

MusicWeek



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Adele, Beyoncé and others on board for charity CD

SONGS FOR JAPAN



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Ray Davies reveals plans for his Meltdown festival which is set to rock London's South Bank in June

'I nearly fell off my chair': Fran Nevrla scoops The Strat award



Photo: Chris Taylor/cristianrayphoto.com

FRAN NEVRKLA WILL BE HONoured WITH ONE of the industry's most valued prizes when he picks up *Music Week's* Strat award later this year.

The PPL chairman and CEO is universally acknowledged as the architect of the modern collection society and will follow in the footsteps of other notable industry game changers, including Richard Branson, Chris Blackwell and Michael Eavis, when he is honoured for his outstanding contribution to the industry at the Music Week Awards at London's Roundhouse on May 24.

Nevrla, who has been in charge of PPL for more than 10 years, will receive The Strat at a time when he is mulling over his future role within the industry and at PPL, which has pulled in a massive £1bn in revenues during his period in charge – largely due to the radical reforms the executive put in place.

"I nearly fell off my chair when I heard I was getting The Strat," said Nevrla.

"In today's world there is a lot of arrogance and false modesty but I feel it is nice someone wants to recognise what you've done. It is very touching. I'm very pleased, very honoured and it makes me feel very humble."

Music Week director of content Michael Gubbins said, "Fran is an inspirational character and one of the biggest personalities in the business. But he also deserves this because he has made a real difference to the music business and to the lives of musicians."

Universal pips EMI to publishing crown

UNIVERSAL MUSIC PUBLISHING HAS ended EMI's decade-and-a-half hold as top company by becoming publisher of the year for the first time.

In a narrow victory over EMI, Universal claimed 21.6% of the market across singles and albums during 2010 after a run that included a number of breakthrough UK successes, including Mumford & Sons, Plan B and Florence + The Machine. It marks the end of a remarkable run by EMI, which had been publisher of the year every year since 1995, although in 2008 shared victory with Universal.

Universal Publishing UK and Europe president Paul Conroy said, "2010 was a great year for emerging UK acts and we were privileged to represent most of those that broke through. That their creative and commercial successes also translated into a market share win for us this year is nice."

Universal was also top albums company for the year with 24.4% of the market based on shares of the year's top sellers, while EMI led singles with 23.7%. Kobalt was top independent for a fourth successive year.

The publisher of the year and independent publisher of the year prizes will be presented at the Music Week Awards on May 24 at The Roundhouse in Camden.

• FULL STORY ON PAGES 14-15

EMERGING ARTISTS STRUGGLE TO GAIN TOP BILLING AT FESTIVALS

Festival famine as headline acts prove to be thin on the ground



LIVE

BY PAUL WILLIAMS

A DEARTH OF BIG breakthrough rock acts has forced the major UK festivals to pick headliners from a small pool of old favourites.

A *Music Week* special report today reveals that the summer is being hit by a drought of top new talent, and it looks at why veteran acts still dominate. The lack of new rock acts is particularly significant: rock remains by far the leading genre

when it comes to selecting headliners at the likes of Glastonbury, V and Reading and Leeds.

Including this year, Reading/Leeds has not had a non-rock act headlining since 2003, and V and T In The Park have only looked outside the genre twice in the last decade.

Rock still dominates even at Glastonbury, which has widened its remit for headline acts over the last three years, beginning with Jay-Z and continuing this year with Beyoncé.

But with new rock acts struggling to break through in a market

dominated by R&B, hip hop and pop, the main festivals are returning to the same crop of established artists, such as Coldplay (pictured), who this year headline Glastonbury and T In The Park.

The gap created by the lack of new talent is also being partially filled by reformed bands such as Suede who are one of the headliners at this year's Latitude festival.

paul@musicweek.com

See pages 4-5 for the full Music Week analysis

INSIDE >>

05 ROYAL RECORD

Decca president Dickon Stainer (below) on how his company aims to record and release the Royal Wedding album within hours of the ceremony taking place

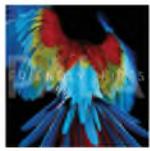


06 ECONOMIC FOCUS

Following last week's Budget, *Music Week* examines what the Treasury has in store for the industry

DIGEST

▶ THE PLAYLIST

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

FRIENDLY FIRES

Pala (XL)One of the year's most important records, *Pala* is a gamechanger. An inspired release that packs a commercial punch (album, May 16)

FOSTER THE PEOPLE

Houdini (Columbia)

Houdini will lead the UK assault for this LA group's cool West-Coast pop which comes to Hoxton on April 14. (single, April 18)



NICKI MINAJ

Girls Fall Like Dominoes (Island)

Sampling The Big Pink's biggest hit, this second single from Minaj's debut is a fresh summer pop song. (single, April 18)



BEN HOWARD

Old Pine (Island)

A Devonshire local and new Communion signing, Howard pens emotive, Bon Iver-toned songs with a melancholy heart (EP, May 23)



GIANT STEPS

Tolerate (Authority Communications)

This debut is gathering heat at radio with Feame Cotton bestowing record-of-the-day status last Thursday. A strong start (single, April 4)



CULTS

You Know What I Mean (Columbia)

An urgent and infectious song, this seven-inch is released in celebration of Record Store Day, ahead of Cults' debut album due on May 30. (single, April 16)



WU LYF

Go Tell Fire To The Mountain (Lyf)

This hotly tipped debut from the UK band is dark and musically ambitious, with strong pop undertones (album, June 13)



TV ON THE RADIO

Will Do (Fiction)From the new album *Nine Types Of Light*, Will Do is the sound of a band truly perfecting their craft (from album, April 11)

OH MY!

Run This Town (679)

Popjustice is already championing this act being developed by 679 alongside Example (online stream, available now)



SHE WANTS REVENGE

Must Be The One (Five Seven)Lead single from new album *Valleyheart* finds the Californian duo downgrading their synthpop sound for post-punk White Lies territory (single, May 15)

SIGN HERE

Planet Function, a new rock imprint from the founders of dance label R&S, has signed **The Chakras** – who played *Music Week's* Breakout night in December – and **The Plea**. The first release from the label will be **The Plea's** debut EP in April, with music from **The Chakras** to follow679 has signed pop duo **Oh My!** The band's song **Run This Town** was Popjustice's single of the day last WednesdayIsland has struck a deal with Communion and Devonshire native **Ben Howard**

GIG OF THE WEEK

Who: Patrick Wolf and Rowdy Superstar**Who:** Koko, Camden**Where:** Tuesday March 29**Why:** The dapper London show-boater joins forces with classically trained Rowdy for a mix of folk, boho songwriting. Expect an eclectic mix of laptop sounds and somewhat disturbing lyrics mixed with lurid declarations of love

BMG Rights priced out of Warner bid

**Bigger bids** Warner has had larger bids than BMG Rights as new owners are sought for a roster that includes the likes of Cee Lo Green**B**MG RIGHTS MANAGEMENT has been ruled out as a potential candidate in the bidding for Warner Music Group according to sources close to the auction, as speculation mounts over who will become the future owner of the major.As reported on *Musicweek.com*, last week saw the KKR-backed publisher present a second bid of between \$2.8bn (£1.7bn) and \$3bn (£1.9bn) for the entire company to Warner's sale advisor Goldman Sachs. However, sources told *Music Week* its offer was still far lower than others received by the firm.

"They had to beg themselves back into the second round of bidding but they just haven't been good enough," said one source.

"Warner has received a number of bids for more than \$3bn – it would be ridiculous to think they

would choose to sell to BMG who have offered far less than that."

The German company was also said to be joining forces with Sony to place a separate joint bid for the company.

Meanwhile, private investment group Tamares was this week added to the list of interested parties in Warner. It joins Platinum Equity, Access Industries – which already owns a 2% share of the company – Yucaipa Companies, Guggenheim Partners and Sony Music Group. The sale of Warner Music is set to happen in a fortnight.

Meanwhile, Citigroup has reportedly been entertaining bidders interested in acquiring parts or all of EMI. Both companies are valued at roughly the same amount \$3bn (£1.9bn), with publishing divisions likely to be sold for about \$1.8bn (£1.1bn).

BREAKTHROUGH BRITISH RAPPER TINIE Tempah is to be honoured at the 2011 Nordoff Robbins O2 Silver Clef awards.

Tempah, whose single *Written In The Stars* last week climbed 45-39 on the US Hot 100, will receive the TAG: Design & Interactive best newcomer award at the event, which takes place on Friday July 1 at the London Hilton on Park Lane. At the same event classical tenor Alfie Boe will pick up the PPL classical award from comedian Matt Lucas.

Nordoff Robbins chairman David Munns said the two artists were the obvious choices for their respective awards. "Tinie, having secured two number one singles, a number one album and two Brit Awards, is the undisputed breakout star of the last 12 months," he said.

Nordoff Robbins' other major fundraising event, the Football Extravaganza, raised £401,000 for the charity last Tuesday night, up more than £75,000 on last year's total. It honoured Real Madrid manager Jose Mourinho and attracted a wealth of names from the football world.

• SEE DOOLEY ON PAGE 13

NEWS DIGEST

■ MUSIC UNITES FOR JAPAN



The UK music industry is pulling together to help relief efforts in Japan via a major charity concert and

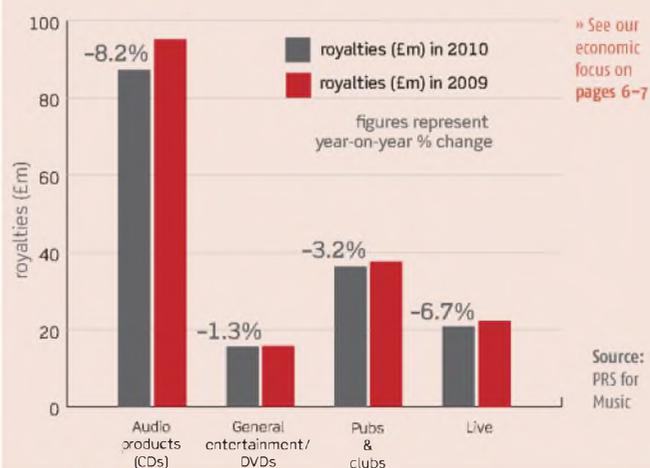
album release. The concert, which is in the early stages of planning, is being planned for Wembley Arena, possibly in April. The initiative is being led by Live Nation and it is understood it will feature major international stars and will be broadcast internationally to raise as much money as possible.

Live Nation director of special projects Graham Pullen said the gig was very much in the planning stages but Sony and Universal were collaborating on plans. "We are looking at artist options at the moment and in some cases are waiting for answers but the feedback we have had so far from artists, labels and management has been 100% positive," said Pullen.

Meanwhile, all four major record labels have worked together to release a charity album entitled *Songs For Japan*, with all proceeds going to the Japanese Red Cross. The album, featuring 38 tracks from artists including Queen, Kings Of Leon, Adele, Beyoncé, Lady GaGa and Rihanna, is being made available via Universal on iTunes today (Monday).

