He has aspirations to go far in the industry as a performing solo artist but also has passions for live/studio sound engineering and production. He has played on stage at the Isle of Wight Festival and numerous music venues around the Island. Backed by a live band, he released his first EP Tonight We Fly last December.

www.myspace.com/jakestimsonmusic

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KEY RELEASES

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SINGLE OF THE WEEK

■ KATY PERRY FEAT. KANYE WEST *ET* (Virgin)



Already climbing the UK charts after proving a massive hit around the world, *ET* grafts a We Will Rock You-style beat to rock guitars, synthesiser bleeps and a positively massive chorus about - we think - extraterrestrial love. As if that wasn't quite big enough, the single version adds on a couple of raps from Kanye West at his lascivious best. It is not, shall we say, subtle but you can certainly see why it has done so well in the charts and in its relentless genre-shifting is reminiscent of the best of modern pop. Whether Kanye's involvement will help Perry to cross over into new markets - as was presumably intended - is another matter. In the UK, for example, 1Xtra was not keen but it hardly matters when dealing with such a galactic hit.

Previous single (chart peak): *Firework* (3)

BEN CARDEW



ALBUM OF THE WEEK

■ KATY B *On A Mission* (Columbia/Rinse)



Heralded as a new breed of singer, Katy B's debut album has generated much excitement from critics. The record finds the Brit School alumna, pairing up with Benga and Rinse FM's tastemaker station head Geeneus - the creators of her two chart hits to date - as well as co-producer Zinc, a combination which allows the young former backing singer to move through house, dubstep, drum & bass, rave, UK garage and R&B with a natural grace and style. *Witches' Brew* and *Broken Record* stand out as two tracks to take special note of, the former for its manic synth waves and the latter for its thumping beats with electro undertones, which combined with her fresh and unaffected vocals, prove hard to escape from. Rest assured, Katy B is no flash in the pan and is sure to stick around for a while yet.

CHARLOTTE OTTER



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

■ ALBUM KEREN ANN 101

(EMI)



A decade after she first burst onto the scene, with her unique blend of dreamy and ethereal songs and smart songwriting, Keren Ann is back with her sixth studio album *101*. Chic and sophisticated opener *My Name Is Trouble* may prove a bit of a jolt to long-time fans of the French-Israeli singer - with its mix of effortless electro and driving beats, it's a far cry from her previous works. However, the album soon settles into shape with lush, Bond-esque tracks *Run With You* sitting alongside *Suga Mama* - with its nod to the Sixties. Marking a new chapter for her, the record is a brave and bold move into the unknown.

CHARLOTTE OTTER

■ ALBUM GLASVEGAS

*Euphoric /// Heartbreak *

(Columbia)



The horizon has expanded over the past two years as the Glasvegas star has risen and with it has come a more expansive, less charmingly parochial outlook that permeates this second album. Clearly gunning for international success, it doesn't exactly break much new ground but pushes the envelope with bolder production and a smattering of electronics beneath the layered, anthemic guitars. Early tasters *The World Is Yours* and *Euphoria* *Heartbreak* are already breathtakingly familiar but add *Shine Like Stars* and the quietly epic *Whatever Hurts You* Through The Night to the mix and it appears Glasvegas have another winner on their hands. ED MILLER

■ ALBUM RAPHAEL

SAADIQ Stone Rollin' (Columbia)

You pretty much know what you're going to get with Saadiq these days: old school funk and soul with modern-day - but never intrusive - production. And so it proves on this third solo album from the former Tony! Toni! Toné! man. While the album won't win any awards for innovation, it is an accomplished soul set that wouldn't embarrass itself alongside music from Stevie Wonder and Sly Stone. What it lacks compared to those pioneers, however, is a sense of originality and freshness. At worst, in fact, *Stone Rollin'* can spill over into a space close to parody. It doesn't entirely matter though - anyone who liked his two previous solo albums should lap this up. BEN CARDEW

OUT THIS WEEK

SINGLES

- LUNA BELLE *Acid Book* (Island)
- JAMES BLUNT *If Time Is All I Have* (Atlantic/Custard)
- MARCUS FOSTER *Tumble Down EP* (Communion/Geffen)
- FUNERAL PARTY *New York City Moves To The Sound Of La* (Live)
- BEN HOWARD *Old Pine* (Island)
- THE JAPANESE POPSTARS *Song For Lisa* (Virgin)
- JODIE CONNOR FEAT. TINCHY STRYDER *Bring It* (Fascination)

- GYPSY & THE CAT *Jona Vark* (RCA)
- KATY PERRY FEAT. KANYE WEST *ET* (Virgin)
- IMELDA MAY *Sneaky Freak* (Decca)
- NATHANIEL RATELIFF *Shroud* (Rounder/Decca)
- TAYLOR SWIFT *The Story Of Us* (Mercury)
- T-PAIN FEAT. CHRIS BROWN *Best Love Song* (RCA)
- TREY SONGZ FEAT. NICKI MINAJ *Bottoms Up* (Atlantic)

ALBUMS

- KEREN ANN *101* (EMI)
previous album (first-week sales/total sales): *Keren Ann* (927/3,560)

- ASA *Beautiful Imperfection* (Dramatico)
previous album: *Asa* (560/4,378)
- ERIC BENET *Lost In Time* (Reprise)
previous album: *Love & Life* (125/2,569)
- COLD CAVE *Cherish The Light Years* (Matador)
previous album: *Love Comes Close* (149/1,514)
- GLASVEGAS */// Euphoric/Heartbreak * (Columbia)
previous album: *Glasvegas* (56,412/251,920)
- HOLLYWOOD UNDEAD *American Tragedy* (A&M/Octone)
- ADAM KESHER *Challenging Nature* (Disque Primeur)
- KATY B *On A Mission* (Columbia/Rinse)
debut album

- EMILY OSMENT *Fight Or Flight* (Virgin)
debut album
- THE PAINS OF BEING PURE AT HEART *Belong* (PIAS)
previous album: *The Pains Of Being Pure At Heart* (254/7,608)
- RAPHAEL SAADIQ *Stone Rollin'* (RCA)
previous album: *The Way I See It* (2,122/17,558)
- SICK PUPPIES *Tri-Polar* (Virgin)
debut album
- TIMBER TIMBRE *Creep On Creepin'* (Full Time Hobby)
previous album: *Timber Timbre* (277/1,298)
- VARIOUS *Songs For Japan* (Sony)

OUT NEXT WEEK

SINGLES

- BEASTIE BOYS *Make Some Noise* (EMI)
- CHARLOTTE CHURCH *Snow* (Dooby/EMI)
- CHIPMUNK FEAT. KERI HILSON *In The Air* (Five)
- DEERHUNTER *Memory Boy* (4AD)
- DEV *Bass Down Low* (Island)
- DIONNE BROMFIELD FEAT. DIGGY SIMMONS *Yeah Right* (Lioness/Island)
- DJ YODA *DJ Yoda And Friends EP* (Jem City)
- CARO EMERALD *That Man* (Dramatico)
- EMIKA *Count Backwards* (Ninja Tune)
- JOSH GROBAN *Higher Window* (Reprise/43)
- GUILLEMOTS *The Basket* (Geffen)
- GURRUMUL & BLUE KING BROWN *Gathu Mawula Revisited* (Dramatico)
- JOAN AS POLICE WOMAN *Nervous* (PIAS)
- MANN FEAT. 50 CENT *Buzzin' Remix* (Def Jam)
- JESS MILLS *Vultures* (Island)
- CONNAN MOCKASIN *Forever Dolphin Love* (Phantazy)
- NEON TREES *1983* (Mercury)
- OWL CITY *Alligator Sky* (Island)
- PAUL SIMON *The Afterlife* (Heaven/Cocoroc UCI)
- MIKE POSNER FEAT. LIL WAYNE *Bow Chica Wow Wow* (I)
- QUEEN *Keep Yourself Alive* (Island)
- RUMER *Goodbye Girl* (Atlantic)
- SEA OF BEES *Sidepain* (Heavenly)
- BRITNEY SPEARS *Till The World Ends* (Live)
- SUNDAY GIRL *Human Love* (Geffen)
- LIL' WAYNE *John* (Island)
- THE WOMBATS *Anti-D* (4th Floor)
- JAMIE WOOD *Lady Luck* (Candent Scngs)

ALBUMS

- ARCHITECTURE IN HELSINKI *Moment Bends* (co-op)
- AUTECHRE *EPs 1991-2002* (Warp)
- BEAT CONNECTION *Surf Noir* (Tender Age)
- CATS EYES *Cats Eyes* (Polydcr)
- DAEDELUS *Bespoke* (Ninja Tune)
- FOO FIGHTERS *lbc* (RCA)
- GLEE CAST *Glee: The Music - Vol. 5* (Epic)
- HAUSCHKA *Salon Des Amateurs* (One Little Indian)
- THE HIGH LLAMAS *Talahomi Way* (Dreg City)
- HOLY GHOST! *Holy Ghost!* (DFA)
- THE HOOSIERS *Bumpy Ride* (Angeleik Union)
- JENIFEREVER *Silesia* (Mcnotreme)
- KERRI CHANDLER *The Remixes* (Champion)
- ADAM KESHER *Challenging Nature* (Disque Primeur)
- ALISON KRAUSS & UNION STATION

- Paper Airplane (Rounder/Decca)
- LOW *'t Mon* (Sub Pop)
- CASS MCCOMBS *Wit's End* (Comino)
- PHAZE ONE *This Is Phaze One* (Ingrooves)
- ROBBIE ROBERTSON *How To Become Clairvoyant* (Fontana)
- ALEXANDER TUCKER *Dorwyth* (Thrill Jockey)
- TV ON THE RADIO *Nine Types Of Light* (Fiction/Polydor)

APRIL 18

SINGLES

- THE AIRBORNE TOXIC EVENT *Numb* (Mercury)
- TRAVIS BARKER FEAT. SWIZZ BEATZ, LIL' WAYNE, THE GAME & RICK ROSS *Can A Drummer Get Some* (Island)
- BROKEN BELLS *Meyrin Fields EP* (Columbia)
- ALEX CLARE *Too Close* (Island)
- TAIQ CRUZ *Telling The World* (4th & Broadway)
- DISTANCE *Falling* (Island)
- FENECH-SOLER *Stop And Stare* (Mocle)
- FOSTER THE PEOPLE *Houdini* (Columbia)
- JON FRATELLI *Santa Domingo* (Island)
- ALICE GOLD *Runaway Love* (Fiction)
- GORILLAZ *Amarillo/Revolving Doors* (Parlophone)
- PJ HARVEY *The Glorious Land* (Island)
- HERCULES & LOVE AFFAIR *Painted Eyes* (Moshi Moshi/Cooperative/2)
- JAPANESE VOYEURS *Get Hole* (Polydcr)
- KE\$HA *Blow* (RCA)
- NATALIA KILLS *Mirrors* (Interscope)
- KITTY DAISY & LEWIS *I'm So Sorry!* (I'm Going Back (Sunday Best))
- ALISON KRAUSS & UNION STATION *Paper Airplane* (Rounder/Decca)
- THE LONELY ISLAND *Mother Lover* (Island)
- RICKY MARTIN *The Best Thing About Me Is You* (RCA)
- NICKI MINAJ *Girls Fall Like Dominoes* (Cash Money/Wikland)
- MOHOMBI FEAT. AKON *Dirty Situation* (Island)
- MORRISSEY *Glamorous* (Major Minor)
- RAPHAEL SAADIQ *Radio* (RCA)
- SLEIGH BELLS *Tell 'Em* (Merch & Pop/Columbia)
- SNOOP DOGG VS DAVID GUETTA *Sweat* (Capitol/Parlophone)
- SOUNDGIRL *I'm The Fool* (Mercury)
- THE STREETS *OMG* (679/Atlantic)
- DUNCAN TOWNSEND *Painted Like A Picture* (Dramatico)
- TRIBES *We Were Children* (Island)
- TWENTY TWENTY *Love To Life* (Geffen)
- THE WAVE PICTURES *Little Surprise* (Moshi Meshi)
- WE ARE THE OCEAN *The Waiting Room* (Hassle)
- YUCK *Get Away* (Mercury/Pharmacy)

ALBUMS

- CHIPMUNK *Transition* (Live)
- EXPLOSIONS IN THE SKY *Take Care, Take Care* (Bella Union)
- GORILLAZ *The Fall* (Parlophone)
- GUILLEMOTS *Walk The River* (Geffen)
- KD LANG *Sing It Loud* (Monesuch)
- THE KING BLUES *Punk & Poetry* (Transmission)
- RICKY MARTIN *Musica + Alma + Sexo* (RCA)