Sony will then issue a physical version of the album on April 4. Queen's Brian May said, "I just wanted to send a message of love and sympathy to all our dear friends whose lives and homes and families have been torn apart by this awful tragedy."

MUSIC ROYALTIES COLLECTED IN 2011



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MASTERCLEF: TINIE ADDS ANOTHER AWARD

■ SHARKEY GOES NORTH

Music Week will conduct a keynote interview with UK Music CEO Feargal Sharkey at the GoNorth seminar and artist showcase in the Highlands of Scotland this summer. Now in its 11th year, GoNorth will return to Inverness once again for the June 9–10 event. “The event has a unique and fantastic reputation of supporting Scottish talent and the Scottish music industry,” said Sharkey. GoNorth founder Shaun Arnold is delighted that Sharkey is following in the footsteps of the likes of Tony Wilson and Alan McGee in conducting a keynote. “Feargal is one of the most respected voices in the industry, and someone who has been at the top of our wishlist for a number of years,” said Arnold. “Having someone with his depth of experience is a fantastic addition to our 2011 programme.”

■ P2P USAGE SQUEEZED

A new study claims traffic on P2P networks dropped in the final three months of last year, coinciding with the closure of LimeWire. NPD Group reports that 12% of US web users accessed P2P services in Q3 2010 but this dropped to 9% by Q4. This marks a continued drop from the 16% who accessed such sites in 2007. Much has been made of the timing, given that LimeWire, one of the biggest P2P services, was taken offline in October. In the long-running case against LimeWire, it was revealed that 93% of its traffic was made up of unlicensed files. NPD added that the average number of files downloaded by individual P2P users halved from 35 in Q4 2007 to 18 in Q4 2010 and P2P users fell from 28m to 16m in the same period.

■ SPOTIFY TO STREAM GIGS

The first concert to be streamed live on Spotify will take place next month. Acts playing include Delphic, The Naked & Famous and Pony Pony Run Run. The

event will end with a DJ set by Elly Jackson of La Roux. It is part of the Behind The Hit new music campaign sponsored by Nissan Juke. The show takes place in London's Koko venue on April 5. Last October, Spotify offered its premium subscribers on-demand streaming of a show from Paris by MGMT.

■ NOW THAT'S WHAT I CALL DOWNLOADING...

Legendary compilation brand Now That's What I Call Music! has launched a branded website that offers an innovative new way to download music. Nowmusic.com, a joint initiative between EMI and Universal who also collaborate on the Now! compilations, allows users to create their own themed Now! albums, with the price per track falling according to the amount of tracks purchased. The site has a download manager system, which also generates artwork for and allows the users to burn to CD.

■ DUO SCORE NEW SOUND FOR SILENT FILM CLASSIC

Adrian Utley of Portishead and Will Gregory of Goldfrapp have collaborated on a new score for Carl Theodor Dreyer's 1928 silent film classic *The Passion Of Joan Of Arc*. Screenings are

being held at a number of venues, including London's Queen Elizabeth Hall on April 28. “We have tried to create something that fits the film, with a feel that is medieval and contemporary.”

■ RECORD STORE DAY III

Street parties, gigs, exclusive releases and a pop-up store in Paris are among extensive plans for Record Store Day 2011. This coming April 16 will be the third time that independent record stores in the UK have taken part in the global initiative to promote indie retail. Rough Trade East manager Spencer Hickman, who oversees RSD in the UK, said that 158 UK stores had already registered to take part in the 2011 initiative, after a successful event last year that saw physical singles sales through the indie sector up 96% on last year's RSD week, with people queuing outside stores to buy exclusive releases from the likes of Blur and The Rolling Stones.

■ FAITHLESS ON BIG SCREEN

Faithless are screening their final concert in cinemas around Europe on April 8. The gig, taking place at London's Brixton Academy, will be beamed live to cinemas across Europe. The show will be filmed using high-definition technology, with 5:1 surround sound.

MUSICWEEK.COM REACTION

■ POST-LIMEWIRE P2P TRAFFIC FALLS

Carlos: “MULVE was the last big illegal MP3 music exchange and it was shuttered within weeks because of immediate action by the industry. MULVE's open code source was released publicly, which now means there's a panoply of replica programs on the internet. P2P is not even what kids are using nowadays.”

■ TALKTALK ARGUES DEA IS INCOMPATIBLE WITH EU LAW

MR: “TalkTalk's barrister claimed that no cost benefit analysis was put in place to find out how much extra money consumers will need to find to ensure they had taken 'adequate' steps to stop illegal filesharing through their ISP address. The business plan/model must have investor figures based on client reach for the client figures.”

■ GOVERNMENT TO ACT ON VAT LOOPHOLE

Tony Grist, Atomic Sounds: “I was almost looking forward to the Budget yesterday, thinking that this loophole was finally going to be plugged, but oh no, just revised slightly. £15 is still too high a threshold. Any right thinking person would agree that this figure has to be £0.”

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Music Week connects...



MUSIC WEEK HAS COME ON BOARD as a media partner for the first MusicConnex

event, a “DIY music and new media conference” taking place in London's Kings Cross in April.

The event, which takes place at King's Place from April 19 to 21, has lined up a heavyweight roster of speakers, including 1Xtra music manager Austin Daboh, artist and producer Labrinth (pictured) as well as representatives from SoundCloud, YouTube and Spotify.

As a media partner, MW will participate in panel discussions and provide in-depth reporting from the event. Panel topics include everything from how to sell music internationally to “data is the new oil”, which explores the value of data in the internet era. There will also be a line-up of showcase events with a focus on UK urban talent.

TOP 10 STORIES ON MUSICWEEK.COM



01 Indie albums set to dominate UK chart

02 BMG and Sony to join forces for Warner buyout?

03 Now! launches innovative music download site

04 Digital giants gobble up revenue

05 Citi entertains bidders for EMI

06 New Warner bidder revealed

07 Adele's 21 takes digital albums record

08 US album sales up again

09 Royal Wedding red tape for live events

10 Decca to release royal wedding album



10

ANALYSIS FESTIVALS

EDITORIAL PAUL WILLIAMS



With fewer new acts breaking, festivals will continue to rely on the old guard

As public demand for the leading festivals continues to grow, so too does the pressure on organisers to attract the very biggest artists to the headline slots.

But this comes at a time when, as reported in *Music Week* previously, the music industry is finding it harder and harder to break acts.

Harder still is sustaining or even increasing the success of an act, just the kind of artist who in the past would have been, say, fourth on the bill one year at a festival and then come back a couple of years later as headliners.

Our focus this week on the headline line-ups already announced for some of the main festivals this year reveals these events are having to rely more and more on acts of a certain age, while artists who have emerged in recent years are finding it ever harder to secure headline slots. The problem, it seems, is not that the festivals are snubbing new talent – look down entire festival bills and there is plenty of it – but in these most important slots there are simply not enough new acts around who make the cut.

It has long been the case with the big festivals that the headline slots have tended to mix acts with something of a history with newer names. But what seems to have changed is that the older acts are now filling more and more of these places on the bill. So that means the likes of Coldplay and Muse showing up time and time again, while among this year's crop of headliners for the main UK festivals the Arctic Monkeys are relative newcomers. And their debut album came out five years ago.

The Domino-signed band were the rarity of an act who gained widespread popularity rapidly after their first album – enough to get them headline slots at Glastonbury and T In The Park the following year – but the more typical pattern, in the past anyway, is acts moving up the bill year after year as interest in them increases.

However, the evidence of the past few years suggests this is happening less frequently, although there are still examples such as Pendulum headlining this year's Bestival and The National and Paolo Nutini at Latitude.

The industry's ongoing problem of the lack of guitar acts coming through is no doubt a significant factor in this. While Glastonbury has rightly widened its headlining remit in recent years to accommodate the likes of Jay-Z and Beyoncé, the make-up of its headliners still tends to be predominantly rock-based and the same applies to Reading/Leeds, V, T In The Park and Isle of Wight. But we all know these sorts of bands are just not breaking through at the moment. While the likes of The Vaccines and Beady Eye (if they can be counted as a new act) have reached the top five with their debut albums this year, the evidence so far in 2011 suggests the situation for rock in the charts – and the charts do still reflect mainstream popularity and therefore who should be big festival headliners – is not improving.

The changing nature of festival audiences and their musical demands must also affect the kind of acts now headlining as these artists are the main drivers to sell tickets.

As the leading festivals have become less about the real diehard music fans – although they are still around, if they can afford the ticket prices – and more about a wider audience who may only be casually into their music, that has to increase the likelihood of headline acts being booked with the very widest appeal.

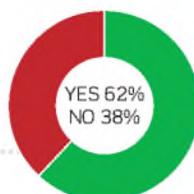
This is not a problem that is just going to go away and unless the industry starts improving its rate of not only breaking acts (hard enough itself these days) but sustaining and building careers as well, the situation is only going to get worse.

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

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:

Is South By Southwest still important to the UK music industry?



THIS WEEK WE ASK:

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

Vote at www.musicweek.com

VETERAN ACTS INCREASINGLY COMMAND THE UK FESTIVAL

Big fish prevail in festival ta

LIVE

BY PAUL WILLIAMS/GORDON MASSON

THE UK'S LEADING MUSIC festivals are turning increasingly to veteran acts to fill their headline slots as the pool of new superstar talent diminishes.

Analysis by *Music Week* of the headline artists announced so far for seven of the summer's biggest festivals reveals just two out of the 19 headliners broke through in the past three years. In 2007 more than half of the 20 headline acts at the same festivals were new artists.

However, this year the emphasis is heavily on older artists, with a dozen of the headline acts at these festivals achieving their first UK Top 10 album – the definition used here for an act breaking through – more than a decade ago. And it happens at a time when demand for festival tickets is higher than ever, driving up prices (see opposite).

Glastonbury is typical of this trend of booking veteran acts, with its 2011 headliners Coldplay and Beyoncé having first achieved Top 10 success around a decade ago, while fellow top-of-the-hill act U2 first made the grade 28 years ago.

The six other festivals analysed were Reading/Leeds, V, T In The Park, Isle of Wight, Latitude and Bestival, and each has a similar story.

At Reading/Leeds, My Chemical Romance are the relative new kids among the headliners this year having broken through five years ago, while headliners elsewhere include Foo Fighters (T In The Park and Isle



of Wight) and Eminem who both first achieved success during the second half of the Nineties.

Some of the other headliners are even older, such as Suede at Latitude and The Cure at Bestival, reflecting a growing reliance on reformed acts or acts with careers spanning decades.

In booking The Cure, Bestival founder Rob da Bank admitted he had gone for an older line-up after a very strong 2010.

Da Bank said he did not see a dividing line between old and new acts but acknowledged a balancing act had to be done.