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

- **MIKE & THE MECHANICS** The Road (cMG)
- **SNOOP DOGG** Doggumentary (Parlophone)
- **STEVE MILLER BAND** Let Your Hair Down (Roadrunner)
- **TUNE-YARDS** W H O K I L L (4AD)
- **VARIOUS** Eurovision 2011 (EMI)
- **WALLIGFORD PARISH CHOIR** The Hymns Album (Decca)



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

APRIL 25

SINGLES

- **BROTHER** Still Here (Geffen)
- **ELBOW** Open Arms (Fiction)
- **ENCORE** The One (Island)
- **EVERYTHING EVERYTHING** Final Form (Geffen)
- **TONY LIONNI** Lost Souls EP (Champion)
- **NERO** Guilt (Mta/Mercury)
- **THE OVERTONES** The Longest Time (Warner Music Entertainment)
- **JAY SEAN FEAT. LIL' WAYNE** Hit The Lights (Cash Money/Island)
- **THE SOUND OF ARROWS** Nova (Geffen)
- **TEDDY THOMPSON** The Next One (Verve Forecast/UMTV)
- **TRAIN** Marry Me (Columbia)
- **WASHINGTON** How To Tame Lions (Mercury)
- **THE WATERBOYS** In A Special Place (Parlophone)

ALBUMS

- **THE AIRBORNE TOXIC EVENT** All At Once (Mercury)
- **ALESSI'S ARK** Time Travel (Bella Union)
- **ELYSIUM III** Rock Diva (Island)
- **GIRLS NAMES** Dead To Me (Tough Love)
- **GURRUMUL** tbc (Dramatico)
- **JENNIFER HUDSON** I Remember Me (RCA)
- **PREFUSE 73** The Only She Chapters (Warp)
- **JOSHUA REDMAN** James Farm (Nonesuch)
- **WE ARE THE OCEAN** Go Now And Live (Hassle)
- **THE WOMBATS** Proudly Present... This Modern Glitch (14th Floor)

MAY 2

SINGLES

- **CHASE & STATUS** Time (Mercury)
- **DEITA MAID** Of My Own (Geffen/Future)
- **LOCK ESSIE** tbc (Single 3) (RCA)
- **MARIANNE FAITHFULL** No Reason (Dramatico)
- **THE FEELING** Together We Are Made (Island)
- **WYNTER GORDON** Dirty Talk (Atlantic)
- **JENNIFER HUDSON** I Remember Me (RCA)
- **HURTS** Illuminated/Better Than Love

(Major label/RCA)

- **PETE LAWRIE** Half As Good (Island)
- **ALEX METRIC & STEVE ANGELO** Open Your Eyes (Positiva/Virgin)
- **EMILY OSMENT** Lovesick (Virgin)
- **RASCALS** Re-Introduce (SBO)
- **TWO WOUNDED BIRDS** All We Wanna Do/Midnight Wave (Moshi Moshi)

ALBUMS



- **BEASTIE BOYS** Hot Sauce Committee Part 2 (EMI)
- **COLBIE CAILLAT** All Of You (Universal Republic)
- **CHRISTOPHER CROSS** Doctor Faith (Earmusic)
- **IN FLAGRANTI** Worse For Wear (codek)
- **PETE LAWRIE** A Little Brighter (Island)
- **ANDREW LLOYD WEBBER** The Wizard Of Oz (Polydor)
- **JENNIFER LOPEZ** Love? (Mercury)
- **MIDDLEMAN** Spinning Plates (Blip)
- **JOSHUA RADIN** The Rock & The Tide (14th Floor)
- **REVOKER** Revenge For The Ruthless (Roadrunner)
- **SADE** The Ultimate Collection (RCA)
- **STEVIE NICKS** In Your Dreams (Warner Brothers)
- **TWENTY TWENTY** Small Talk (Geffen)
- **THE WAVE PICTURES** Beer In The Breaker (Moshi Moshi)
- **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)
- **DIONNE BROMFIELD FEAT. LIL' TWIST** Muggin' (Lioness/Island)
- **CARO EMERALD** A Night Like This (Dramatico)
- **FIXERS** Crystal (Mercury)
- **ALEXIS JORDAN** Hush Hush (Starroc/Rocnation/Columbia)
- **MILES KANE** Rearrange (Columbia)
- **CLARE MAGUIRE** Shield And Sword (Polydor)
- **BRUNO MARS** The Lazy Song (Elektra/Atlantic)
- **MAVERICK SABRE** tbc (Mercury)
- **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)
- **JOSH T PEARSON** Woman When I?Ve Raised Hell (Mute)
- **THE SCRIPT** Science & Faith (Phonogenic)
- **ED SHEERAN** The A Team (Asylum/Atlantic)

ALBUMS

- **DEITA MAID** Outside Looking In (Geffen/Future)
- **GANG GANG DANCE** Eye Contact (4AD)
- **MILES KANE** Colour Of The Trap (Columbia)
- **HUGH LAURIE** Let Them Talk (Warner Brothers)
- **THE LONELY ISLAND** tbc (Island)
- **MANCHESTER ORCHESTRA** Simple Math (Columbia)
- **BILL WELLS & AIDAN MOFFAT** Everything's Getting Older (hemikal Underground)
- **WILD BEASTS** Smother (Domino)

Following the throbbing hedonism of Wild Beasts' Barclaycard Music Prize-nominated second album *Two Dancers*, this follow-up finds the band in a more languorous, yet no less amorous, mood. Co-produced by the Kendal four-piece and long-term collaborator Richard Formby, the album's 10 tracks were written over a six-week period in east London and recorded in rural Wales. That choice of two disparate creative locations seems to have provided an intriguing juxtaposition on the finished record, with *Smother* proffering a mix of intimate nocturnal profligacy with expansive, sweeping atmospherics. Hayden Thorpe's falsetto lends a brooding intensity to the sometimes fanciful, often erotic and occasionally amusing lyrics. Wild Beasts are one of the more unique of the acclaimed acts on the indie circuit and *Smother* looks set to do anything but stifle their chances of greater success.

- **YOUNG LEGIONNAIRE** Crisis Works (Wichita)

MAY 16

SINGLES

- **CHRIS BROWN** Beautiful People (live)
- **CLOUD CONTROL** This Is What I Said (Infectious)
- **DANGER MOUSE** Two Against One/Black (Parlophone)
- **DEATH CAB FOR CUTIE** You Are A Tourist (Atlantic)
- **MICHAEL FRANTI & SPEARHEAD** Sound Of Sunshine (EMI)
- **JONATHAN JEREMIAH** Heart Of Stone (Island)

- **LUPE FIASCO FEAT. SKYLAR GREY** Words I Never Said (Atlantic)
- **IYKKE LI** Sadness Is A Blessing (Atlantic/LL)
- **NOAH & THE WHALE** Tonight's The Kind Of Night (Mercury)
- **PLAIN WHITE T'S** Boomerang (Island)
- **PORT ISAAC'S FISHERMAN'S FRIENDS** No Hopers, Jokers & Rogues (Island)
- **ROBYN** Call Your Girlfriend (Konichiwa)

ALBUMS

- **KATE BUSH** Director's Cut (Fish People/EMI)
- **DANGER MOUSE** Rome (Parlophone)
- **FRIENDLY FIRES** Pala (XL)
- **IDIOT GLEE** Paddywhack (Moshi Moshi)
- **LET'S WRESTLE** Nursing Home (Full Time Hobby)
- **JOHN MARTYN** Heaven And Earth (Absolute)
- **MOBY** Destroyed (Little Idiot)
- **MONA** Mona (Island)
- **OWL CITY** All Things Bright And Beautiful (Island)
- **CLARE TEAL** Hey Ho (Mute)
- **LIL' WAYNE** Tha Carter IV (Island)

MAY 23

SINGLES

- **BENJI BOKO FEAT. MAXI JAZZ** Where My Heart Is (Tru Thoughts)
- **DOM** Living In America (EMI)
- **JESSIE J** Nobody's Perfect (Island/Java)
- **WIZ KHALIFA** No Sleep (Atlantic)
- **THE NAKED & FAMOUS** Girls Like You (Fiction)
- **NERINA PALLOT** Hands Up (Geffen)
- **THE PIERCES** Glorious (Polydor)
- **OLIVIA SEBASTIANELLI** Olivia Sebastianelli EP (RCA)
- **TOPLOADER** tbc (Underdogs)
- **WONDERLAND** Is It Just Me (Mercury)
- **YOUNG REBEL SET** Lion's Mouth (Big Flame)

ALBUMS

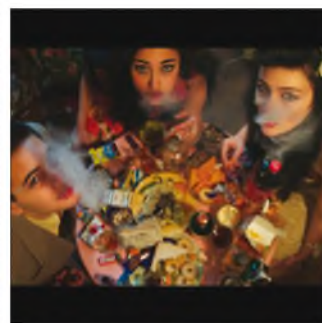
- **CLOUD CONTROL** Bliss Release (Infectious)
- **COCKNBULLKID** Adulthood (Island/Moshi Moshi)

- **DOM** Sun Bronzed Greek Gods (EMI)
- **DUANE EDDY** Roadtrip (EMI)
- **LADY GAGA** Born This Way (Interscope)
- **STEPHEN MARLEY** Revelation: Part I - The Root Of Life (Island)
- **THE PIERCES** You And I (Polydor)

MAY 30

ALBUMS

- **CUITS** Cuits (Inno)
- **DEATH CAB FOR CUTIE** Codes And Keys (Atlantic)
- **FLEET FOXES** Helplessness Blues (Belle Union)



- **KITTY DAISY & LEWIS** Smoking In Heaven (Sunday Best)
- **MARLI HARWOOD** Clocks & Full Stops (Merli Records)
- **MATTHEW MORRISON** Matthew Morrison (Mercury)
- **NERINA PALLOT** Year Of The Wolf (Geffen)
- **TOPLOADER** Only Human (Underdogs)
- **EDDIE VEDDER** Ukelele Songs (Island)
- **PATRICK WOLF** Lupercalia (Mercury)

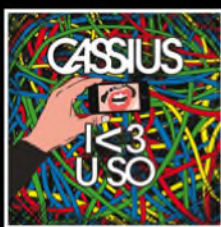
JUNE 6

ALBUMS

- **BATTLES** Gloss Drop (Warp)
- **DEPECHE MODE** Remixes 2: 81-11 (Mute)
- **FUCKED UP** David Comes To Life (Mastodon)
- **G-LOVE** Fixin' To Die (Island)
- **QUEEN** Deep Cuts III The Platinum Collection (Island)
- **WONDERLAND** Wonderland (Mercury)

THE PANEL

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



LISA WRIGHT (NME)

Cassius: I <3 U So (Ed Banger/Because)
Packed to the brim with bass-heavy beats and electronic bleepery, Cassius' dubstep makeover aims straight for the dancefloor. This is a no-nonsense banger that worms its way in on a lulling piano line before giving a massive, pulsing kiss-off.



ANNA MORE (TOTALROCK.COM)

The Grave: Breaking The Silence (Reel to Reel)
The Grave deserve a following as immense as their sound on this assured debut. With their hook- and harmony-laden anthems and catchy, confessional ballads, it isn't much of a stretch to imagine stadium singalongs. Memorable stuff which will stay with you long after the CD spins to a close.



KIERON TYLER (MOJO)

Sarabeth Tucek: Get Well Soon (Sonic Cathedral)
Tucek has been covered by The Brian Jonestown Massacre and was picked by Bob Dylan as a support act. Her second album is extraordinary, jagged and visceral. From the same dark place as Big Star's Third, it has the immediacy of Neil Young but isn't Americana, so no filter needed here.



CHERIE FEDERICO (AESTHETICA)

The Epstein: I Held You Once (Zawinul Records)
We have highlighted this band as one to watch in 2011. The Epstein's sound is cinematic, captivating and immersive. With intrinsically woven vocals and warm melodies that swoop and soar, this band not only builds on the recent success of British folk, but suitably adds to it as well.

KEY RELEASES

Foos remain ahead of animal collective



Fleet Foxes *Helplessness Blues*

PRE-RELEASE FOCUS

BY ALAN JONES

HERE IS A VERITABLE menagerie in the pre-release charts this week.

Fleet Foxes, Whitesnake, Wombats, Gorillaz, Pigeon Detectives, Chipmunk, Patrick Wolf and Arctic Monkeys all give chase to – but cannot catch – Foo Fighters, who remain at number

one for a fourth week at Play, a third week at HMV and a second week at Amazon.

Despite the failure of the title track to top the singles chart, Lady GaGa's *Born This Way* album is the nearest thing to a threat to their superiority, perching at number two at HMV, number three at Play and number six at Amazon.

With Jennifer Lopez and Pitbull making the transition

from three weeks atop Shazam's list of pre-releases most-tagged for identification to the top of the sales chart, the void is filled by Wretch 32, whose *Unorthodox* – featuring a rap from Example and a namecheck for Jeremy Kyle – jumps 4-1. That suggests it is more alluring than Wretch 32's debut hit, *Traktor*, which peaked at number three on the list in January before becoming a top five singles

chart hit with sales in excess of 150,000.