"We have a crowd of thirtysomethings that we want to hold on to, but at the same time we're one of the fastest-growing festivals for 18–26-year-olds because of the buzz bands we programme on the bill," he said.

There are some acts who have broken through since the millennium that are commanding headline

slots this year, but most arrived in the earlier part of the decade such as Kasabian and Foo Fighters.

Only Bestival headliners Pendulum, who cracked the UK Top 10 for the first time in 2008, and Latitude's The National, whose first Top 10 album happened just last year, have managed to make the step up this year to festival headliners less than three years after breaking.

The domination by older acts was not always the case. As recently as 2007, 11 of the 20 headline slots of the seven festivals surveyed were occupied by artists who had broken through in the previous three years.

These included Arctic Monkeys, who headlined Glastonbury and T In The Park, Snow Patrol and Razorlight. It is no coincidence that 2006 was the best year for UK breakthrough acts this century – as *Music Week* revealed in January.

INDUSTRY VIEWPOINT

IAN McANDREW

Arctic Monkeys manager



“The major UK festivals have grown significantly in scale over the past 20 years both in terms of capacity and ticket price. The major festival organisers have continued to develop and expand their events in response to the public's growing appetite for live music festivals.

The vast capacities now achieved at these major festivals demand that promoters attract artists of a certain stature to headline these large-scale events. The availability or suitability of headline artists will change every year so next year we may see more younger artists on their sec-

ond or third albums taking a headline slot at one of these festivals.

However, hundreds of new bands and artists will perform at music festivals this summer. They provide a fantastic opportunity to reach new fans and are still the building blocks in developing the career of an artist.”

JAMES SANDOM

Supervision Management



“I feel the issue stems from the patience and investment required to develop artists to arena level, whereby they become viable festival headliners.

In recent years we've seen very few British alternative/rock artists reach the highest step of the ladder, which means the artists that have scaled those heights historically are handed the luxury of headline artists will change every year so next year we may see more younger artists on their sec-

output. There have been a couple to join the elite this year, Arcade Fire most notably, but it is increasingly rare.

In some regards the trend is reminiscent of the late 1980s – pop dominates the singles chart and alternative music runs in a parallel universe. This doesn't help career artists emerge as festival headline material, as success is relative.

From my own roster the tenacity and investment it has taken from Universal to help White Lies to arenas is a good example of it paying off, but they're yet to have a career top 30 single in UK.

They're already at arena level in much of mainland Europe, and shortly to announce in the UK, but this was largely achieved through relentless touring.

The label played a major role in that growth, by funding initial tours. In a previous era that was a regular occurrence, these days it is rare.”

AL HEADLINE SLOTS

talent pool

Alongside Arctic Monkeys, Arcade Fire and The Killers were also among the breakthrough acts headlining in 2007 and they have all cropped up as headliners in subsequent years at the main festivals.

Since then the only other acts who headlined less than three years after breaking through are Pendulum, Interpol, Sigur Ros, Florence + The Machine, Vampire Weekend and The National – all either at Bestival or Latitude.

As the promoter of Isle of Wight Festival with headliners this year Kings Of Leon, Foo Fighters and Kasabian, John Giddings can see things from the perspective of both new and older acts. His Solo Agency also represents the likes of Iggy & the Stooges and Simple Minds. He said finding big-name acts to top the bill was getting tougher and suggested it was because “there are now more festivals than there are artists”.

“From a promoter’s point of view you want to offer something different, but there are so many festivals now and not enough acts, so finding artists that aren’t performing at a rival event is easier said than done.”

But the reason for the popularity of veteran acts was simple, he added. “All of those acts have a brilliant back catalogue, so as a promoter you know what you’re getting – a body of work rather than just a couple of singles,” noted Giddings.

“The issue is that there are simply too many events – there’s something every weekend during the summer and the agents are having a bloodbath. I just hope all the events can survive.”

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TEN YEARS ON, FESTIVALGOERS PAY MORE THAN 130% EXTRA FOR TICKETS

Ticket prices go through the roof

TICKET PRICES

■ BY CHARLOTTE OTTER

UK FESTIVALGOERS HAVE seen the average price of a ticket increase by more than 130% over the last decade, as operating costs and band fees have risen.

Analysis by *Music Week* of the ticket prices of the main UK festivals between 2001 and the present day found that punters are paying more than double the amount they paid 10 years ago, when the average cost of a weekend camping ticket at Reading/Leeds, V and T In the Park was £78.50.

In 2011, the average ticket price for Glastonbury, Reading and Leeds, V Festival, T In The Park, Isle of Wight, Bestival and Latitude is £183.90 – an increase of 134% (see chart below).

The hike in prices is significantly higher than that of inflation – 24% over the same period – and can be attributed to two main factors: the increase in cost of

staging a festival and also the rise in fees commanded by headline performers.

Live Nation VP of live music Andy Copping said the past 10 years had seen the amount demanded by major headliners rise from “low six-figure sums to the high seven figure category”.

And, if festival organisers wanted to continue to operate, Copping said they had no choice but to meet the fees, or risk losing an act to a rival event.

“The competition is fierce and everyone wants a big headliner, which means that an act can command an exorbitant amount for an appearance and know they can get it,” he said.

Bestival founder and organiser Rob da Bank explained that thanks to the discrepancy in supply and demand, artist fees were showing no sign of going down.

“Agents do the numbers game by working out how many tickets you sell at what price and then demand more money based on that,” he said. “But the agents know

that if you can’t meet their demands for their artists, there are a dozen other events that might, so they’re in a position of power when it comes to fees.”

GigJunkie founder and CEO Marc Bridgen said that in order to differentiate themselves from the competition, festivals were getting increasingly lavish in the facilities they offered to consumers.

“People expect a lot more from festivals now than they did 10 years ago,” he said. “This in turn results in events having to spend more on infrastructure, drainage and stages. Added to that there are more people going than ever before, which means extra policing and crowd control. All of this adds up.”

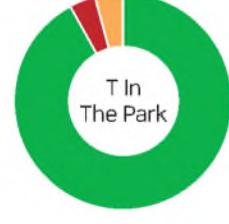
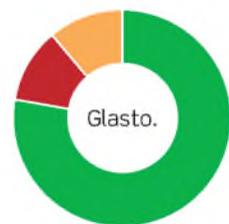
However, he noted moves had been made to try and counteract the steadily increasing price of festivals, with some events now running a deposit scheme allowing fans the opportunity to pay for part of the ticket when it goes on sale and the rest at a later date.

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FESTIVAL TICKET PRICES 2001-2011 (where two figures are listed, the first is weekend price and the other is day price) Source: Music Week research

YEAR	GLASTO.	LEEDS/READING	V	T IN THE PARK	ISLE OF WIGHT	BESTIVAL	BIG CHILL	LATITUDE
2001	N/A	£80/£35	£76/38.50	£75/£35	N/A	N/A	£89	N/A
2002	£97	£90/£40	£80/£39.50	£79/£37.50	£35	N/A	£89	N/A
2003	£105	£95/£40	£90/42.50	£82/£38.50	£50	N/A	£99	N/A
2004	£112	£105/£45	98.50/£46.50	£88/£42.50	£90	£85	£105	N/A
2005	£125	£125/£60	£110/£52	£97/£46.50	£90	£89	£112	N/A
2006	N/A	£135/£60	£120/£58.50	£115/£56.50	£105	£95	£120	£95/340
2007	£145	£145/£62.50	£130/£63.50	£140/£62.50	£125	£115	£125	£112/£45
2008	£155	£155/£65	£145/£160	£68.50	£130	£130	£129	£130/£55
2009	£175	£175/£70	£152/£170	£72.50	£140	£140	£145	£150/£60
2010	£185	£180/£75	£165	£180	£150	£155	£155	£155/£65
2011	£195	£192/£82.50	£175/£83.50	£195	£77.50	£175	£170	£170/£70

GENRES BY FESTIVAL, 2002-11



■ Rock acts
■ Dance acts
■ R&B/hip-hop acts

Charts show genre breakdown of headline acts from 2002 to 2011. Source: Music Week research

OLD ROCKERS NEVER DIE, THEY HEADLINE

WHILE MUSIC WEEK’S RESEARCH on the bands headlining festivals has stuck to the generalist events – the Glastonburys and Vs, where any band can theoretically headline regardless of genre – the same issues apply to hard rock events.

With the exception of Biffy Clyro – a band who arguably only really broke through with their fourth album in 2007 – the six headliners at Download and Sonisphere are all rock stalwarts from the Eighties (Def Leppard, Metallica), Nineties (Slipknot and System Of A Down) and early Noughties (Linkin Park).

Roll back one year and the effect is even more pronounced, with the headliners at the two events including AC/DC, Iron Maiden and Aerosmith. Indeed, you have to go back to 2008, when Lostprophets headlined Download, for a newish band headlining one of the UK’s major hard rock events.

Dance festivals are less dominated by the older acts: Creamfields

2011 may offer the very well-established Chemical Brothers as a chief attraction but the other headliner is David Guetta – not exactly a new act, but one who has only really broken through in the last few years.

Meanwhile, its main competitor Global Gathering, while yet to name its line-up for 2011, last year had a raft of relative newcomers in the headline slots in the shape of Dizzee Rascal, 2ManyDJs and Chase & Status (as well as Faithless). There are a number of reasons for this, including the fact these festivals tend to have smaller capacities and more tents.

But it also demonstrates that new dance and urban acts are breaking through the charts in a way rock bands are not. Pendulum, Dizzee Rascal and Tinie Tempah – a trio of acts you could imagine headlining either Global Gathering or Creamfields – are evidence of this, as is Deadmau5, who headlines his own festival in London this summer.

VIAGOGO Ticket resale price chart				HITWISE Primary ticketing chart				TIXDAQ Secondary ticketing chart			
pos	prev	event	Ave resale price	pos	prev	event	£m	pos	prev	event	£m
1	1	NEIL DIAMOND	135	1	1	ADELE	7.7	1	1	TAKE THAT	7.7
2	3	ROGER WATERS	113	2	NEW	TINIE TEMPAH	3.1	2	3	ROGER WATERS	3.1
3	NEW	RUSH	111	3	NEW	MORRISSEY	2.9	3	NEW	RIHANNA	2.9
4	2	TAKE THAT	104	4	2	RIHANNA	2.6	4	4	KYLIE MINOGUE	2.6
5	6	ADELE	98	5	3	NEIL DIAMOND	1.6	5	NEW	TINIE TEMPAH	1.6
6	NEW	BARRY MANILOW	92	6	4	VARIOUS	1.5	6	NEW	DOLLY PARTON	1.5
7	9	JUSTIN BIEBER	90	7	6	TAKE THAT	1.3	7	6	NEIL DIAMOND	1.3
8	NEW	FOO FIGHTERS	86	8	NEW	VARIOUS	1.2	8	NEW	KINGS OF LEON	1.2
9	4	DOLLY PARTON	85	9	NEW	BARRY MANILOW	1.1	9	7	GLEE LIVE	1.1
10	5	KYLIE MINOGUE	85	10	10	JLS	1.0	10	NEW	DURAN DURAN	1.0
11	8	RIHANNA	84	11	5	OLIVY MURS	1.0	11	8	BARRY MANILOW	1.0
12	NEW	RYAN ADAMS	80	12	7	JUSTIN BIEBER	1.0	12	9	V FESTIVAL	1.0
13	NEW	MORRISSEY	80	13	NEW	VARIOUS	0.9	13	14	READING & LEEDS	0.9
14	10	JLS	71	14	11	VARIOUS	0.9	14	NEW	ADELE	0.9
15	NEW	THE MONKEES	70	15	14	ROD STEWART	0.9	15	11	ARCTIC MONKEYS	0.9
16	NEW	WESTLIFE	63	16	NEW	RYAN ADAMS	0.7	16	NEW	ERIC CLAPTON	0.7
17	NEW	FAITHLESS	61	17	13	BEADY EYE	0.7	17	NEW	IRON MAIDEN	0.7
18	12	KINGS OF LEON	60	18	NEW	VARIOUS	0.6	18	NEW	BON JOVI	0.6
19	13	KATY PERRY	59	19	15	KINGS OF LEON	0.5	19	NEW	T IN THE PARK	0.5
20	17	BLINK 182	53	20	18	KATY PERRY	0.4	20	NEW	ROD STEWART	0.4

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NEWS

Decca to complete royal album flush

Q&A
DICKON STAINER

DECCA RECORDS IS TO release as a download the official album of the Royal Wedding - essentially a live recording of the event - within hours of the ceremony taking place on Friday, April 29. It will feature music from The Choir of Westminster Abbey, The Chapel Royal Choir, The London Chamber Orchestra and the Central Band of the Royal Air Force. A physical album will then be released on May 5.

Decca Records president Dickon Stainer (above) spoke to *Music Week* about what would be involved in recording such a high-profile ceremony.

MW: How will the process work?

DS: This is the first time a royal wedding has become a digital product in this way and we have already been working with our digital partners across the globe to make sure they all are on-side. Final approval of the recording of the ceremony will be with the Palace - our role is simply to accurately record the event on the day.

What challenges come from undertaking such a project?

Not only is the wedding reported to be the biggest event ever televised by British media, but it is also the biggest single project of this kind undertaken by Universal. We are anticipating the album to become the fastest-ever Universal release,

from recording to being made available online, for a project of this size, so here is a lot of pressure to make sure what we release accurately represents what is happening during the service on the day.

There is also an enormous challenge in ensuring the release goes across all our digital platforms around the world simultaneously without a hitch and as quickly as possible after the service.

How significant will the album be musically?

From a musical point of view this occasion is going to be extremely special as it will feature some fantastic original pieces of music which will have never been heard by the public.

As well as releasing a recording of the entire service as it happens in real time, we will also release a separate album with all the music from the event in full.

How will the album be made up? For example, will the wedding vows be marked as separate tracks?

We are still working out what the separate tracks will be on the album. I think a lot of it will become apparent on the day, however. The final choice will also rest with the Palace.

How successful do you expect the album to be?

Charles and Diana's wedding became a number-one album for two weeks in 1981 and Diana's funeral recording reached number three in the compilations chart in 2007 - although obviously we didn't market that album in the same way as the wedding record. This album will appear in the compilations chart and the global interest in the release has already been enormous. However, to what extent and for how long that interest lasts after the event is impossible to predict.

Will Decca keep all the proceeds from the album?

We will donate £1 for every record sold in the UK to the Prince's Foundation up to a minimum total of £250,000.

✉ charlotte@musicweek.com



Recorded at Westminster Abbey 29th April 2011

LIBERATING CREATIVITY'S TOP TARGETS ADDRESSED

Government hits a four with music on growth strategy

BUDGET REVIEW

BY ROBERT ASHTON

THE GOVERNMENT HAS put the music industry at the centre of its growth strategy by following through on four of the top targets identified by UK Music in its Liberating Creativity manifesto.

In addition to outlining the building blocks for a Creative Industries Council, last week's Plan for Growth from the Treasury and the Department for Business Innovation and Skills (BIS), released alongside the Budget, proposed three other significant measures designed for music.

BIS has been running a growth review since the end of last summer and taken evidence from a number of high-ranking music executives, including UK Music CEO Feargal Sharkey and Beggars Group international managing director Paul Redding.

From this Chancellor George Osborne and Business Secretary Vince Cable have concluded the creative industries have real potential to drive significant growth. To help them they are proposing a network of overseas IP attachés work in key global markets such as China and India to help UK music businesses launch and develop there.



Document UK Music's Liberating Creativity manifesto outlined music's biggest issues

Intellectual Property Minister Baroness Wilcox said IP attachés can help UK businesses operating abroad make the most of their intellectual property. Wilcox also suggested attachés could work with local enforcement agencies on protection of intellectual property rights.

More funding has also been promised to the sector. The Enterprise Finance Guarantee scheme will be extended to cover more than £2bn of new lending over the next four years. Although the EFG has yet to prove successful amongst the music industry - partly because of the problems of demonstrating the net worth of copyrights - AIM chairman and chief executive Alison Wenham and

Sharkey hope this can be changed.

Another major issue for the music business since the Licensing Act 2003 removed the two-in-the-bar rule has been to lobby to reduce the bureaucracy around small gigs.

Again this was mentioned as a priority in Liberating Creativity. Significant progress has been made on this issue since, with the

Government recently supporting a second reading of Lord Clement-Jones' private members Live Music Bill in the House of Lords.

This proposes venues which can only accommodate 200 people should be exempted from the licensing regime.

Osborne and Cable appear to agree. They promised to "reduce the requirements for live music to be licensed" in the Plan for Growth, stating the Licensing Act has been "unduly restrictive and burdensome in respect of some live music".

Sharkey suggested only a couple of compromises - such as how late gigs can run - needed to be ironed out before the Clement-Jones Bill can be pushed through the Commons.

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IP attachés key to global PRS gains

THE GOVERNMENT'S preoccupation with growth has attracted the attention of PRS for Music, which views the recently announced IP attachés (see story above) as key to expanding into new overseas territories.

With total revenues dipping 1.1% to £611.2m last year (£618.2m in 2009), PRS for Music is looking at improving international revenues to help fuel growth over the next few years.

PRS for Music executive director finance and facilities Craig Nunn said the organisation has two ways to grow: through cutting costs and finding new income streams. "But there is an indefinite amount of sponge squeezing that can be done and reducing costs only gets us so far," he said.

"We are going into new places



Predicting growth PRS CEO Richard Ashcroft

and Brazil, China and India are viewed as big growth opportunities. The IP attachés could be really useful for us if there is someone in China looking at IP."

Africa and the Middle East put on nearly 50% gains to post £2.5m in revenues last year, with Asia and Australasia also improving, with revenues of £18.3m in the same period.

Growth in royalties from dig-

ital services slowed to a disappointing 4.3%, with £26.5m (£25.4m) coming from online last year.

Nunn conceded he would like to see higher returns. "It [digital revenue] is still growing, but the level of income you get from a digital service is not as much as in the old world of CDs so we need to see that grow faster," said Nunn.

He was optimistic the budget measures to help SMEs tap into new finance could encourage more digital services and improve the online contribution to the bottom line.

PRS for Music chief executive Robert Ashcroft predicted future growth from the developing legal digital market. "Collectively the industry needs to work together to support the fledgling digital market in the UK," he said.

THE QUEENS OF CHARTS

Four royal albums have previously appeared in the UK albums charts...

MUSIC FOR A ROYAL WEDDING reached number seven in December 1973 following Princess Anne's wedding to Capt Mark Phillips.
THE OFFICIAL BBC ALBUM OF THE ROYAL WEDDING was number one for two weeks in August 1981.

ROYAL WEDDING peaked at number 55 in August 1986 following Prince Andrew's wedding to Sarah Ferguson
DIANA PRINCESS OF WALES 1961-1997 - FUNERAL SERVICE reached number three in the Official Compilation Albums Chart in September 1997.

Source: OCC

PLEDGE COULD HASTEN ESTABLISHMENT OF MUSIC INDUSTRY'S BIG WISHES

Reality of Industry Council gets closer following Budget promise

THE INDUSTRY MAY NEED TO equip its lobbyists with a new set of targets after the Budget saw the Government promise to deliver on an unprecedented number of major music issues, including the establishment of an Industry Council.

A Creative Industries Council – or a similar body bringing together the music business and Government – has been an industry aspiration for some years. Insiders suggest it could now be months away from reality.

After years of intensive lobbying around a wide range of issues – from finance to live music – the Treasury and Department for Business Innovation & Skills joint Plan for Growth document, which was launched alongside the Budget, also promised to tackle several other key targets identified by UK Music and its member organisations.

The Council, which the DCMS expects to be co-chaired by Business Secretary Vince Cable, Culture Secretary Jeremy Hunt and Creative Minister Ed Vaizey, should provide a “voice for the sector” with the financial community.

The intention is it will be populated by senior members from



Issues Vince Cable, Jeremy Hunt, and Ed Vaizey would be expected to co-chair an industry Council

each industry represented – likely to also include film, games, book publishing and design – and will tackle cross-industry issues such as exports, copyright, education and skills.

meet them again in three months’ time. An insider suggested this meeting could be used to formalise the Council.

Liberating Creativity, which UK Music published last year, put this

“Are we treated with the same respect as the car industry or British Steel? I’m not sure... this Council provides the framework for that to happen”

FEARGAL SHARKEY, UK MUSIC

Since the end of last year Cable, Hunt and Vaizey have been holding fairly regular meetings with high-ranking executives from the creative industries where the idea for the Industry Council was mooted. They are now due to

joined-up style of policy-making near the top of its seven-point plan to help grow the music industry in the next decade. The organisation’s CEO Feargal Sharkey was excited at the prospect of such powerful

Government backing for a Creative Industries Council.

“When you get down to it, are we treated with the same parity and respect as the car industry or British Steel? I’m not sure. This Council provides the framework for that to happen,” he said.

“If the Government wants a growth strategy then if I was a Government minister I’d listen to the seven or eight people who are long-term entrepreneurs from the creative industries on the Industry Council,” said Sharkey, who sees his own organisation as providing a conduit between the music business and Council.

Some commentators have dismissed the Industry Council as a sop to the creative industries, one that could even devalue the music sector’s influence within Government if it has to compete for attention with other sectors.

Sharkey and others dismiss this. “We have a clear commonality of purpose and there is a lot of common agreement,” he said.

Similarly, AIM chairman and CEO Alison Wenham said many of the creative industries “share a lot of common DNA” and can help push through the same agenda on IP and other issues.

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NEWS IN BRIEF

Label scraps physical CD singles

Mercury Records has said it will no longer release singles on CD as 99% of single sales are now digital. The label also said it would stop releasing collectors vinyl singles, although discs would still be available in exceptional circumstances, such as charity singles.