Only two companies have product in Last.fm's Top 20 – six of the songs are released by Universal and 14 by XL Beggars, which is represented by Ben Iver, Radiohead, Adele and The Strokes, with the latter act's fourth album, *Angles*, supplying 10 tracks on the list, including the new number one, *Under Cover Of Darkness*.

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	LADY GAGA	1859	-375
2	EMINEM	1761	315
3	GREEN DAY	1239	389
4	RIHANNA	1227	278
5	JASMINE V	879	225
6	SOULJA BOY TELL 'EM	792	-168
7	DEMI LOVATO	462	-196
8	JUSTIN BIEBER	456	-89
9	TOKIO HOTEL	400	-123
10	DRAKE	394	-46
11	KE\$HA	390	18
12	JONAS BROTHERS	282	-66
13	GORILLAZ	275	-268
14	GREYSON CHANCE	271	14
15	MIRANDA COSGROVE	268	198
16	TAYLOR SWIFT	248	0
17	CHRIS BROWN	245	155
18	TIËSTO	222	36
19	SHAKIRA	217	-107
20	TREY SONGZ	212	1

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	Label
1	FOO FIGHTERS	Wasting Light RCA
2	VARIOUS	Now! 78 EMI TV/U/MTV
3	LADY GAGA	Born This Way Interscope
4	WOMBATS	This Modern Glitch 14th Floor
5	MILES KANE	Colour Of The Trap Columbia
6	WONDERLAND	Wonderland Mercury
7	DR DRE	Detox Interscope
8	GLEE CAST	Glee: The Music - Vol. 5 Epic
9	SKINDRED	Union Black BMG
10	JAMIE WOON	Mirrorwriting Candent Songs
11	FLEET FOXES	Helplessness Blues Bella Union
12	MONA	Mona Island
13	TIFFANY PAGE	Walk Away Slow Mercury
14	GORILLAZ	The Fall Parlophone
15	WHITESNAKE	Forevermore Frontier
16	BRUCE SPRINGSTEEN	Live... left Field Media
17	ARCTIC MONKEYS	Suck It And See Domino
18	A KRAUSS/UNION STATION	Paper... Rounder
19	IRON MAIDEN	The Best Of 1990-2010 EMI
20	BIG TIME RUSH	BTR Sony

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Label
1	FOO FIGHTERS	Wasting Light RCA
2	FLEET FOXES	Helplessness Blues Bella Union
3	VARIOUS	Now! 78 EMI TV/U/MTV
4	KATE BUSH	Director's Cut Fish People/EMI
5	A KRAUSS/UNION STATION	Paper... Rounder
6	LADY GAGA	Born This Way Interscope
7	WHITESNAKE	Forevermore Frontier
8	GLEE CAST	Glee: The Music - Vol. 5 Epic
9	FGTH	liverpool Salvo
10	WOMBATS	This Modern Glitch 14th Floor
11	HUGH LAURIE	let Them Talk Warner Bros
12	THE PIERCES	You And I Polydor
13	GORILLAZ	The Fall Parlophone
14	STEVE EARLE	I'll Never Get... New West
15	MIKE & THE MECHANICS	The Road CMG
16	MILES KANE	Colour Of The Trap Columbia
17	BOB DYLAN	Brandeis University 1963 Sony
18	JAMIE WOON	Mirrorwriting Candent Songs
19	PAUL SIMON	So Beautiful... Hear/Concord UC
20	SUEDE	Suede Deluxe Edel

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	Label
1	FOO FIGHTERS	Wasting Light RCA
2	LADY GAGA	Born This Way Interscope
3	WOMBATS	This Modern Glitch 14th Floor
4	VARIOUS	Now! 78 EMI TV/U/MTV
5	WHITESNAKE	Forevermore Frontier
6	FLEET FOXES	Helplessness Blues Bella Union
7	DR DRE	Detox Interscope
8	GLEE CAST	Glee: The Music Vol. 5 Epic
9	BIG TIME RUSH	BTR Sony
10	A KRAUSS/UNION STATION	Paper... Rounder
11	VARIOUS	Eurovision 2011 EMI
12	PIGEON DETECTIVES	Up, Guards... DTR
13	MILES KANE	Colour Of The Trap Columbia
14	JAMIE WOON	Mirrorwriting Candent Songs
15	(HIPMUNK)	Transition Jive
16	PATRICK WOLF	Lupercalia Mercury
17	JAY SEAN	Freeze Time Cash Money/Island
18	ARCTIC MONKEYS	Suck It And See Domino
19	STEVIE NICKS	In Your Dreams Warner Bros
20	FRANK TURNER	England Keep... Xtra Mile

hmv.com

Top 20 Last.fm Overall chart

Pos	ARTIST	Title	Label
1	THE STROKES	Under Cover...	Rough Trade
2	THE STROKES	Machu Picchu	Rough Trade
3	ADELE	Rolling In The Deep	XL
4	THE STROKES	Two Kinds Of...	Rough Trade
5	THE STROKES	Taken For A Fool	Rough Trade
6	THE STROKES	Games	Rough Trade
7	RIHANNA	S&M	Def Jam
8	THE STROKES	Gratification	Rough Trade
9	THE STROKES	Call Me Back	Rough Trade
10	ADELE	Someone Like You	XL
11	THE STROKES	Metabolism	Rough Trade
12	LADY GAGA	Born This Way	Interscope
13	NOAH & THE WHALE	UFGOESON	Mercury
14	THE STROKES	Life Is Simple...	Rough Trade
15	THE STROKES	You're So Right	Rough Trade
16	RIHANNA	Only Girl (In The World)	Def Jam
17	MUMFORD & SONS	The Cave	Island
18	RADIOHEAD	Lotus Flower	XL
19	MUMFORD & SONS	Little Lion Man	Island
20	BON IVER	Skinny Love	4AD

last.fm

CATALOGUE REVIEWS

SIMON & GARFUNKEL

Bridge Over Troubled Water (Columbia/Legacy 88669728292)



Simon & Garfunkel's fifth and final album, *Bridge Over Troubled Water* is one of the most successful albums of all time. To mark (somewhat belatedly, as it was issued in January 1970) its 40th birthday it has been magnificently upgraded to a deluxe 3CD set. Paul Simon's songwriting skills, superb vocal harmonies and the cream of studio musicians make for a memorable album, with Cecilia, The Boxer and The Only Living Boy In New York among the highlights. In this edition, the Live 1969 album – first released in 2008 as a stand-alone – forms the second CD. A two-hour DVD adds the controversial *Songs Of America* film, screened once in 1969, and never since.

THE UNDERTONES

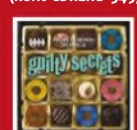
True Confessions (Singles = A's+B's) (Salvo SALVOMDCD 21)



It is 33 years since The Undertones' maddeningly infectious material – straddling pop and punk, with clever, tongue-in-cheek lyrics – broke into the mainstream. Selling more than 75,000 copies since its first release on Essential in 1999, *True Confessions* houses all 13 of the band's singles including *Teenage Kicks*, *My Perfect Cousin*, *Jimmy Jimmy* and *Here Comes The Summer*. Also included are 19 lesser-known but often superior songs that served as B-sides, all superbly remastered for this latest incarnation. Stylishly housed in a deluxe digipak, it also includes a new 16-page booklet with liner notes and a track-by-track commentary from the band's bassist Michael Bradley.

VARIOUS

Northern Soul's Guilty Secrets (Kent CDKEND 349)



With a title acknowledging the debt this album owes to Sean Rowley's *Guilty Pleasures* concept, this delightfully disparate collection comprises 24 tracks with but one thing in common, namely that against the odds they became northern soul hits. Lacking the credibility of Al Wilson, Dobbie Gray and the like, the artists here nevertheless played their part in popularising the genre and, having being airbrushed from history, they are reinstated here loud and proud. Among the treats herein, schmaltzy MOR/country hitmaker Bobby Goldsboro's excellent *It's Too Late*; rock merchants Babe Ruth's driving *Illusive*; The Newbeats' insanely thrill *Run Baby Run*, and Jay & The Americans' jet-propelled *Live! Above Your Head*.

THE HOLLIES

Bus Stop/Stop! Stop! Stop! (BGO BGOCD 968)



In 1966, The Hollies made the American Top 10 singles chart with *Bus Stop* and *Stop! Stop! Stop!*, and their US record company Imperial created albums of the same title to cash in. Some 45 years after the fact, these albums have been remastered and squeezed onto a single CD. *Stop! Stop! Stop!*'s infectious title track is fun but *Pay You Back With Interest* and *Tell Me To My Face* are more impressive, with telling lyrics and terrific tunes. *Bus Stop!* is more throwaway, but enjoyable, with Graham Gouldman's superb title track and the band's own *Don't Run And Hide* (penned under the name of Ransford) the best of the bunch.

Alan Jones

CATALOGUE ALBUMS TOP 20



This	Last	Artist	Title	Label	Distributor
1	1	ADELE	19	XL	(PIAS)
2	2	LADY GAGA	The Fame	Interscope	(ARV)
3	4	KINGS OF LEON	Only By The Night	Hand Me Down	(ARV)
4	5	RIHANNA	Good Girl Gone Bad	Def Jam	(ARV)
5	NEW	DEREK & THE DOMINOS	Layla And Other Assorted Love Songs	Polydor	(ARV)
6	6	ELBOW	The Seldom Seen Kid	Fiction	(ARV)
7	3	PRIMAL SCREAM	Screamadelica	Remastered	(Creation (ARV))
8	7	THE SCRIPT	The Script	Phonogenic	(ARV)
9	10	KATY PERRY	One Of The Boys	Virgin	(E)
10	8	PAOLO NUTINI	These Streets	Atlantic	(CIN)
11	9	LIY ALLEN	It's Not Me It's You	Regal	(E)
12	NEW	DANIEL BARENBOIM	Beethoven/The Nine Symphonies	Warner Brothers	(CIN)
13	20	TAYLOR SWIFT	Fearless	Mercury	(ARV)
14	11	TAKE THAT	Beautiful World	Polydor	(ARV)
15	12	DR DRE	2001	Interscope	(ARV)
16	RE	THE STROKES	Is This It	Rough Trade	(PIAS)
17	15	BEYONCE	I Am Sasha Fierce	Columbia	(ARV)
18	14	TAKE THAT	The Circus	Polydor	(ARV)
19	NEW	VP/BRENDEL/RATTLE	Beethoven/The 5 Piano Concertos	Philips	(ARV)
20	NEW	CAGE THE ELEPHANT	Cage The Elephant	Relentless	(E)

Official Charts Company 2011

CLUB CHARTS

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	3	2	STARS ON 45	45/Michael Jackson Is Not Dead	AATW
2	7	4	DON DIABLO FEAT. DRAGONETTE	Animale	Crz
3	10	2	CLOXK	Catch Your Fall	3 Beat
4	8	3	SANDER VAN DOORN FEAT. CAROL LEE	Love Is Darkness	Spinnin
5	6	4	JENNIFER LOPEZ FEAT. PITBULL	On The Floor	Def Jam
6	14	4	SHARAM FEAT. ANDUSHEH KHALILI	Fun	3 Beat/Yoshitoshi
7	13	6	RICKY RINALDI FEAT. SUSAN BLAKE	Burning Flames	Ocean Trax
8	11	4	WRETCH 32 FEAT. EXAMPLE	Unorthodox	MoS/Levels Recordings
9	17	2	SNOOP DOGG VS DAVID GUETTA	Sweat	Capitol/Parlophone
10	38	2	HERVE	Together	Cheap Thrills/3 Beat/AATW
11	16	2	YASMIN	Finish Line	MoS
12	34	2	HMC	Taking Over Now	Snowdog
13	2	5	PAUL MORRELL FEAT. MUTYA BUENA	Give Me Love	Maelstrom
14	19	5	J LATIF	Wanna Go There	white label
15	20	3	HENRIK B FEAT. CHRISTIAN AIVESTAM	Now And Forever	Musical Freedom
16	22	3	ELLIE GOULDING	Lights	Polydor
17	NEW		ALEXANDER STAN	Mr. Saxobeat	3 Beat
18	4	5	MOOGMONKEY	Just Can't Stop	white label
19	1	5	INNA	Sun Is Up	3 Beat
20	15	7	MILK & SUGAR VS VAYA CON DIOS	Hey (Neh Nah Nah)	MoS
21	NEW		KARL G & JAMESIE VS. LOVABLE ROUES	Gamamaster Part One	Born To Dance
22	24	3	OBERFUSE	Flicker	Native Tongue
23	9	4	URBAN COOKIE COLLECTIVE	The Key, The Secret	Skint
24	25	2	DIONNE BROMFIELD FEAT. DIGGY SIMMONS	Yeah Right	Lioness/Island
25	29	2	YVES LAROCK FEAT. TRISHA	Milky Way	Millie
26	NEW		MORY KANTE VS LOVERUSH UK	Yake Yake 2011	Loverush Digital
27	5	6	RICHARD DURAND FEAT. ELLIE LAWSON	Wide Awake	Magik Muzik
28	28	5	STEPHANIE BENSON	Hangin On	Playtime Entertainment
29	12	12	KATY PERRY FEAT. KANYE WEST	ET	Virgin
30	NEW		STEVE FOREST VS THE ONES	Flawless	Jolly Roger
31	26	7	CHRIS WILLIS	Louder (Put Your Hands Up)	AATW
32	NEW		CHASE & STATUS FEAT. DELILAH	Time	Mercury
33	NEW		J MAJIK & WICKAMAN	In Pieces	MoS
34	33	6	SHOCKOLADY	Rock In My Bed	Red Star Music/Right Recordings
35	RE	2	RAWDAWG	Get Da Funk Up	white label
36	39	2	THE NYCER	Lose Control	Ultra
37	31	8	RIHANNA	S&M	Def Jam
38	32	2	KRYDER	X2	House Trained
39	NEW		ZOE BADWI	Freefallin	OMT
40	NEW		WIDEBOYS FEAT. SWAY & MCLEAN	Shoaholic	Worldwide Phonographics