ISP v Government case begins

Talk Talk has told a court it brought the Judicial Review against the Digital Economy Act because it did not want to wait until one of its subscribers was disconnected before testing whether the Act was compatible with EU law. In his opening remarks – on the first day of the ISP v Government case at the administrative court on The Strand last week – the barrister for Talk Talk said some sections of the DEA made ISPs responsible for taking steps against subscribers who were engaging in online infringement.

G-Unit expands to London

50 Cent’s G-Unit Records has opened a London operation with a view to improving its press, marketing and distribution outside of the US. The office is headed by UK DJ and manager Dan Greenpeace and the label has also agreed a distribution deal with PIAS. It follows the end of the label’s previous deal with Universal, although 50 Cent remains signed to the major.

Reading and Leeds announce acts

The Reading and Leeds Festivals have confirmed My Chemical Romance, The Strokes, Pulp and Muse for this year’s twin events over the August 26-28 Bank Holiday weekend.

Universal lose Eminem case appeal

The US Supreme Court has rejected Universal Music’s appeal in a case related to digital royalties for Eminem’s recordings. Universal Music Group, Aftermath Records and Interscope Records appealed against a ruling in the Ninth Circuit Court of Appeals in December that said they should pay 50% of royalties on digital sales rather than 12% – 20%. It dates back to a suit brought by FBT Production, which originally signed the rapper in 1995.

AIM conference books Spotify boss

AIM has lined up Spotify’s European general manager and a raft of other senior executives to speak at the ninth edition of its digital music conference in May. Spotify’s Jonathan Forster will give an exclusive presentation on Spotify’s consumer behaviour and the future of the service at Music Connected, which takes place on May 5.

Amazon faces fight over App Store

Amazon has launched its app store for Android devices but now faces a legal battle with Apple over the App Store trademark. Amazon’s store opened last Monday with 3,800 apps available initially.

HOW LAST WEEK’S BUDGET AFFECTS KEY INDUSTRY CONCERNS

VCT

Venture capitalists were among the beneficiaries of a very pro-business Budget, in a move that will have a knock-on effect for entertainment specialists such as Edge, Power Amp and Ingenious.

Chancellor George Osborne (pictured) announced a relaxation of the investment rules for both Enterprise Investments Schemes (EISs) and venture capital trusts (VCTs), allowing individuals to put more money into the funds and the fund themselves to invest in a wider range of companies. In addition, he is set to raise the tax relief on EISs from 20% to 30%.

Power Amp founder and CEO Tom Bywater said the changes were “fantastic news for the UK music industry”.

“Obviously established EIS players such as Power Amp will benefit greatly from the increase in income tax relief, but we believe that it should also enable

new, smaller, less proven players to enter the investment market too,” he said.

“We welcome this and intend to offer our expertise to other music organisations to help them qualify for EIS reliefs so they can raise outside investment and ultimately help grow the UK music industry as a whole.”

A spokesman for entertainment and media fund manager Edge Investment Management, which invests heavily in live music, said the changes in the Budget will positively impact the fund’s ability to invest. “By deregulating, we should be able to invest more over all,” he said.

VAT

Hopes were high among the UK’s physical music retailers that last week’s Budget would finally bring definitive action on Low Value Consignment Relief (LVCR), a loophole that allows goods under a certain value to be sold into



the UK from the Channel Islands without incurring VAT.

And it did – of sorts. The Treasury announced it was to reduce the threshold on LVCR from £18 to £15 and also pledged to “explore options” with the European Commission to limit the scope of the relief, so that it could no longer be used for purposes it was not designed for. If this does not work the Government said it would then revisit the level of LVCR in the 2012 Budget.

But this was not enough for

retailers, who believe it is unfair that a tax mechanism originally designed to protect flower growers in Jersey should allow online music retailers to undercut their prices on CDs. What’s more, given the price of the average CD is now less than £10, they argued a drop in LVCR to £15 will have little effect.

Richard Allen, a long-term campaigner on this issue and founder member of Retailers Against VAT Avoidance Schemes, said many retailers might not be able to survive another year faced with this price competition.

“Whilst the LVCR threshold that allows goods to enter the EU VAT free will be reduced from £18 to £15, this really isn’t going to have much immediate relief for those retailers suffering the daily reality of a distorted internet retail market,” he said.

He also pointed out that LVCR deprives the UK Government of more than £130m a year in VAT.

MEDIA



CHARTS KEY ■ HIGHEST NEW ENTRY ■ HIGHEST CUMBER

TV AIRPLAY CHART TOP 40		nielsen		Plays
This Wk	Last Wk	Artist	Title	Label
1	2	CHRIS BROWN	Yeah 3X	RCA
2	1	JESSIE J FEAT. B.O.B	Price Tag	Island/Lava
3	4	LADY GAGA	Born This Way	Interscope
4	3	ALEXIS JORDAN	Good Girl	Star/Roc/RacNation/Columbia
5	14	NICOLE SCHERZINGER	Don't Hold Your Breath	Interscope
6	5	JENNIFER LOPEZ FEAT. PITBULL	On The Floor	Mercury
7	NEW	BLACK EYED PEAS	Just Can't Get Enough	Interscope
8	17	KANYE WEST	All Of The Lights	Roc-a-fella/Def Jam
9	8	DR DRE FEAT. EMINEM & SKYLAR GREY	I Need A Doctor	Interscope
10	15	WIZ KHALIFA	Black & Yellow	Atlantic
11	18	THE WANTED	Gold Forever	Geffen
12	9	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE	Higher	4th & Broadway
13	6	JLS FEAT. TINIE TEMPAH	Eyes Wide Shut	Epic
14	11	ADELE	Someone Like You	XL
15	12	BRUNO MARS	Grenade	Elektra/Atlantic
16	16	TINIE TEMPAH FEAT. ELLIE GOULDING	Wonderman	Parlophone
17	10	CHIPMUNK FEAT. CHRIS BROWN	Champion	Jive
18	7	DAVID GUETTA FEAT. RIHANNA	Who's That Chick?	Positiva/Virgin
19	NEW	LMFAO	Party Rock	Interscope
20	13	WRETCH 32 FEAT. EXAMPLE	Unorthodox	MoS/Levels Recordings
21	23	KE\$HA	Blow	RCA
22	RE	PARADE	Louder	Asylum/Atlantic
23	19	PINK	F**kin' Perfect	LaFace
24	33	KATY B	Broken Records	Columbia/Rinse
25	26	USHER	More	LaFace
26	20	TIESTO V DIPLO FEAT. BUSTA RHYMES	C'mon (catch' Em By Surprise)	Wall Of Sound
27	32	CEE LO GREEN	Bright Lights Bigger City	Warner Brothers
28	NEW	MANN FEAT. 50 CENT	Buzzin' Remix	Def Jam
29	22	TAKE THAT	Kidz	Polydor
30	27	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E	Tonight (I'm Lovin' You)	Interscope
31	25	NICKI MINAJ FEAT. DRAKE	Moment 4 Life	Cash Money/Island
32	RE	JEREMIH FEAT. 50 CENT	Down On Me	Def Jam
33	21	BRITNEY SPEARS	Hold It Against Me	Jive
34	29	OLLY MURS	Heart On My Sleeve	Epic/Syco
35	24	DIDDY & DIRTY MONEY FEAT. SKEPTA	Coming Home	Universal
36	31	JESSIE J	Do It Like A Dude	Island/Lava
37	28	RIHANNA FEAT. DRAKE	What's My Name?	Def Jam
38	34	ADELE	Rolling In The Deep	XL
39	39	RIHANNA	Only Girl (In The World)	Def Jam
40	35	CEE LO GREEN	Forget You	Warner Brothers

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, Kevanag! 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 3xx, Vault, Vva, VH1

ALEXANDER STEPS UP WHILE FELLOW EDITOR DEPARTS

Mr Mojo rises to take key Bauer publisher position

PRESS

■ BY BEN CARDEW

BAUER MEDIA HAS promoted *Mojo* editor-in-chief Phil Alexander to the newly created role of associate publisher on Bauer music titles, while Nichola Browne has stood down as editor of *Kerrang!*

In Alexander's new role, which comes into effect today (Monday), he will be tasked with product development across *Mojo* and *Kerrang!*, including branded one-shots, as well as digital expansion. He retains the role of *Mojo* editor-in-chief and will report to Bauer Media's Music Brands publishing director Rimi Atwal, who called him "one of Bauer's most innovative editors".

Alexander said his role will see him bringing to fruition ideas for new products that might otherwise have remained on the drawing board.

"So many ideas have come from both titles of things we could be doing; some of them are in print and some are digital," he explained. "The issue is how do we develop these and get them out there, rather



On the record Phil Alexander starts as associate publisher of Bauer's music titles today (Monday)

than having these ideas sitting around for a year."

Alexander added he could not reveal what these products would be but said, "There will be a whole slew of new products that will come over the next 12 months."

One of Alexander's first responsibilities will be to recruit a new editor for *Kerrang!*, after Nichola Browne decided to step down from the role to pursue freelance opportunities.

Rimi said, "Nichola is a talented editor who leaves *Kerrang!* in great shape and with a bright future. She has built a solid editorial team who will continue to make *Kerrang!* bigger, bolder and better than ever."

Browne won a place on the Emap Journalism traineeship scheme in 1999 and joined *Kerrang!* in 2003 as news editor. She became editor of the title two years ago.

In the most recent ABC figures, which covered the second half of 2010, *Mojo* and *Kerrang!* both performed well in what was generally a difficult time for music magazines.

Mojo grew its average circulation by 3.2% over the period to 94,617 readers per issue, although it was down 3.9% year-on-year.

Kerrang! was down 2.4% in the six-month period to 42,967, but up 4.5% on the year.

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Manchester content to bolster XFM

XFM MANCHESTER IS TO produce more local content for the group's national network as it looks to tap into a huge untapped market of listeners in the region.

XFM Manchester is this month celebrating its fifth birthday, with exclusive local-made shows broadcast across the brand's London and Manchester stations as well as nationally on DAB, Sky, Freesat and online.

They include acoustic lunchtime sessions and a series of "Clinterviews" by former Inspiral Carpet and current XFM DJ Clint Boon, who grills locally born stars such as Mani and Shaun Ryder.

XFM deputy programme director/head of music Mike Walsh said the original intention was to generate network content from Manchester to celebrate XFM's birthday but this had gone so well the station was set to expand on this.

He explained generating more local content from Manchester will help a huge potential audience in the north west find the station.

"Generating a solid line-up of locally accessible unique content is a way of getting the word out," Walsh added. "Like any media brand, you want to create the most exciting and engaging content as possible to bring people to your station or website and they will tell people about it."

Walsh said the decision to generate more content from Manchester was part of a wider approach to localism that would also see the two XFM stations promoting each other's output.

"Radio stations are all about trying to sound and feel local," Walsh said. "We still do that, but we have



"We think the XFM listener is media-literate – they understand a local station is part of a bigger network"

MIKE WALSH, XFM (LEFT)

"In relatively lean times in terms of marketing budgets, services like XFM really need the richness of their content to drive listeners."

Also among the new XFM Manchester shows to go out nationally will be a one-hour show on April 3 compiling the best bits from shows broadcast by Factory Records founder Tony Wilson, who presented popular XFM Manchester slot The Sunday Roast before his death in 2007.

decided to talk about our sister stations openly. We think the XFM listener is quite media-literate – they understand a local station they listen to is part of a bigger network."

XFM Manchester reaches around 150,000 listeners every week, with breakfast and drive shows made locally and the rest of the output shared with London. XFM in total attracts a weekly audience of 938,000 in the UK across all platforms.

CAMPAIGN FOCUS



THE LEISURE SOCIETY

Full Time Hobby is gearing up for two campaigns for one artist in six months, after The Leisure Society secured a sync in one of 2011's most hotly anticipated British films.

The UK indie not only has the band's new album into The Murky Water set for release on May 2 but also intends a heavy repromotion of their debut *The Sleeper* on the back of *We Were Wasted's* inclusion in *Tyrannosaur*.

The film, released in October, is the first full-length feature

from Paddy Considine and has already won two awards at this year's Sundance Festival.

The band's debut album sold a respectable 25,000 copies, but it was frontman Nick Hemming's history with Considine – the two grow up together and played together in a band – which brought them to the actor-turned-director's attention.

Full Time Hobby co-owner Nigel Adams said, "Getting this track in the film is a big deal – it's the key song at the end of the film, the full song at the most poignant moment. We are planning a big re-promotion. We will try to tie in online promotion of the song with Facebook adverts and similar so people can identify the song and draw them to the band."

Meanwhile, work begins on promoting their second album, which will be *Rough Trade's* Album of the Month for May.

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

AIRPLAY ANALYSIS

BY ALAN JONES

Programmers put Adele back on top of radio list



Adele Achieves three simultaneous number one radio hits in Europe

ADELE HAS SMASHED ENOUGH records in the last few weeks but her phenomenal album 21 breaks new ground this week, becoming the first album to spawn three simultaneous number one radio airplay hits in Europe. According to the latest Music Control data, the album's introductory single Rolling In The Deep is still number one in Austria, Belgium, Greece and Switzerland, but dips to number two in the Netherlands, where another 21 track - Set Fire To The Rain - relieves it at the summit. Meanwhile, Someone Like You returns to the top of the chart domestically, reclaiming pole position from Jessie J's Price Tag, which slips back to second place. While the gap between the two in minuscule - Someone Like You had 1.25% more listeners last week - it clearly deserves its top slot, adding 260 plays and 548,000 listeners week-on-week, while Price Tag adds 21 plays but loses a massive 9,864,000 listeners.

Jessie J also loses the TV airplay chart title to a resurgent record this week - Chris Brown's Yeah 3X bounces 2-1 to register its fourth week at the top, with its promotional video attracting 574 plays in the latest frame, 19 more than Price Tag. Brown's return to the top was facilitated by top tallies of 62 plays on Dance Nation TV, 57 on Starz and 53 on MTV Base. In the closest top five this year, three other videos were aired upwards of 500 times apiece: Lady GaGa's Born This Way (542 plays), Alexis Jordan's Good Girl (534) and Nicole Scherzinger's Don't Hold Your Breath (521).

Not for the first time this year, the entire top five of the radio airplay chart is made up of women - but Cee Lo Green's Bright Lights, Bigger City should break the female monopoly next week. For the present, it has to settle for a 33-6 jump, which comes with an increase of 537 plays and a doubling of its audience week-on-week. Green's F**k You single topped the most-played list at



Chris Brown On top of the TV airplay chart

Radio 1 a few weeks ago, and Bright Lights, Bigger City turns the trick on the latest Radio 2 list, its tally of 22 plays on the station last week beating the 20 plays of You'll Be Mine by The Pierces and Eliza Doolittle's Mr Medicine into joint second place.

Likely to challenge Adele's Someone Like You for OCC sales chart honours a week hence, On The Floor is already a fast rising airplay hit for Jennifer Lopez and Pitbull. Vaulting 65-35-18 in the last fortnight, the track - based partly on Kaomo's smash, Lambada - experiences a 54.90% increase in plays (from 827 to 1,261) and improves its audience by 45.80% (from 22.81m to 33.25m) week-on-week.

Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50

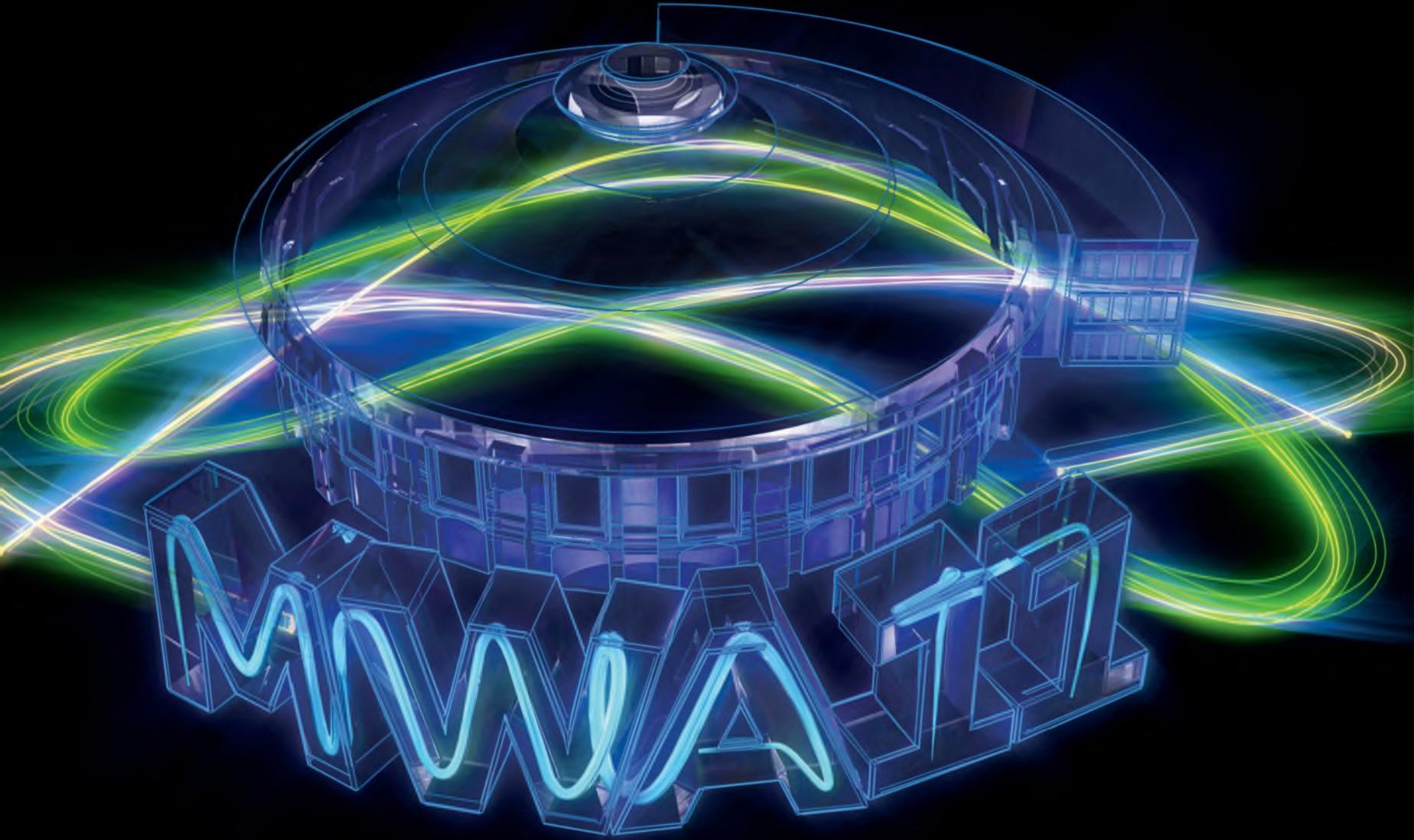


This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %w-o-r	Total Aud (m)	Aud %w-o-r
1	2	5	1	ADELE Someone Like You xl	4426	6.24	82.82	0.67
2	1	8	5	JESSIE J FEAT. B.O.B Price Tag Island/Island	4619	0.46	81.75	-0.77
3	3	7	10	LADY GAGA Born This Way Interscope	4140	1.22	61.55	-0.55
4	11	3	2	NICOLE SCHERZINGER Don't Hold Your Breath Interscope	2700	50.17	57.82	58.54
5	4	5	6	RIHANNA S&M Def Jam	2594	7.23	50.65	-1.03
6	33	2	31	CEE LO GREEN Bright Lights Bigger City Warner Brothers	1603	50.38	50.43	112.34
7	7	13	6	ADELE Rolling In The Deep xl	3252	1.4	46.32	6.21
8	5	13	17	BRUNO MARS Grenade Elektra/Atlantic	3683	-5.05	45.58	-7.55
9	6	8	26	PINK F**Kin' Perfect LeFaze	3492	0.75	44.18	-4.76
10	8	5	4	THE WANTED Gold Forever Geffen	2585	28.99	40.51	1.22
11	13	7	85	THE PIERCES You'll Be Mine Polydor	873	0.81	36.07	3.35
12	31	3	3	BLACK EYED PEAS Just Can't Get Enough Interscope	1015	44.59	35.64	48.56
13	16	8	13	CHRIS BROWN Yeah 3X RCA	1733	-6.78	35.45	7.38
14	9	22	39	CEE LO GREEN Forget You Warner Brothers	2584	1.89	34.36	-11.47
15	22	3		ELIZA DOOLITTLE Mr Medicine Periplhone	1015	22	33.86	15.52
16	35	2		JENNIFER LOPEZ FEAT. PITBULL On The Floor Mercury	1261	52.48	33.25	45.83
17	18	4	7	WIZ KHALIFA Black & Yellow Atlantic	581	16.37	31.1	-3.18
18	12	26	38	RIHANNA Only Girl (In The World) Def Jam	2068	-12.15	30.72	-12.4
19	19	29	43	BRUNO MARS Just The Way You Are (Amazing) Elektra/Atlantic	2011	-4.33	28.37	-11.25
20	17	11	33	JLS FEAT. TINIE TEMPAH Eyes Wide Shut Epic	2469	-12.91	28.16	-12.57
21	20	7	18	ALEXIS JORDAN Good Girl StarRoc/Roc-A-Fella/Columbia	2342	0	27.55	-3.75
22	NEW	1	29	KATY PERRY FEAT. KANYE WEST Et Virgin	1052	0	27.87	0
23	23	3		WONDERLAND Not A Love Song Mercury	890	-6.02	27.25	3.14
24	NEW	1		KATY B Broken Records Columbia/Rinse	611	0	25.63	0
25	44	2	81	FOO FIGHTERS Rope RCA	412	-1.67	25.24	41.96
26	14	6	42	OLIVY MURS Heart On My Sleeve Epic/Syco	2834	2.9	24.88	-28.24
27	29	2		ASA Be My Man Dilemma	305	88.27	24.64	0.82
28	36	5	20	CHIPMUNK FEAT. CHRIS BROWN Champion Jive	613	-4.9	24.62	10.65
29	25	1		DIDDY & DIRTY MONEY FEAT. SKEPTA Coming Home Universal	848	0	23.72	0
30	46	3	8	DR DRE FEAT. EMINEM & SKYLAR GREY I Need A Doctor Interscope	451	46.91	23.57	38.08
31	43	24		MIKE POSNER Cooler Than Me J	1618	8.08	23.33	30.04
32	21	16	45	RIHANNA FEAT. DRAKE What's My Name? Def Jam	1213	-19.62	22.76	-20.53
33	28	23	40	KATY PERRY Firework Virgin	1660	-14.3	22.37	-10.3
34	26	17	28	DAVID GUETTA FEAT. RIHANNA Who's That Chick? Positive/Virgin	1010	-3.53	22.25	-11.2
35	32	5	21	TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman Periplhone	513	9.38	22.02	-7.67
36	30	13	24	JESSIE J Do It Like A Dude Island/Island	870	-6.75	21.74	-10.35
37	15	7	14	NOAH & THE WHALE L.I.F.E.G.O.E.S.O.N. Mercury	650	-4.69	21.72	-37.1
38	27	11	32	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher 4th & Broadway	1919	-8.14	21.52	-13.75
39	NEW	1	15	MANN FEAT. 50 CENT Buzzin' Remix Def Jam	701	0	21.4	0
40	45	42		KATY PERRY FEAT. SNOOP DOGG California Gurls Virgin	1231	15.8	21.23	22.36
41	10	7	41	TAKE THAT Kidz Polydor	2431	5.37	21.02	-45.13
42	37	22	51	PINK Raise Your Glass LeFaze	1273	-4.21	20.51	-1.37
43	NEW	1		DIONNE BROMFIELD FEAT. DIGGY SIMMONS Yeah Right Lioness/Island	586	0	20.16	0
44	50	25	53	TAKE THAT The Flood Polydor	1440	2.42	19.51	24.9
45	47	18		OLIVY MURS Thinking Of Me Epic/Syco	1261	-1.1	19.34	15.6
46	40	61	68	BLACK EYED PEAS I Gotta Feeling Interscope	1306	5.41	19.26	1.1
47	NEW	1	55	CAGE THE ELEPHANT Shake Me Down Relentless/Virgin	190	0	19.07	0
48	24	3		ROXETTE She's Got Nothing On (But The Radio) Periplhone	180	81.82	18.86	-28.86
49	NEW	1	53	THE VACCINES If You Wanna Columbia	209	0	18.38	0
50	RE			TAYLOR SWIFT The Story Of Us Mercury	436	0	18.13	0

Nielsen Music Control monitors the following stations: 14 hours a day, seven days a week: EXTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Bristol FM, 108-FM, 6 Music, 95.8 Capital FM, 96 Trent FM, 96.2 The Revolution, 96.3 Air FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Virgin FM, 99.9 Radio Norwich, Absolute Radio, Absolute Xtra, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Oxford, BBC Radio Ulster, Beacon FM, Cruise FM, London, Citybeat, 96.7FM, Clyde 1 FM, Clyde 2, Cool FM, Downtown Radio, Dream 100 FM, Dream 107.2, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South East, Galaxy Yorkshire, Gaydar Radio, Gold, Hallam FM, Heart 100.5, Heart 100.7, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.8, Heart 103, Heart 103.3, Heart 106, Heart 106.2, Heart 106.3, Heart 106.4, Heart 106.5, Heart 107, Heart 97.1, Heart 97.2, Imagine FM, Inxtra FM, Isle Of Wight Radio, Juice 107.2, KFM, Kerrang! 105.2, Key 103, Kiss100 FM, Kiss 101, Kiss 105, Kiss 105HD, Leicester Sound, Lincs FM, Magic 105.4 FM, Magic 170, Manx, Marie Claire, Merca FM, Metro Radio, Myster FM, Mix 96, Nation Radio, New 96.4, NRJ, NRJ Radio, Northsound 1, Northsound 2, Ock FM, Ocean FM, Sain 105.5, Prater FM, Premier Christian Radio, Q100 FM, Radio City 96.7, Ram FM, Real Radio Scotland, Real Radio Wales, Real Radio Yorkshire, Red Dragon FM, Rock FM, Signal One, Smooth 100.4 (Manchester), Smooth 105.7 (Birmingham), Smooth 106.6 FM, Smooth FM (London), South West Sound FM, Southern FM, Spirit FM, Lay AM, Lay FM, FM4, The Coast 106, The Hits Radio, The Pulse, 1005, Wave 105 FM, West FM, West Sound AM, Wire 102.2, XFM 104.9, XFM Manchester

PRE-RELEASE CHART TOP 16

This week	Artist Title Label	Total audience (m)
1	JENNIFER LOPEZ FEAT. PITBULL On The Floor / Mercury	33.25
2	KATY B Broken Records / Columbia/Rinse	25.63
3	DIONNE BROMFIELD FEAT. DIGGY SIMMONS Yeah Right / Lioness/Island	20.16
4	ROXETTE She's Got Nothing On (But The Radio) / Periplhone	18.86
5	TAYLOR SWIFT The Story Of Us / Mercury	18.13
6	SICK PUPPIES Maybe / Virgin	17.71
7	RUMER Goodbye Girl / Atlantic	16.09
8	ALISON KRAUSS & UNION STATION Paper Airplane / Decca	16.03
9	PANIC! AT THE DISCO The Ballad Of Mona Lisa / Decaydance/Fueled By Ramen	12.49
10	WRETCH 32 FEAT. EXAMPLE Unorthodox / Mos/Levels Recordings	12.18
11	KINGS OF LEON The Immortals / Hand Me Down	10.76
12	NICKI MINAJ Girls Fall Like Dominoes / Cash Money/Island	10.69
13	SNOOP DOGG VS DAVID GUETTA Sweat / Capital	7.37
14	GUILLEMOTS The Basket / Geffen	7.15
15	THE JOY FORMIDABLE Whirring / Cerveza/Atlantic	7.09
16	BRITNEY SPEARS Till The World Ends / Jive	6.09
17	THE WOMBATS Anti D / 14th Floor	5.72
18	EVERYTHING EVERYTHING Final Form / Geffen	5.57
19	JAY SEAN FEAT. LIL WAYNE Hit The Lights / Cash Money/Island	5.24
20	CLARE MAGUIRE Shield And Sword / Polydor	5.21



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PUBLISHING



CMC MUSIC MD MATT CHALK EXPOUNDS ON RENEWED JOINT VENTURE

Sony/ATV chalks up new CMC deal

INTERVIEW

BY CHARLOTTE OTTER

SONY/ATV HAS RENEWED the terms of its worldwide joint venture with CMC Music, after 11 years of working together.

The independent company, which is administered by Sony, represents international songwriters including Thaddis (Kuk) Harrell (Rihanna's *Only Girl In The World*, Beyoncé's *Single Ladies* and Usher's *Moving Mountains*); Paul Epworth, David McEwan and Eric Appapoulay, who all worked on Plan B's *Defamation of Strickland Banks*; and brothers Anthony and Michael Iannides from the production trio *The Fairground*, who worked on Parade's recent top 10 single *Louder*.

Under the terms of the agreement Sony will represent both past and future works for the company.

Music Week caught up with CMC Music managing director and Sony/ATV A&R Matt Chalk (right of picture) to talk through the new deal and what it means for him.



"I'm delighted to be concluding this deal. Matt is a consummate professional with a track record that speaks for itself. I'm looking forward to even greater success going forward." RAK SANGVHI, SONY/ATV

'Hel-bent on success' Sony/ATV MD Rak Sangvhi (left) and CMC's Matt Chalk

***Music Week:* Why did you decide to stick with Sony/ATV, were you not ready for a change of scene?**

Matt Chalk: It's very rare in the music industry for a long-term contract to be signed, for the deal to run out and then for it to have worked well enough the first time round for both parties to want to continue to work together, but that's exactly what has happened.

Sony has always been extremely supportive and trusting in what I do and I have really enjoyed working with them and long may that continue.

What are your plans with the company?

There are two main things I aim to do. Firstly, I want to build acts which have a long-term future ahead of them and secondly, I want to release records and look after the publishing for acts who have a global reach. My aim is to be able to represent another Umbrella-style hit; Sony and I have had 12m sellers together and I would like that to continue.

How you go about doing this is different each time there's no hard and fast rule and it's all about

re-learning the rules as you go along.

I am also really keen to develop Appapoulay, McEwan and Epworth as a production unit – there hasn't been a big group like them since *The Wrecking Crew* and they are extremely exciting to work with.

What do you look for in a hit record?

For me, a hit revolves around the beat, then the melody, which intertwines around that and then, finally, the message in the song. For the song to be a true hit, though, it has

to echo within our time and connect with people on a very simple level. Certain songs that I publish, Beyoncé's *Single Ladies*, for example, have that sense of a shared experience which is why it became more than a hit. It marked a moment in time.

As well as working with Sony/ATV, you also work as a senior A&R man for Asylum/Atlantic records. Is it difficult splitting your time between two rival companies?

The nice thing about working for Asylum and Sony/ATV is that I am able to keep a sense of perspective and distance about both my jobs.

This means it is easier for me to take a step back and evaluate what I am doing and how to improve. It also means I can always offer something fresh to the conversation whenever I am.

The best thing of all is that I get to work quietly in a space away from either company. I can entirely immerse myself in the job in hand, as I don't have to get distracted by the backroom workings of either company – I can leave that for someone else to do.

What drives you to succeed?

The people I work with. [Sony/ATV UK managing director] Rak [Sangvhi] has great energy and enthusiasm for music and is hell-bent on success. The same goes for [Atlantic Records president] Max Lousada and [Asylum MD] Ben Cook. They all get excited by the talent of the people around them which drives their companies forward and, in turn, that determination to win motivates me to do better.

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Beggars bags a Young Turk

PUBLISHER BEGGARS MUSIC has taken the unorthodox step of signing Young Turks co-managing director and A&R man Tic Zogson to a worldwide representation deal in a move that sees the two companies finalise the terms of a new partnership deal.

In addition to helping to run Young Turks along with co-managing directors Caius Pawson and Katie O'Neill, Zogson is frontman of indie act *Phantom* and a songwriter in his own right.