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	3	4	JENNIFER LOPEZ FEAT. PITBULL	On The Floor	Def Jam
2	4	7	LADY GAGA	Born This Way	Interscope
3	11	3	BRITNEY SPEARS	Till The World Ends	Jive
4	9	3	JODIE CONNOR FEAT. TINCHY STRYDER	Bring It	Fascination
5	13	3	STARS ON 45	45	AATW
6	15	2	SNOOP DOGG VS DAVID GUETTA	Sweat	Capitol/Parlophone
7	20	3	SOUNDGIRL I'm The Fool	Mercury	
8	22	6	STARBOY NATHAN	Diamonds	Mona/Wibes Corner
9	24	4	JEREMIH FEAT. 50 CENT	Down On Me	Def Jam
10	21	2	YASMIN	Finish Line	MoS
11	18	2	THE SOUND OF ARROWS	Nova	Geffen
12	19	3	SHARAM FEAT. ANDUSHEH KHALILI	Fun	3 Beat/Yoshitoshi
13	NEW		CLOXK	Catch Your Fall	3 Beat
14	2	4	INNA	Sun Is Up	3 Beat
15	1	3	URBAN COOKIE COLLECTIVE	The Key, The Secret	Skint
16	27	2	THE WANTED	Gold Forever	Geffen
17	10	6	MILK & SUGAR VS VAYA CON DIOS	Hey (Neh Nah Nah)	MoS
18	NEW		EMILY OSMENT	Lovessick	Virgin
19	25	2	WILLOW SMITH	21st Century Girl	Columbia/Roc Nation
20	8	5	NICOLE SCHERZINGER	Don't Hold Your Breath	Interscope
21	23	6	FLO-RIDA FEAT. AKON	Who Dat Girl	Atlantic
22	26	3	WIZ KHALIFA	Black & Yellow	Atlantic
23	12	8	RIHANNA	S&M	Def Jam
24	NEW		SIRENS	Good Enough	Kitchenware
25	6	4	WRETCH 32 FEAT. EXAMPLE	Unorthodox	MoS/Levels Recordings
26	NEW		MICHAEL JACKSON	Hollywood Tonight	Sony
27	16	5	CHRIS BROWN	Yeah 3X	Sony RCA
28	NEW		NADIA ALI VS. AVICII	Rapture 2011	MoS
29	NEW		FUGATIVE FEAT. WILEY & MZ BRATT	Go Hard	Transmission
30	NEW		ALEXANDER STAN	Mr. Saxobeat	3 Beat

Dutch four wipe the floor with their club competitors



ANALYSIS

BY ALAN JONES

There is a double Dutch double at the top of the Upfront chart this week. It is unprecedented for the top four acts of the chart to be from the same overseas country but (from right, above) the Netherlands' Sander Van Doorn is at number four, Cloxk at number three, Don Diablo at number two and Stars On 45 at number one. The last of these, Jaap Eggermont's soundalike act, first topped the club chart 30 years ago this very month. Ironically for an act that made its name simulating the sound of others, their current club hit 45/Michael Jackson Is Not Dead contains none of their uncanny recreations of the sound of

The Beatles, Abba, Stevie Wonder and the like. 45 cleverly edits out all of the covers from the original Stars On 45 leaving only the cooing backing singers and the raspy lead vocalist singing some of the original linking material, around which a new track has been built. In a multiplicity of mixes, 45/Michael Jackson Is Not Dead has an 11.85% lead over Don Diablo at the top of the chart.

Meanwhile, Jennifer Lopez returns to the top of the Commercial Pop chart after an absence of more than three years. She leads the list with On The Floor, her collaboration with Pitbull, which fights off a resurgence of Lady Gaga's Born This Way.

Willow Smith spent a fortnight atop the Urban chart last December and returns to the summit this week with follow-up 21st Century Girl jumping 4-1



World class Britney Spears puts pressure on the Commercial Pop high-flyers as she climbs eight places to number three



21st century rocks Willow Smith climbs three places to top the Urban chart

URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	4	3	WILLOW SMITH	21st Century Girl	Columbia/Roc Nation
2	1	7	JEREMIH FEAT. 50 CENT	Down On Me	Def Jam
3	2	9	CHRIS BROWN	Yeah 3X	Sony RCA
4	6	3	SNOOP DOGG VS DAVID GUETTA	Sweat	Capitol/Parlophone
5	12	8	MICHAEL JACKSON	Hollywood Tonight	Scny
6	5	8	WIZ KHALIFA	Black & Yellow	Atlantic
7	7	4	JENNIFER LOPEZ FEAT. PITBULL	On The Floor	Def Jam
8	3	5	WRETCH 32 FEAT. EXAMPLE	Unorthodox	MoS/Levels Recordings
9	13	7	MANN FEAT. 50 CENT	Buzzin' Remix	Def Jam
10	20	6	STARBOY NATHAN	Diamonds	Mona/Wibes Corner
11	11	7	TINIE TEMPAAH FEAT. ELLIE GOULDING	Wonderman	Parlophone
12	10	6	FLO-RIDA FEAT. AKON	Who Dat Girl	Atlantic
13	9	9	RIHANNA	S&M	Def Jam
14	15	3	IZZY ISADORE	Way Too Drunk	Street Sounds
15	8	10	PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor)	J
16	16	3	TREY SONGZ FEAT. NICKI MINAJ	Bottoms Up	Atlantic
17	17	3	NABLIDONE FEAT. DJ CLASS	Wild N Crazy	Street Sounds
18	14	5	SUNSHINE ANDERSON	Say Something	Verve/Forecast
19	18	2	TERRI WALKER	So Hard	Blurred
20	26	2	JODIE CONNOR FEAT. TINCHY STRYDER	Bring It	Fascination
21	22	9	ALESHA DIXON FEAT. JAY SEAN	Every Little Part Of Me	Asylum/Atlantic
22	NEW		LENORA JAYE	Giving It Up	Street Sounds
23	21	2	YASMIN	Finish Line	MoS
24	NEW		WIZ KHALIFA	Roll Up	Atlantic
25	19	8	CHIPMUNK FEAT. CHRIS BROWN	Champion	Jive
26	28	10	ENCORE	Wind Up	Island
27	29	13	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY	Coming Home	Bed Boy/Interscope
28	25	2	COOL MILLION FEAT. JENIQUA	Making Love	Sea Scul
29	23	18	WRETCH 32 FEAT. L TRAKTOR	Unorthodox	MoS/Levels Recordings
30	NEW		KATY B	Broken Record	Columbia/Roc Nation

COOL CUTS TOP 20

Pos	ARTIST	Title
1	CHASE & STATUS	Time
2	ALEX GAUDINO FEAT. KELLY ROWLAND	What A Feeling
3	J MAJIK & WICKAMAN	In Pieces
4	SANDER VAN DOORN FEAT. CAROL LEE	Love Is Darkness
5	JUSTICE	Civilization
6	LARRY TEE FEAT. ROXY COTTONTAIL	Let's Make Nasty (Bounce Little Kitty)
7	ZOE BADWI	Freefallin
8	TINIE TEMPAAH FEAT. ELLIE GOULDING	Wonderman
9	FENECH-SOLER	Stop And Stare
10	TYSON	Out Of My Mind
11	NERO	Guilt
12	DARREN EMERSON	Hard For Slow
13	ROBYN	Call Your Girlfriend
14	STEREO PALMA	Lick It
15	SANDY RIVERA & YASMEEN	Love
16	ARNAUD REBOTINI	Personal Dictator
17	HYPER	The End
18	THOMAS SCHWARTZ & ROLAND CLARK	Fell In Love
19	TIMOTHY ALLEN VS LOVERUSH UK	Beat Of Zen 2k11
20	STUDIOPUNKS FEAT. KATHERINE ELLIS	Feed The Fire



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

CHARTS ANALYSIS



Adele hit floored by Lopez and Pitbull

CHARTS: IN DEPTH

BY ALAN JONES

IT IS BUSINESS AS USUAL at the top of the album chart this week, with Adele's 21 extending its reign to 10 weeks but the singer's Someone Like You is knocked off the top of the singles chart for the second time.

The new number one single is On The Floor, the introductory single from Jennifer Lopez's seventh album, Love? Benefitting from four weeks of airplay before its release, the track, which features a rap from Pitbull, is Lopez's third number one, following Love Don't Cost A Thing (2001) and Get Right (2005). First-week sales of 133,179 copies – the highest by any single for 11 weeks – represent a new high for Lopez, whose best week hitherto came when her first single If You Had My Love sold 77,421 copies to enter at number four in 1999. It is still her biggest single, with cumulative sales of 341,154 eclipsing both Love Don't Cost A Thing (213,756) and Get Right (224,786).

Someone Like You dips to number two on the weekly chart but rises to number one on the year-to-date rankings. It sold 65,414 copies last week to increase its overall sales to 698,020 – enough to relegate previous leader Bruno Mars' Grenade (665,054) to number two.

US rappers LMFAO land their third Top 10 hit with Party Rock

Anthem dashing 22-3 (53,657 sales). The first single from their second album Sorry For Party Rocking, it also features Lauren Bennett and Goonrock.

Appearances can be deceptive, and although it looks like Black Eyed Peas' latest single Just Can't Get Enough has peaked, as it slips 3-4, it actually registers a 10.40% increase in sales week-on-week to 50,166.

Katy B racks up her fourth top 20 hit and third Top 10 hit in seven months, with Broken Record providing this week's highest debut, at number eight (32,804 sales). Like Katy On A Mission (number five last September), Perfect Stranger (number 16 in October, and credited to Magnetic Man feat. Katy B) and Lights On (number four in January, with Ms Dynamite), Broken Record is on the urban singer/songwriter's debut album On A Mission, which is released today (Monday).

The chart's other Katy – Katy Perry – secures her fourth Top 20 hit from second album Teenage Dream as ET sprints 29-12 (25,672 sales). The track, which also features Kanye West, follows California Gurls (number one), Teenage Dream (number two) and Firework (number three). Despite being the last and lowest charting, Firework is likely to end up as the biggest selling single from Teenage Dream: it has sold 651,129 copies to date, including 8,345 last week, putting it ahead

SALES STATISTICS WEEK 13

vs last week	Singles	Artist albums
Sales	3,151,625	2,070,585
prev week	2983,233	1,595,159
% change	+5.6%	+29.8

vs last week	Compilations	Total albums
Sales	387,245	2,457,830
prev week	257,513	1,852,672
% change	+50.4%	+32.7%

Year to date	Singles	Artist albums
Sales	41,036,531	22,144,050
vs prev year	38,169,795	21,811,094
% change	+7.5%	+1.5%

Year to date	Compilations	Total albums
Sales	3,925,049	26,069,099
vs prev year	4,866,241	26,677,335
% change	-19.3%	-2.3%

Compiled from sales data by Music Week

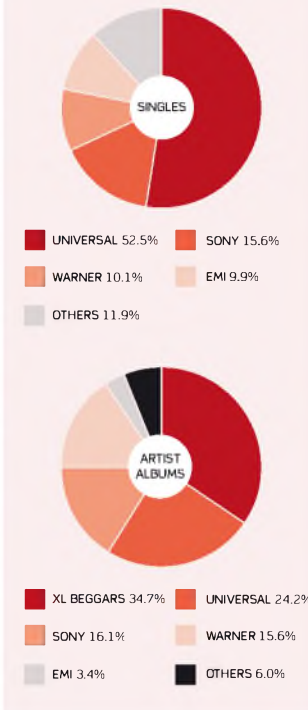
of Teenage Dream (443,448) and hot on the heels of California Gurls (680,118). The Teenage Dream album climbs 33-31 (8,140 sales) this week and has sold 665,043 copies, more than Perry's 2008 debut One Of The Boys (610,118). There is, incidentally, another version of Firework in the Top 75 this week. Debuting at number 55 (4,896 sales) it is the highest of three new entries by Glee Cast, who have now had 72 hits, 27 of them this year. They also covered Teenage Dream, reaching number 36 six weeks ago.

Internet phenomenon Rebecca Black's debut single Friday makes modest progress, rising 61-60 (4,554 sales) on its second week on the chart. Aged 13 years and nine months, the Californian is one of the youngest US female solo stars to chart, behind Willow Smith – who was barely 10 years and two months when she was whipping her hair in chart action recently – Stacy Lattisaw (13 years and seven months) and marginally ahead of Marie Osmond (13 years and 11 months).

Overall singles sales, at 3,151,625, are up 5.64% week-on-week, and 10.62% above same week 2010 sales of 2,849,161.

With Mother's Day gift-buying helping to boost album sales, the runaway chart champion, for the 10th week in a row, is Adele's 21. The first album ever to sell more than 100,000 copies for 10 weeks in a row, 21 scorched to 257,731 sales last week – its best weekly tally yet – to raise its 69-day tally to 1,754,319. The album moves ahead of Madonna's Immaculate Collection in the category of most consecutive weeks at number one for an album by a female solo artist, and is a week away from sharing the title for most weeks at number one in total for an album by a female artist. The record is currently shared by Shania Twain's Come On Over (1999) and

MARKET SHARES • WEEK 13



Alanis Morissette's Jagged Little Pill (1996), both of which required multiple tenures to amass 11 weeks at number one. The last album to spend more consecutive weeks at number one by any act was Bob Marley & The Wailers' Legend, which reigned for 12 weeks in 1984. 21's domination is such that it has sold more than a million copies more than its nearest 2011 challenger – which just happens to be Adele's 2008 debut album 19, which moves 3-2 on the year-to-date rankings with 465,289 sales this year (73,276 of them last week, just 64 below its first/best weeks sale), raising its career tally to 1,196,100. The album it displaces, Rihanna's Loud, has sold 1,280,934 copies since its release, 441,326 of them this year, including 35,127 last week.

Available for some time on download via their website but previously ineligible for the chart, Radiohead's eighth album The King Of Limbs was made widely

available last week, with the digital version spreading to other retailers, and vinyl and CD versions being released. It debuts at number seven, with 33,469 sales. Their last album of new material, In Rainbows, also had its initial sales impact blunted by being available digitally for three months on a "pay what you like" basis ahead of its full January 2008 release, which brought the band its fifth number one on sales of 44,602 copies.

Britney Spears' seventh studio album Femme Fatale will be her sixth number one in her native America but the 29-year-old has never had a chart-topping album here. Femme Fatale fails to break her duck, debuting at number eight (31,650 sales). Spears' last studio album Circus opened at number four and enjoyed brisk first-week sales of 76,231 thanks to its November release date.

The first finalist from The X Factor's seventh season to deliver an album, Mary Byrne debuts at number six with Mine & Yours. The album sold 33,986 copies last week for the 51-year-old and is a bigger hit in her Irish homeland, where it debuts at number one this week, ending Adele's reign.

There are also Top 40 debuts this week for David Garrett's Rock Symphonies (number 21, 11,119 sales); Within Temptation's The Unforgiven (number 23, 10,460 sales); Panic! At The Disco's Vices & Virtues (number 29, 8,998 sales); and The Band Of The Coldstream Guards' Pride Of A Nation (number 36, 6,929 sales).

The Mothers Day effect helped sales to climb 32.66% week-on-week to 2,457,830. That is 9.36% above same calendar week 2010 sales of 2,247,421, which coincided with the Easter weekend. Mother's Day last year came two weeks earlier and precipitated sales of 2,590,338 – 5.39% higher than last week.

● A production error led to last week's singles market shares labelled as albums and vice versa. We apologise for any confusion caused

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE 21	£7.99	£7.99	£7.99	£7.99
2 ADELE 19	£3.99	£4.99	£3.99	£6.00
3 R KEATING... When Ronan Met Burt	£7.00	£8.99	£8.99	£8.99
4 OVERTONES Good Ol' Fashioned Love	£6.49	£7.99	£7.99	£6.49
5 RIHANNA Loud	£8.93	£8.99	£8.99	£8.99

Source: Music Week

INTERNATIONAL CHARTS

The Vaccines' debut album does what is expected of it globally

DEBUTING AT NUMBER ONE IN THE US where it sold more than 271,000 copies last week to earn him his first chart-topper Chris Brown's F.A.M.E consequently amassed fewer sales on the world stage than Adele's 21, which extends its global supremacy to nine weeks.

Although slipping 1-3 in the US and 1-2 in Canada – where 64-year-old Quebecoise Ginette Reno cethrones

her, Adele remains at the top of the chart in Ireland, New Zealand and the Netherlands. Her eighth week atop the Dutch chart is her most comfortable yet, with 21 selling seven times more copies than Bruno Mars' Don't Worry & Feel Good, which jumps 9-2. 21's first single Rolling In The Deep continues at number two in the Netherlands while second single Set Fire To The Rain jumps 3-1.

CHARTS KEY

- HIGHEST NEW ENTRY
- HIGHEST CLIMBER

INDIE SINGLES TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE Someone Like You / XL (PIAS)
2	2	ADELE Rolling In The Deep / XL (PIAS)
3	3	TIESTO V DIPLO FEAT. BUSTA RHYMES C'mon (Catch' Em By Surprise) / Wall Of Sound (PIAS)
4	4	ADELE Make You Feel My Love / XL (PIAS)
5	NEW	JUSTICE Civilization / Because/Ed Banger (ADA/CIN)
6	6	REBECCA BLACK Friday / Ark Music Factory (ARK)
7	5	THE STROKES Under Cover Of Darkness / Rough Trade (PIAS)
8	7	FLUX PAVILION Bass Cannon / Circus (CIRCUS)
9	11	WRETCH 32 FEAT. L TRAKTOR / MoS/Levels Recordings (FUGA)
10	NEW	FEEDER Side By Side / Big Teeth (Ess/IODA)
11	NEW	MILK & SUGAR VS VAYA CON DIOS Hey (Neh Nah Nah) / MoS (FUGA)
12	10	ABOVE & BEYOND FEAT. RICHARD BEDFORD Sun & Moon / Anjunabeats (ANJUNABEATS)
13	17	GYPTIAN Hold You / MoS/Levels Recordings (FUGA)
14	RE	TIM MCGRAW & GWYNETH PAITROW Me And Tennessee / (urb (PROP)
15	8	CHUCKIE & LMFAO Let The Bass Kick In Miami Girl / CR2 (PRIME)
16	15	NERO Me & You / MTA (SRO)
17	18	ADELE Chasing Pavements / XL (PIAS)
18	NEW	NXTGEN Andrew Lansley Rap / Nxtgen (NXTGEN)
19	20	ADELE Set Fire To The Rain / XL (PIAS)
20	14	ALOE BLACC I Need A Dollar / Stones Throw (PIAS)

INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE 21 / XL (PIAS)
2	2	ADELE 19 / XL (PIAS)
3	NEW	RADIOHEAD The King Of Limbs / Ticker Tape/XL (PIAS)
4	7	EVA CASSIDY Simply Eva / Blk Street (ADA/CIN)
5	6	DANIEL O'DONNELL Moon Over Ireland / DMG TV (SDU)
6	3	THE STROKES Angles / Rough Trade (PIAS)
7	4	DURAN DURAN All You Need Is Now / Tape Modern (Essential/IGEM)
8	5	JOE BONAMASSA Dust Bowl / Provogue (ADA/CIN)
9	RE	MARTI PELLOW Love To Love / Marti Pellow (AM/DIARV)
10	NEW	AMON AMARTH Surtur Rising / Metal Blade (ARV)
11	10	ALEX TURNER Submarine Ost / Domino (PIAS)
12	NEW	KING CREOSOTE & JON HOPKINS Diamond Mine / Double Six (PIAS)
13	NEW	EMIN Wonder / Saffron (Essential/IGEM)
14	12	THE XX XX / Young Turks (PIAS)
15	NEW	THE PAINS OF BEING PURE AT HEART Belong / PIAS (PIAS)
16	RE	JAMES VINCENT MCMORROW Early In The Morning / Believe Digital (AM/DIARV)
17	NEW	BLACKFIELD Welcome To My DNA / K Scope (PROP)
18	9	HUMAN LEAGUE Credo / Wall Of Sound (PIAS)
19	16	VILLAGERS Becoming A Jackal / Domino (PIAS)
20	NEW	EMINEM It Aint Over / Tuppy Entertainment (AS/SIGEM)

INDIE SINGLES BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)
1	NEW	JUSTICE Civilization / Because/Ed Banger (ADA/CIN)
2	1	REBECCA BLACK Friday / Ark Music Factory (ARK)
3	2	FLUX PAVILION Bass Cannon / Circus (AEI)
4	NEW	MILK & SUGAR VS VAYA CON DIOS Hey (Neh Nah Nah) / MoS (FUGA)
5	3	ABOVE & BEYOND FEAT. RICHARD BEDFORD Sun & Moon / Anjunabeats (ANJUNABEATS)
6	9	TIM MCGRAW & GWYNETH PAITROW Me And Tennessee / (urb (Prop)
7	NEW	NXTGEN Andrew Lansley Rap / Nxtgen (NXTGEN)
8	5	ALOE BLACC I Need A Dollar / Stones Throw (PIAS)
9	6	D.REC.OR.D Buzzin (Mann & 50 Cent) / D.Rec.Or.D (D.REC.OR.D)
10	NEW	EMALKAY Fabrication / Dub Police (ST)

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Massive R&B - Spring 2011 / Rhino/UMTV (CIN)
2	12	VARIOUS Perfect Day / Decca/Sony (ARV)
3	4	VARIOUS Guilty Pleasures / Ministry Of Sound/Sony (ARV)
4	NEW	VARIOUS Back To The Old Skool / Ministry (FUGA)
5	2	VARIOUS Your Songs / EMI TV/UMTV (ARV)
6	NEW	VARIOUS Pure Garage Anthems / Rhino (CIN)
7	10	VARIOUS Loose Women - Girls Night Out / Sony (ARV)
8	NEW	VARIOUS Hed Kandi - Back To Disco / Hed Kandi/Rhino (CIN)
9	16	VARIOUS 100 Hits - Mum / 100 Hits (ARV)
10	3	VARIOUS Now That's What I Call Music! 77 / EMI Virgin/UMTV (E)
11	13	VARIOUS Greatest Ever Mum / Greatest Ever USM (GDU)
12	8	VARIOUS Fantastic Songs / EMI TV/Rhino (CIN)
13	5	VARIOUS Anthems Hip-Hop / MoS/Sony (ARV)
14	6	VARIOUS Essential R&B - Spring 2011 / Sony (ARV)
15	7	VARIOUS Songs For Japan / Universal (ARV)
16	9	VARIOUS Pop Princesses 2011 / Sony Music/UMTV (ARV)
17	14	VARIOUS Brit Awards 2011 / Rhino (CIN)
18	11	VARIOUS Ultimate NRG 5 / A&R/UMTV (ARV)
19	RE	VARIOUS Dreamboats And Petticoats Four / EMI TV/UMTV (ARV)
20	15	VARIOUS The Sound Of Dubstep - Vol 2 / MoS (ARV)

CLASSICAL ALBUMS TOP 10

This	Last	Artist Title / Label
1	1	WYNNE EVANS A Song In My Heart / Rhino (CIN)
2	2	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade / Decca (ARV)
3	3	KARL JENKINS The Very Best Of / EMI Classics (E)
4	10	KATHERINE JENKINS Sweetest Love / Spectrum Music (ARV)
5	5	ALFIE BOE You'll Never Walk Alone - The Collection / EMI Classics (E)
6	8	ANDRE RIEU Forever Vienna / Decca (ARV)
7	RE	RUSSELL WATSON La Voce / Epic (ARV)
8	6	I FAGIOLINI & HOLLINGWORTH Striggio/Mass In 40 Parts / Decca (ARV)
9	RE	ANDRE RIEU The Collection / Philips (ARV)
10	RE	ANDRE RIEU Dreaming / Decca (ARV)

JAZZ & BLUES ALBUMS TOP 10

This	Last	Artist Title / Label (Distributor)
1	2	EVA CASSIDY Simply Eva / Blk Street (ADA/CIN)
2	3	RUMER Seasons Of My Soul / Atlantic (CIN)
3	1	JOE BONAMASSA Dust Bowl / Provogue (ADA/CIN)
4	4	IMELDA MAY Love Tattoo / Blue Thumb (ARV)
5	NEW	VARIOUS Heroes & Sweethearts - Wartime Songs Of / USM Media (E)
6	7	MICHAEL BUBLE Sings Totally Blond / Metro (SDU)
7	RE	MICHAEL BUBLE Call Me Irresponsible / Reprise/UM3 (CIN)
8	10	MICHAEL BUBLE It's Time / Reprise/UM3 (CIN)
9	6	SEASICK STEVE Man From Another Time / Atlantic (CIN)
10	RE	GARY MOORE Out In The Fields - The Very Best Of / Virgin (E)

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BY ALAN JONES



The Netherlands was the territory in which Adele's debut 19 fared best it spent eight weeks at number one and was number 10 when it was retired from the chart 58 weeks ago - albums are excluded from the main chart after two years. It is now number one in the catalogue chart and was the Netherlands' fourth-biggest-seller overall last week. 21 continues in the Top 10 in Norway (9-3), Flanders (4-3), Germany (3-4), Switzerland (3-4), South Africa (5-5), Wallonia (6-6), France (4-6), Greece (4-6), and Austria (7-7). The album hits a new peak in Poland, where it jumps 9-4, beating its

earlier peak of number six, and debuts for the first time in the neighbouring Czech Republic, where it checks in at number 40.

A number four debut in the UK only a fortnight ago, **The Vaccines** debut album What Did You Expect From The Vaccines? slips back in three of the four territories in which it debuted last week, falling in Ireland (16-25), the Netherlands (35-48) and Switzerland (36-58) but advancing in Flanders (51-29). It's all good elsewhere, however with debuts in Denmark (33), Sweden (40), Wallonia (45), Austria (50), Greece (60) and Germany (82).

Produced by Mark Ronson and featuring guest vocals from Kelis and Ana Matronic, All You Need Is Now debuted at number 11 in the UK last week for **Duran Duran** nearly 30 years after the band's chart debut. The album, which surfaced briefly in the US last December, when it peaked at number 119 on digital sales, takes a second crack there having just been released on CD. It fares better this time, re-entering the chart at number 29, while making first time appearances in Switzerland (28), Germany (39), Canada (52), Austria (62) and Ireland (78).

CHARTS SALES



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

THE OFFICIAL UK SINGLES CHART

This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	SALES INCREASE
1	New		JENNIFER LOPEZ FEAT. PITBULL On The Floor Def Jam USUM7100721 (ARV) (RedOne/Harrell) Sony ATVEMI/Universal (RedOne/Harrell/Junior/Sky/Blal/Perez/Hermosa/Hermosa)	HIGHEST NEW ENTRY	
2	1	10	ADELE Someone Like You XL GBBK51000351 (PIAS) ★ (A&K/Skins/Wilson) Universal/Chrysalis/Sugar Lake (A&K/Skins/Wilson)		
3	22	2	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem Interscope USUM7100061 (ARV) (LMFAO/GoonRock) Party Rock/Globet Talent (Gonky/Gorly/Sky/Listenbee/Schroeder)	HIGHEST CLIMBER	
4	3	4	BLACK EYED PEAS Just Can't Get Enough Interscope USUM71026671 (ARV) (Will.Lam/Jenkins) EMI/Cherry River/Venice/A.James/Pineda/Gomez/Ferguson/Alvarez/Shadowen/Jenkins/Frost/Stevens/Brown	SALES INCREASE	
5	2	3	NICOLE SCHERZINGER Don't Hold Your Breath Interscope USUM71029856 (ARV) (Alexander/Steinberg/Falk/Josefsson/Ram) BMG Rights/Kobalt (Berman/Steinberg/Ged)		
6	7	4	WIZ KHALIFA Black & Yellow Atlantic USAT21001782 (CIN) (StarGate) Warner Chappell/EMI/TrueLove (Eriksen/Hermansen/Eriksen)		
7	5	9	JESSIE J FEAT. B.O.B Price Tag Island/Avava USUV71002373 (ARV) (Dr. Luke) Warner Chappell/Universal/Sony ATV/Kobalt/Kas Money/Prescription (Cormish/Gottwald/Kelly/Simmans/Devlin)		
8	New		KATY B Broken Record Columbia/Rinse GBAR1100102 (ARV) (Geneus/Zinc) EMI (Katy B/Geneus/Zinc)		
9	6	13	RIHANNA S&M Def Jam USUM71026531 (ARV) (StarGate/Vee) EMI/TrueLove/Peermusic (Eriksen/Hermansen/Dean/Vee)		
10	8	9	DR DRE FEAT. EMINEM & SKYLAR GREY I Need A Doctor Interscope USUM71029033 (ARV) (Alex Da Kid) Universal/CC (Young/Grant/Grey/Mathers)		
11	15	4	MANN FEAT. 50 CENT Buzzin' Remix Def Jam USUV71002721 (ARV) (Rotem) Sony ATV/Jonathan Rotem/Universal/Mindset/CC (Rotem/Jackson/Smith/Thames/Batley/Batley)	SALES INCREASE	
12	29	2	KATY PERRY FEAT. KANYE WEST Ft. Kanye West Ft. Virgin USCA2100386 (E) (Dr. Luke/Ammal/Martin) Kobalt/Each Note Counts/KASZ Money/Various (Ferry/Gottwald/Coleman/Martin)	SALES INCREASE	
13	10	8	LADY GAGA Born This Way Interscope USUM7104457 (ARV) (Lady Gaga/Gaibay/DJ White Shadow) Sony ATV/Warner Chappell (Germanotta/Laursen)		
14	4	3	THE WANTED Gold Forever Geffen GBUM7101394 (ARV) (Mac) Sony ATV/Warner Chappell/Rokstone/Peermusic (Mac/Hector/Kelly)		
15	9	11	ADELE Rolling in the Deep XL GBBK51000355 (PIAS) (Epworth) EMI/Universal (Adkins/Epworth)		
16	12	3	SNOOP DOGG VS DAVID GUETTA Sweater Capitol/Parlophone USCA3100022 (E) (Guetta/Tunford/Resteier) EMI/Sony ATV/Warner Chappell (Snoop/Singer-Vine/Hollowell-Dhar/Guetta/Tunford/Resteier/Jenkins/Williams/Richardson/Were)		
17	19	6	KANYE WEST FEAT. DRAKE & RIHANNA All of the Lights Roc-a-fella/Def Jam USUM7102723 (ARV) (West/Bhasker) Universal/Way Above/Scny ATV/Please Gimme My Publishing/EMI (West/Bhasker/Jones/Trechter/Ferguson)	SALES INCREASE	
18	13	10	CHRIS BROWN Yeah 3X Sony RCA US110000220 (ARV) (DJ Frank) Warner Chappell/Universal/EMI/Sven Streeter (Brown/Frank/McC/II/Streeter/Wiles)		
19	31	3	CEE LO GREEN Bright Lights Bigger City Warner Brothers USAT2100309 (CIN) (Allen/Marsh) Chrysalis/God Given/CC (Allen/Calloway)	SALES INCREASE	
20	16	8	TIESTO V DIPOLO FEAT. BUSTA RHYMES 'Catch' Em By Surprise Wall of Sound GB:N1000466 (PIAS) (Tiesto/DiPol/Busta Rhyms) Kobalt/Sony ATV/Spears The Sound (Like Turtles/Mad Decent/Tech's (Verwest/Engblom/Corneer/Pentz/Allen/Devic/Smith)		
21	17	12	BRUNO MARS Grenade Atlantic/Atlantic USAT21001883 (CIN) (The Smeezingtons) Scny ATV/Warner Chappell/Sug Win/Sweet/CC (Mars/Lawrence/Levin/Brown/Kelly/Wyatt)		
22	18	6	ALEXIS JORDAN Good Girl Star Roc/Nation/Columbia USQX91001507 (ARV) (StarGate/Vee) EMI/Stellar/TrueLove/Ultra Tunes (Hermansen/Un/Rowel/Eriksen/Vee/Sjorklund)		
23	14	10	NOAH & THE WHALE L.I.F.E.G.O.E.S.O.N. Mercury GBUM7103109 (ARV) (Fink/Lader) Universal (Fink)		
24	20	8	CHIPMUNK FEAT. CHRIS BROWN Champion Jive GBAR1100169 (ARV) (Harmony) Universal/Sony ATV/EMI/Kobalt (Fyffe/Samuels/Brown/Bellinger/McCall/Nuri)		
25	21	12	TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman Parlophone GB7P0900087 (E) (McKenzie/Roberts) EMI/Stellar (Kogswell/McKenzie/Williams)		
26	28	18	DAVID GUETTA FEAT. RIHANNA Who's That Chick? Positive/Virgin FR21D000720 (E) (Guetta/Tunford/Resteier) Scny ATV/Bucks Tala/Rister Editions (Guetta/Guetta/Tunford/Resteier)		
27	27	4	BIRDY Skinny Love 14th Floor GB4HT100002 (CIN) (Gilbert/Walton) Chrysalis (Vermon)		
28	26	11	PINK *Kissin' Perfect Let's Get U.S.21000093 (ARV) (Martin/Shellback) EMI/Kobalt/Pink Inside/Meratone (Martin/Pink/Shellback)		
29	24	19	JESSIE J Do It Like A Dude Island/Avava USUM71028453 (ARV) (The Invisible Men/Parker & James) Sony ATV/Universal/BMG (Cormish/The Invisible Men/Parker & James)		
30	23	2	GLEE CAST Thriller/Heads Will Roll Epic USQX9100068 (ARV) (Anciers/Astrom/Murphy) Universal/Chrysalis/Rodriguez/Almo (Temperon/Chase/Inner/Orzciek)		
31	30	10	JEREMIH FEAT. 50 CENT Down On Me Def Jam USUM71023043 (ARV) (Schultz/Leemith) Universal/Waha/1 Mick Schultz/50 Cent (Schultz/Felton/Jackson/Leemith)		
32	25	3	PARADE Louder Asylum/Atlantic GBAS1000333 (CIN) (Sampson) Sony ATV/Bucks/CMC/Suga Wuga (Sampson/Manni/tey/Manni/tey/Harrell)		
33	35	14	MARTIN SOIVEIG FEAT. DRAGONETTE Hello 3 Be:1AATW GB53100019 (AMD/ARV) (Solweig) Temps D'Avance/Collect (Solweig/Sorbeiz)	SALES INCREASE	
34	11	2	PETER KAY & SUSAN BOYLE I Know Him So Well Syco GBHM100002 (ARV) (Mac) Universal (Anderson/Sice/Wlvaeus)		
35	34	11	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home Bad Boy/Interscope USUM7104390 (ARV) (Alex Da Kid/Jay-Z/ibc) EMI/Universal/CC (EMI/Universal/CC)		
36	40	24	KATY PERRY Firework Virgin USCA21001262 (E) ★ (StarGate/Vee) Warner Chappell/EMI/TrueLove/Peermusic/Dat/Damn/Dean (Hudson/Eriksen/Hermansen/Wilhelm/Dean)	SALES INCREASE	
37	32	12	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher 4th & Broadway GBUM71030047 (ARV) (Vee/Cruz) EMI/TrueLove/Ultra Tunes (Cruz/Vee/McCoy)		
38	37	9	ENRIQUE IGLESIAS FEAT. UDACRIS & DJ FRANK E Tonight (I'm Lovin' You) Interscope (ARV) (DJ Frank E/Lutter/Pauca) Warner Chappell/Universal/EMI/Udacris (Christy/Lutter/IFranks/Iglesias)	SALES INCREASE	

39	38	23	RIHANNA Only Girl (In The World) Def Jam USUM71023200 (ARV) ★ (StarGate/Vee/Harrell) EMI/TrueLove (Eriksen/Hermansen/Wilhelm)	SALES INCREASE	
40	36	34	ADELE Make You Feel My Love XL GBBK50700586 (PIAS) (Atkins) Scny ATV (Dylan)		
41	39	26	CEE LO GREEN Forget You Warner Brothers USAT21001778 (CIN) ★ (The Smeezingtons) Chrysalis/O'Roc (Cari/Bey/Music Farmama/Emi/M/GCC Given (Green/Mars/Lawrence/Ericwin/Levin)		
42	48	13	LADY ANTEBELLUM Need You Now Capitol/Parlophone USCN10900470 (E) (Worley) Warner Chappell/EMI/Freeze/Year Of The Dog/Hornell Brothers (Heywood/Kelley/Scott/Keez)	SALES INCREASE	
43	New		PANIC! AT THE DISCO The Ballad Of Mona Lisa Decaydance/Fueled By Ramen USAT21002551 (CIN) (Walker/Feldmann) Listen To This Shhh/EMI/Vegeta Bey (Smith/Drie/Walker/Feldmann)		
44	57	2	CHRIS BROWN FEAT. BUSTA RHYMES & LIL' WAYNE Look At Me Now Sony RCA US11000017 (ARV) (Baptiste/Diplo) Universal/Sony ATV/Warner Chappell/Bucks/Cherry Lane/Various (Brown/Baptiste/Carter/Smith/Pentz/Van De Wall)	SALES INCREASE	
45	43	28	BRUNO MARS Just The Way You Are (Amazing) Elektra/Atlantic USAT21001269 (CIN) (The Smeezingtons/Neelz) Universal/Warner Chappell/EMI/Buq/II (Mars/Lawrence/Levin/Czini/Walton)		
46	45	20	RIHANNA FEAT. DRAKE What's My Name? Def Jam USUM71025031 (ARV) ★ (StarGate/Harrell) EMI/Peermusic (Eriksen/Hermansen/Greth/McCall/Levin)		
47	33	12	JLS FEAT. TINIE TEMPAH Eyes Wide Shut Epic GBAR11001250 (ARV) (Drekey) EMI/Drekey/CC (Williams/Humes/Gill/Merrygill/Jensen/McLewin)		
48	New		JODIE CONNOR FEAT. TINCHY STRYDER Bring It Fascination GBUM7100235 (ARV) (DeWoods) EMI/Universal/CC (DeWoods/Kelly/Dance/Connor)		
49	Re-entry		BRITNEY SPEARS Hold It Against Me Jive US110000320 (ARV) (Dr. Luke/Billboard) Kobalt/CYP Two (Martin/Celtic/Lew/Temphe-Lepine/McKee)		
50	56	4	WHEATUS Teenage Dirtbag Columbia USSM10009451 (ARV) (Wheatus/Menez) EMI (Brown)		
51	60	10	CHASE & STATUS FEAT. LIAM BAILEY Blind Faith Vertigo GBUM71031037 (ARV) (Kenneth/Milton) EMI/Universal (Kenneth/Milton/Bailey/Leff/Harmon)	SALES INCREASE	
52	44	9	NICKI MINAJ FEAT. DRAKE Moment 4 Life Cash Money/Island USCM51000722 (ARV) (T-Minus) Universal/Warner Chappell/TrueVibe/Hercules/Berbie/EMI/Money Mack/Brother Be Z (McClary/Cheam/Williams/Seetharam)		
53	New		JUSTICE Civilization Because/Ed Banger FRN011000370 (ADA/CIN) (Auge/Da Rosney) Because Editions/Heed Bangers Pub. (Justiz)		
54	New		NICKI MINAJ Girls Fall Like Dominoes Cash Money/Island USCM51000723 (ARV) (Reem) Sony ATV/EMI/Chrysalis/Universal/IZ Tunes/Aunt Hill/Es (Meyer/Rodriguez/Furze/Gardner/Levine/Levine/Gardner/Johnson)		
55	New		GLEE CAST Firework Epic USQX9100085 (ARV) (Anciers/Astrom/Murphy) Warner Chappell/EMI/TrueLove/Peermusic/Epic/Em/Dean (Hudson/Eriksen/Hermansen/Wilhelm/Dean)		
56	Re-entry		BRITNEY SPEARS Till The World Ends Jive US11000074 (ARV) (Dr. Luke/Martin/Billboard) Warner Chappell/Kobalt/ibc (Koclund/Sebert/CC/Lew/Led/Martin)		
57	54	10	KE\$HA We R Who We R RCA USRC11000838 (ARV) (Dr. Luke/Bence/Ammal) Scny ATV/Kobalt/Cine/Line/Mie Cop/Each Note Counts/Kevin/the City (Sebert/Gottwald/Levin/Clemens/Hindlin)		
58	41	7	TAKE THAT Kidz Polydor GBUM71028638 (ARV) (Price) Universal/Sony ATV/EMI/Harrell (Cowan/Barkley/Cnally/O'Carney/Williams)		
59	New		KE\$HA Blow RCA USRC11000839 (ARV) (Dr. Luke/Martin/Billboard/Kool Kojak) Universal/Kobalt/Dynamite Cop/Galassi Foreign Mess/Koje/Ktrax (Sebert/Althoff/Gottwald/Clegg/Welsh/Martin)		
60	61	2	REBECCA BLACK Friday Ark Music Factory USCGH173955 (Ark Music Factory) Ark Music Factory/CC (Pey/Wilcox)		
61	47	2	THE STROKES Under Cover Of Darkness Rough Trade USRC11000031 (PIAS) (Obregon/The Strokes/Chicarella) Warner Chappell (The Strokes)		
62	56	21	BLACK EYED PEAS The Time (Dirty Bit) Interscope USUM71026682 (ARV) (Will.Lam/Emi/Amico) Scny ATV/EMI/Calspen/PEN/Mac/Wor/Song (Acem/Pine/Cz/Lecy/Preiter/Nicola/Markowitz)		
63	73	20	CHASE & STATUS FEAT. PLAN B End Credits Vertigo GBUM70912074 (ARV) (Kenneth/Milton) Universal (Kenneth/Milton/Bailey/Balance-Drew)	SALES INCREASE	
64	50	11	AVRIL LAVIGNE What The Hell Columbia USRC1100011 (ARV) (Martin/Shellback) Universal/Maraton/Kobalt/Almo (Martin/Shellback/Lavigne)		
65	53	3	THE VACCINES If You Wanna Columbia GBAR1100001 (ARV) (Ludwig/Greth-Marguez/UBCue) Universal/Kobalt/Talent (Arnscon/Haywood-Young/Fotterson/Lowen)		
66	New		GLEE CAST Fat Bottomed Girls Epic USQX9100132 (ARV) (Anciers/Astrom/Murphy) EMI/Beechwood/Queen (Mey)		
67	55	3	CAGE THE ELEPHANT Shake Me Down Relentless/Virgin US110000232 (E) (Boyce) Sony ATV/UBASKY/Peermusic (Cage The Elephant)		
68	New		GLEE CAST P.Y.T. (Pretty Young Thing) Epic USQX9100084 (ARV) (Anciers/Astrom/Murphy) Warner Chappell/BMG Ruby/Yellowbrick Road (Ludwig/Lowen)		
69	74	27	TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars Parlophone GB7P0900040 (E) (ISH) Warner Chappell/EMI (Mughe/UKogswell/Tenner/Bearne/CC)	SALES INCREASE	
70	57	15	USHER More Laffa USZM2100018 (ARV) (RedOne) EMI/RedOne/Prince Charlie/Scny ATV/UR-IV (RedOne/Hinsch/Ryzymone)		
71	63	2	FLUX PAVILION Bass Cannon Circus CRDI1005 (tbc) tbc (tbc)		
72	Re-entry		FOO FIGHTERS Rope RCA USRW31100021 (ARV) (Vig) MJ Twelvet/ Love The Punk Rock/Living Under A Rock/Universal/Wyking/Erform (Foo Fighters)		
73	62	7	JUSTIN BIEBER FEAT. JADEN SMITH Never Say Never Def Jam USUM71015391 (ARV) (The Messengers/Harrell/Reimbert) Scny ATV/Universal/Warner-Bertham/Messy/Te Eall/E/etei/Time/CC (Messinger/Alvarez/Helen/Henrik/Smith/Reimbert)		
74	59	15	KATY B FEAT. MS DYNAMITE Lights On Columbia/Rinse GBAR11001491 (ARV) (Geneus) EMI (Katy B/Daley/Geneus)		
75	72	56	TINIE TEMPAH Pass Out Parlophone GB7P0900005 (E) ★ (Labinth/Da Diggler) Stellar/EMI/CC (Labinth/Tinie Tempah/Williams)		

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|-------------------------------------|--------------------------|-----------------------------|-----------------------------------|--------------------------------|----------------------------|-------------------------|----------------------|--------------------|--------------------------------------|
| All of the Lights 71 | Civilization 33 | Friday 60 | Just The Way You Are (Amazing) 45 | On The Floor 1 | Someone Like You 2 | We R Who We R 57 | Key | As used by Radio 1 | BPI Awards |
| Black & Yellow 6 | Coming Home 35 | Girls Fall Like Dominoes 54 | Kidz 58 | Only Girl (In The World) 39 | Sweet 16 | What The Hell 64 | ★ Platinum (600,000) | | Singles |
| Blind Faith 51 | Do It Like A Dude 29 | Gold Forever 14 | L.I.F.E.G.O.E.S.O.N. 23 | P.Y.T. (Pretty Young Thing) 68 | Teenage Dirtbag 50 | Who's That Chick? 26 | ● Gold (400,000) | | Adelle: Changing Pavements (Silver); |
| Blow 59 | Don't Hold Your Breath 5 | Good Girl 22 | Look At Me Now 44 | The Ballad Of Mona Lisa 43 | The Ballad Of Mona Lisa 43 | Wonderman 25 | ● Silver (200,000) | | Adelle: Someone Like You (Platinum) |
| Born This Way 13 | Down On Me 31 | Grenade 21 | Louder 32 | Make You Feel My Love 40 | 43 | Written In The Stars 69 | | | |
| Bright Lights Bigger City 19 | End Credits 63 | Hello 33 | Make You Feel My Love 40 | Moment 4 Life 52 | 30 | Yeah 3X 18 | | | |
| Bring It 48 | ET 12 | Higher 37 | More 70 | Need You Now 42 | 30 | | | | |
| Broken Record 8 | Eyes Wide Shut 47 | Hold It Against Me 49 | Never Say Never 73 | Never Say Never 73 | 38 | | | | |
| Buzzin' Remix 11 | *Kissin' Perfect 128 | I Know Him So Well 34 | | | 38 | | | | |
| Champion (Catch' Em By Surprise) 20 | Fat Bottomed Girls 66 | I Need A Doctor 10 | | | 61 | | | | |
| Champion 24 | Firework 36 | If You Wanna 65 | | | | | | | |
| | Firework 55 | Just Can't Get Enough 4 | | | | | | | |
| | Forget You 41 | | | | | | | | |



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 (Producer)	Label / Catalogue number (Distributor)	
1	1	10	ADELE 21 XL 88697446992 (PIAS) ★	(FT Smith/Rubini/Epworth/Abbiss/Wilson/Adkins)	SALES INCREASE ↑
2	2	80	ADELE 19 XL CD313 (PIAS) 4★	(Abbiss/White/Ronson)	SALES INCREASE ↑
3	5	2	RONAN KEATING & BURT BACHARACH When Ronan Met Burt Polydor 2765649 (ARV)	(Bacharach/Wells)	SALES INCREASE ↑
4	6	21	THE OVERTONES Good Ol' Fashioned Love Warner Music Entertainment 5249825442 (CIN) ●	(Southwood)	SALES INCREASE ↑
5	7	20	RIHANNA Loud Def Jam 2752365 (ARV) 4★	(StarGate/Vee/Harell/Bozeman/The Runners/Riddick/Polow/DaDoni/Sham/Mei&Mus/Stewart/Dean/Soundz/Alex Da Kic)	SALES INCREASE ↑
6	New		MARY BYRNE Mine & Yours Syco 88697869142 (ARV)	(Wright)	HIGHEST NEW ENTRY ↑
7	New		RADIOHEAD The King Of Limbs Ticker Tape XL TCK001CD (PIAS)	(Godrich)	
8	New		BRITNEY SPEARS Femme Fatale Jive 88697867322 (ARV)	(FT Smith/Dr. Luke/Martin/Stargate/Vee/Will.J.Am/BoyznRoyalty/Jonack/Derkins/Billboard/Shellback/Magnus/Blanco/Amos/J.Mike/Dream Machine/DJgee)	
9	4	5	JESSIE J Who You Are Island/Lava 2758627 (ARV) ●	(Dr. Luke/Brisett/Cornish/Martin K/Oak/The Invisible Men/Parker & James/Thomas/Gac/Gocon)	SALES INCREASE ↑
10	19	9	EVA CASSIDY Simply Eva Blix Street G210199 (ADA/CIN) ●	(Cassidy/Biondo)	SALES INCREASE ↑
11	13	11	BRUNO MARS Doo Wops & Hooligans Elektra/Atlantic 7567882721 (CIN) ●	(The Smeezingtons/Neer/izThe Supa Dupa)	SALES INCREASE ↑
12	23	76	MICHAEL BUBLE Crazy Love Reprise/43 9362496277 (CIN) 8★	(Foster/Rock/Gallac/Chang)	SALES INCREASE ↑
13	17	2	THE DRIFTERS Up On The Roof: Very Best Of Rhino/Sony 88697852702 (ARV)	(Greenaway/Macaulay/Leiber/Stoller/Love/Lowe)	SALES INCREASE ↑
14	9	4	ELBOW Build A Rocket Boys! Fiction 2762328 (ARV)	(Potter)	
15	16	4	DANIEL O'DONNELL Moon Over Ireland DMG TV DMGT042 (SDI)	(Ryan)	SALES INCREASE ↑
16	21	21	CEE LO GREEN The Lady Killer Warner Brothers 7567889289 (CIN) ★	(FT Smith/The Smeezingtons/Allen/Marsh/Remi /Simpkin/Splash/Dr. Luke/Ng/ish/Green)	SALES INCREASE ↑
17	8	2	NICOLE SCHERZINGER Killer Love Interscope 2766315 (ARV)	(RedOne/Jez.Gee/Kimmy Jorjic/Falk/Josefina/Rami/Alexander/Siebing/Jonsini/Mascini/Swift/Sy/Stargate/Vee/S.ewar/Hashi/Harell/Various)	
18	3	2	THE STROKES Angles Rough Trade RTRAD0530 (PIAS)	(Obeg/The Strokes/Chiccarelli)	
19	27	22	RUMER Seasons Of My Soul Atlantic 5249825752 (CIN) ★	(Brown)	SALES INCREASE ↑
20	24	20	TAKE THAT Progress Polydor 2748474 (ARV) 6★	(Price)	SALES INCREASE ↑
21	New		DAVID GARRETT Rock Symphonies Decca 4782686 (ARV)	(Nia)	
22	20	3	MICHAEL BALL Heroes UMTV 2762973 (ARV)	(Wright)	SALES INCREASE ↑
23	New		WITHIN TEMPTATION The Unforgiving Roadrunner RR77152 (ADA/CIN)	(Gibson/Helleblad)	
24	28	18	OLLY MURS Ollly Murs Epic/Syco 88697765022 (ARV) ★	(Prime/Isaak/Future Cut/Robson/Argyle/Brammer/Green/Fitzmaurice/Shanks/Abott/Black/Byrne/The Invisible Men/Taylor/Horn)	SALES INCREASE ↑
25	15	3	THE VACCINES What Did You Expect From The Vaccines? Columbia 8869784151 (ARV)	(Grech/Marguerat)	
26	46	14	ALFIE BOE Bring Him Home Decca 2759210 (ARV)	(Moigan/Pochin)	SALES INCREASE ↑
27	10	2	CHRIS BROWN F.A.M.E. Jive 88697860672 (ARV)	(McCalm/The Underdogs/The 3lness/Diplo/Afrojack/Free School/Harmony/DJ Frank E/The Messingers/3loom/Bigg D/Kennedy-T/Wiz/Brown/Various)	
28	22	26	TINIE TEMPAH Disc-Overy Parlophone 906532 (E) ★	(Tadge/Ul/Care/Shux/McKenzie/Roberts/Hill/SHU/Swedish House Mafia/Haynie/Naughty Boy/Harrisson)	SALES INCREASE ↑
29	New		PANIC! AT THE DISCO Vices & Virtues Decaydance/Fueled By Ramen 7567882669 (CIN)	(Walker/Feldmann)	
30	25	51	PLAN B The Defamation Of Strickland Banks 679/Atlantic 5186584712 (CIN) 3★	(Drew/Epworth/Apple/oulay/McEwan)	SALES INCREASE ↑
31	33	31	KATY PERRY Teenage Dream Virgin CDV3084 (E) 2★	(Dr. Luke/Blanco/Martin/Stargate/Stewart/Harell/Amos/Wells)	SALES INCREASE ↑
32	11	2	DURAN DURAN All You Need Is Now Tape Modern DURANO: (Essential)GEM	(Ronson)	
33	31	20	PINK Greatest Hits: So Far!!! LaFace 88697807232 (ARV)	(Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machopyscho/Dr. Luke/Martin/Kesz Money/Pink/Danja/Shellback)	SALES INCREASE ↑
34	Re-entry		ANNIE LENNOX The Collection RCA 88697368051 (ARV) ●	(Various)	
35	34	29	THE SCRIPT Science & Faith Phonogenic 88697754492 (ARV) ★	(Sheehan/O'Donoghue/Frampton/Kipner)	SALES INCREASE ↑
36	New		BAND OF THE COLDSTREAM GUARDS Pride Of The Nation Decca 2765916 (ARV)	(Nia)	
37	18	4	NOAH & THE WHALE Last Night On Earth Mercury 2760096 (ARV)	(F.alk/Wader)	
38	29	9	CHASE & STATUS No More Idols Vertigo 2745335 (ARV) ●	(Kennard/Milton/Nowe/Kid Sub Focus/Plan B)	SALES INCREASE ↑

This wk	Last wk	Wks in chart	Artist / Title (Producer)	Label / Catalogue number (Distributor)	
39	38	6	GLEE CAST Glee - The Music - Vol. 4 Epic 8869792142 (ARV)	(Anciers/Astrom/Marshay)	SALES INCREASE ↑
40	30	78	MUMFORD & SONS Sign No More Gentlemen Of The Road/Island 2716932 (ARV) 3★	(Enev)	SALES INCREASE ↑
41	39	38	ELIZA DOOLITTLE Eliza Doolittle Parlophone 6099542 (E) ★	(Prime/Dccs/Tony S/Hauge/The Chancellery/Chrisanthou/Nepier)	SALES INCREASE ↑
42	64	2	ROD STEWART The Best Of...The Great American Songbook I 88697845502 (ARV)	(Tyrell/Mann/Perry/Phonograph/Stewart/Davis/Walker/Romance)	HIGHEST CLIMBER ↑
43	35	48	ELIE GOULDING Lights Polydor 2732799 (ARV)	(FT Smith/Stewart/Smith/Frank/Music)	SALES INCREASE ↑
44	43	86	FLORENCE + THE MACHINE Lungs Island 1797940 (ARV) 4★	(Epworth/Ford/Mackie/Huggell/White)	SALES INCREASE ↑
45	40	2	WYNNE EVANS A Song In My Heart Rhino 5249844562 (CIN)	(Petrick)	SALES INCREASE ↑
46	41	116	LADY GAGA The Fame Interscope 1791747 (ARV) 4★ ★	(RedOne)	SALES INCREASE ↑
47	New		WIZ KHALIFA Rolling Papers Atlantic 7567882728 (CIN)	(E. Dan/Big Jerm/Lonsin/Stargate/Carrier/Blanco/Wense/Bei Nae/er)	
48	14	2	GREEN DAY Awesome As F**k Reprise 936249561 (CIN)	(Green Day)	
49	49	23	THE WANTED The Wanted Geffen 2741607 (ARV)	(MacLeberg/Cutler/The Firm/Falk/The Wildboys/Kerstin/Berry Blue/Phie/ Fabel/Wccc/forr/the members/Peter/Dreaz/leib/Velious)	SALES INCREASE ↑
50	32	5	BEADY EYE Different Gear, Still Speeding Beady Eye BEADY02 (E) ●	(Beady Eye/Lillywhite)	
51	61	53	ALICIA KEYS The Element Of Freedom I 88697465712 (ARV)	(Ehlers/Keys/Eichers/Gaci/Swizz Ecstasy/Show)	SALES INCREASE ↑
52	50	16	IMELDA MAY Mayhem Decca 2752925 (ARV)	(May/Wright/Golberg)	SALES INCREASE ↑
53	12	2	JOE BONAMASSA Dust Bowl FROVOQUE PRD73331 (ADA/CIN)	(Shirley)	
54	36	4	REM Collapse Into Now Warner Brothers 9362495852 (CIN) ●	(Lee/REM)	
55	Re-entry		MARTI PELLOW Love To Love Marti Pellow MPELL01 (AMD/ARV)	(Mitchell)	
56	42	4	AVRIL LAVIGNE Goodbye Lullaby Columbia 88697558702 (ARV)	(Martin/Cheneau/iberu/Shellback/Roberts/Hanes/White/Jay/Teuberfeld/Welken/Karpen/Schubert/McC. -Alge/Armstrong/Townsend/Lavigne/Hese/Jensen/Siricic/I)	
57	37	50	DURAN DURAN Greatest EMI 316680 (E) 2★	(Duran Duran/Little/Sackin/Townsend/crisp/Johnson/Thurston/DeGier/Philly/Black/Keane/Pettit/one/TV Mania/Kimsey)	
58	47	2	ADAM FAITH Hits EMI 6278552 (E)	(Various)	SALES INCREASE ↑
59	52	24	KINGS OF LEON Come Around Sundown Hand Me Down 88697782441 (ARV)	(Petraglia/King)	SALES INCREASE ↑
60	54	18	BLACK EYED PEAS The Beginning Interscope 2754899 (ARV)	(Will.I.am/Amor/Free School/Guetta/Tuinfort/DeKins)	SALES INCREASE ↑
61	67	20	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade Decca 5331478 (ARV)	(Rieu/LeCot/S.Ve/melien/Fied)	SALES INCREASE ↑
62	Re-entry		BON JOVI Greatest Hits Mercury 2752339 (ARV) 2★	(Fairbairn/Jovi/Ebbin/Sem/Leica/Lehms/Rock/Collins/Benson)	
63	48	5	ALEXIS JORDAN Alexis Jordan Starline/ReckNation/Columbia 505053599018 (ARV)	(Resendiz/Tam/StarGate/Welken/Coyne/Eiksen/Vee/Tewis/Ecs/Somere/Wiege/VonMunck/Deccame/eg)	
64	72	52	FOO FIGHTERS Greatest Hits RCA 88697369241 (ARV)	(Unwe/Norton/Kapell/Reksulincz/Wig)	SALES INCREASE ↑
65	59	116	RIHANNA Good Girl Gone Bad Def Jam 1735109 (ARV) 5★ 3★	(Carter Administration/Sturken/Egdes/Velious)	SALES INCREASE ↑
66	New		SUM 41 Screaming Bloody Murder Mercury 2765828 (ARV)	(Whiteley)	
67	26	2	CAGE THE ELEPHANT Thank You, Happy Birthday Relentless/Wing CDRE124 (E)	(Joyce)	
68	Re-entry		TAKE THAT Never Forget - The Ultimate Collection RCA 8287674522 (ARV) 3★	(Various)	
69	56	132	KINGS OF LEON Only By The Night Hand Me Down 8869737241 (ARV) 5★	(Petraglia/King)	SALES INCREASE ↑
70	45	19	JLS Outta This World Epic 8869742862 (ARV) 1★	(Mac/Deekay/Stargate/Figoli/ery/Ect by/Ess/Elongers/Wonda/Duplessis/Alfimo/Gaci/Syience/Taylor/Smith/Secomi/Eric/ef/Ell)	
71	65	19	NICKI MINAJ Pink Friday Cash Money/Island 2754084 (ARV)	(Kane/Swizz Ecstasy/Crew/FunkMoney/Entem/Wankle/Dekit -Minnis/Will.I.am/Drew Money)	SALES INCREASE ↑
72	63	96	PAOLO NUTINI Sunny Side Up Atlantic 256469087 (CIN) 4★	(Nutini/Tones)	SALES INCREASE ↑
73	Re-entry		RIHANNA Rated R Def Jam 275990 (ARV) 2★	(chase & Status/Stargate/Stewart/Riddick/Romance/MyNe -Yci/Kennedy/Will.I.am/Free School/irksen/Timberlake/Knowlles/riscn)	
74	Re-entry		ENRIQUE IGLESIAS Greatest Hits Interscope 1788453 (ARV) ★	(Various)	
75	New		AMON AMARTH Surtur Rising Metal Blade 03984149720 (ARV)	(Bcgren)	

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Adele 1, 2	Cage The Elephant 67	Garrett, David 21	Lady GaGa 46	Pellow, Marti 55	Stewart, Rod 42	Key	BPI Awards
Amarth, Amon 75	Cassidy, Eva 10	Glee Cast 39	Lavigne, Avril 56	Perry, Katy 31	Strokes, The 18	★ Platinum (300,000)	Albums
Bail, Michael 22	Cee Lo Green 16	Goulding, Ellie 43	Lennox, Annie 34	Pink 33	Sum 41 66	● Gold (100,000)	The Distillers: Coral Fening (silver), Noah & The Whale: Last Night On Earth (silver); Nicki Minaj: Pink Friday (gold); The McTernell High Violet (gold); Kylie Minogue: Aphrodite (platinum)
Band Of The Coldstream Guards 36	Chase & Status 38	Green Day 48	Mars, Bruno 11	Plan B 30	Take That 20, 68	○ Silver (60,000)	
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Brown, Chris 27	Faith, Adam 58	Khalifa, Wiz 47	O'Donnell, Daniel 15				
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Byrne, Mary 6	Foo Fighters 64						

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