Now the publisher hopes the addition of Zogson to its roster will enable it to exploit his unique position within the industry. Beggars Music managing director Andy Heath said Zogson will act as a mentor for other artists signed to the company and suggested he had the potential to follow in the footsteps of composers such as John Schroeder and Tony Macaulay – who also worked in A&R, the former for Columbia Records and the latter for Pye.

"Tic is very unique, as not many people would be able to work both as part of the record team and be published and still be able to make it work," he said. "His knowledge of music from both sides of the industry will prove invaluable to other artists that he works with."



Under the terms of the new partnership, Beggars Music has also taken on publishing for Young Turks acts *SBTRKT* (above) and *Sampha*. Heath said Beggars would provide financial support to the label and backing to artists when needed. "Young Turks, like every other label, is operating in a marketplace which is extremely crowded and part of our role as publishers is to help to push their artists into the limelight, or offer a hand when needed," he said.

Heath said in the year ahead he will focus on exploiting the talent already on its roster, through a series of syncs, collaborations, (both with artists from the Beggars stable and externally), remixes and commissions.

He added, "Our target is to do the best job for our writers and to pick the right creators to work with – we don't want to take on too much and find we can't handle it all."

Last year *Matador's* publishing arm *Mattitude* also joined forces with the Heath-led operation.

District courts rap acts to work with producer SwiftKnight

INDEPENDENT PUBLISHER District 6 Publishing is looking to link up newly signed producer SwiftKnight with emerging London-based rappers K Koke and Abel Miller in a bid to boost his UK standing.

Already SwiftKnight (real name, William Alaneme) has worked with urban acts *Labrinth* and *Professor Green* and now the company, which also represents US producer *Just Blaze*, is keen to build Alaneme's credentials in order to build him into a go-to producer in the UK music scene.

"If you represent an act that has contributed to a song by an up and coming artist who happens to be doing well on the radio, for example, then it really helps to open doors in terms of writing and production



opportunities," explained District 6 co-owner Paul Valas about the publisher's strategy with Alaneme. "It's a gamble to take, because maybe the song doesn't get anywhere, but the dividends which could come about are worth the risk."

Linking up *District 6* is looking to partner new signing *SwiftKnight* (left) with the likes of RCA-signed rapper *K Koke* (right)

The company is concentrating on getting Alaneme cuts on records by acts such as RCA-signed *K Koke* and urban singer *Cherri V*. "Hopefully if these are then picked up, one year down the line he will be working with larger pop acts," Valas said.

It is only in the past two years that District 6 has ramped up its A&R-based signings and Valas said the company discovered the producer through a video on Kiss TV. "Although he was performing as an artist in the video, Alaneme is far more interested in focusing on production, which is where we believe his talent lies.



"He currently has around 20-30 interesting beats and we are keen for him to develop these but I am confident Alaneme's music is original, interesting and different enough for him to make an impact in Britain," added Valas.

NEWS IN BRIEF

■ **Myspace traffic continues to slide** ComScore figures reveal global unique visitors to Myspace fell from 73m in January to 63m in February.

■ **ShareMyPlaylists adds lyrics** Spotify playlist aggregator ShareMyPlaylists has signed a deal with LyricFind to add song lyrics to track results. The site is also adding biography and discography details.

■ **YouTube \$1.7bn profit forecast** Citi has forecast YouTube will generate gross revenues of \$1.7bn (£1.04bn) in 2012, up from \$1.3bn (£0.79bn) this year.

■ **MOG seeks new funding** US-based subscription streaming service MOG is looking to raise \$30m (£18.4m) in new funding to aid its international expansion. It has raised \$15m (£9.2m) to date.

■ **New Spotify UK MD announced** Spotify has named Microsoft's former MD of network business Chris Maples as its new UK MD.

■ **Topspin partners with RCRD LBL** Topspin has partnered with RCRD LBL to create RCRD Deals, allowing acts to sell premium products and bundles online.

■ **SoundExchange pays out \$252m** SoundExchange has reported it paid out \$252m (£154m) in digital performance royalties in the US in 2010. Average payments to rights holders grew 39% to \$14k (£8.5k) last year.

■ **GaGa passes 20m downloads** Lady GaGa is the first act to pass 20m cumulative downloads in the US according to RIAA sales certificates.

■ **The Filter raises new investment** Music recommendation service The Filter has raised a new round of funding. The exact figure is undisclosed but is estimated at \$1.3m (£0.8m).

NEW APPS

■ **XXL (iOS - free)** The hip-hop magazine's app allows users to record and submit their own raps over a 30-second sample that will be posted to the XXL website.

■ **Belle & Sebastian twentyeleven (iOS - free)** This official app offers a 2011 tour/release/event calendar as well as audio and video clips and news feeds.

NEW SERVICES

■ **MTV has created The Hive** to push emerging independent and alternative acts. It features news, videos, exclusive performances and interviews. Ticket and merchandise sales will follow.

■ **The Pepsi Music Index** follows a similar path to The Hive and will focus on 250 breaking acts, collating their web traffic and ranking them in real time.

MAJOR EMBARKS ON NEW FORMAT WITH SWEDISH HOUSE MAFIA RELEASE

EMI takes first step in app market**FORMATS**

BY EAMONN FORDE/BEN CARDEW

EMI is hoping the iPad album will entice consumers to spend more money on music apps and reach out to untapped markets, according to the company's VP of digital business development Cosmo Lush.

Lush was speaking to *Music Week* after the major announced the launch of an iPad edition of Swedish House Mafia's *Until One* album, allowing fans to access additional content via the Apple device.

The app was released last week as the iPad 2 went on sale in 25 global markets, including the UK, having sold an estimated 1m units in the US in its launch weekend.

The iPad album retails for £5.99/\$9.99 from the App Store and Lush conceded pricing had been difficult, with the major going "back and forth" on the issue. It eventually settled on a price that is lower than the cost of most albums on iTunes but higher than the average app.

"This is very much a test of the format, the product content and how it is all bundled together," Lush said. "It is also a test of price points. The whole thing is very much an experiment - but an experiment going in a specific direction. We are looking at how technology opens up



Padded sell the iPad edition of Swedish House Mafia's *Until One* retails for £5.99 through the App Store



opportunities and new ways to deliver music content."

The £5.99 price point also indicates where EMI wants to position the product. Lush said the goal was to increase spend on apps, rather than to build the digital albums market, which slowed in growth last year in the US while picking up in the UK.

"This sells for £5.99 and that's a lot higher than the average music app for your iPhone," Lush said. "You can imagine that as this corner of the market develops this could push the price point a lot higher. The principle here is that it's a premium product that comes at a premium price point. Of course, it should be pointed out that Apple sets the retail price, not us."

The Swedish House Mafia app is not the first album for the iPad: Universal announced last week that it had released three iPad apps based on classic albums from Nirvana, Rush and The Rolling Stones in the US.

But there is clearly still some uncertainty as to what exactly the new product constitutes: EMI refers to it variously as an "iPad edition", an "interactive album experience" and an app.

Then there is also the added issue of how the iPad album relates to the iTunes LP, the digital album format that launched in 2009 offering additional content such as liner notes, artwork, memorabilia, lyrics and video footage for a higher price, but which has notably failed to take off.

Asked whether the app would ultimately constitute a new format, Lush said it was hard to say, explaining, "There is the CD, the download and even the iTunes LP - so there are lots of formats out there already. The way we would view this is in terms of our ability to add new products to our existing digital portfolio."

He pointed out that the iPad's touchscreen interface enabled a far greater range of technological innovation for music companies.

"Creatively, there is a lot more you can do with a tablet or iPad app," Lush said. "The touchscreen interface is really exciting. There are lots of clever bits of technology and software that are being developed here to encourage interactivity with content. There is a lot of innovation happening around tablets and we need to go into that with an open mind."

As such, he said the iPad album could even open up a whole new market, appealing to tech-savvy consumers who might currently spend on apps but not on digital music.

"It's there to potentially reach a new consumer segment - iPad users," Lush said. "It is also looking at what we can do with a tablet device, a smartphone or your PC. It's trying to stretch the boundaries of creativity."

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7digital goes out on a limb with FLAC files

7 DIGITAL IS EXCLUSIVELY selling the new Radiohead album *The King Of Limbs* as high-quality FLAC 24-bit files from today (Monday) in a move that CEO Ben Drury said marked "the beginning of the demise of MP3".

"MP3 is more than 20 years old as a format and there are better, more modern codecs," said Drury.

He claimed previous obstacles such as bandwidth and device storage capacity had fallen and consumers were increasingly expecting an improved audio experience when downloading music.

The Radiohead album is available to download from today on a variety of services but 7digital has the "de facto exclusive" for it as a high-end audio bundle. The album is also released physically this week through XL Recordings after being offered for sale directly through the band's website last month.

Available in 32 global markets, *The King Of Limbs* is being sold by 7digital as a package with the album in 24-bit FLAC, 16-bit FLAC and



"MP3 is more than 20 years old as a format and there are better, more modern codecs"

BEN DRURY, 7DIGITAL (RIGHT)



AAC 320kbps so consumers can load tracks onto digital music players.

It will cost £2 more than the standard MP3 version of the album and marks the start of a broader format and pricing experiment for 7digital, with other albums being lined up for future release.

the new album, however, there were two fixed price points on the album's initial release in February - £6 as MP3 and £9 for the WAV version.

However, studio engineer Tom Davenport is not convinced 24-bit FLAC has a life outside of a niche audiophile market.

"24-bit is definitely overkill," he said. "There is a limit to the capabilities of the human ear. We are actually at that limit now. 24-bit is further than we need. Where there are technical benefits to recording at 24-bit, when it is mastered it is put into 16-bit and that is still at or above the capabilities of the human ear."

Drury accepted the release was not necessarily a mainstream proposition but explained it could help open up new markets and demographics, as well as allowing albums to be sold at a higher price.

While there are associated increases in bandwidth delivery costs for higher audio files, Drury said any move away from MP3 as the default download standard could financially benefit the digital music industry.

"There is a patent fee payable for every MP3 sold to Technicolor who represent the patent," he said. "It's a 2% tax and this is money that is flowing out of the UK music industry simply for licensing an old technology."

TALENT & DIARY

BREAKOUT ■ BY STEPHEN JONES

STARBOY NATHAN

Homecoming gives Starboy a boost



starboynathan.com

PERSISTENCE MIGHT finally be paying off for Starboy Nathan, who is set to perform at *Music Week's* Breakout night in May on the back of UK tour support slots for N-Dubz, JLS and The Wanted.

Frustrated at the lack of support at UK radio and after two failed launches, the 24-year-old British talent decamped to the US three years ago to try to make it in the world's largest music market.

The move was something of a double-edged sword. On the one hand it allowed him to work with some of the biggest writer and producer names in R&B, including writers Angela Hunte and J-nay Sewell (Jay-Z), Prissy Polet (Ne-Yo), Ali Tennant (X Factor, Westlife), Frankie Storm (Rihanna) and Sam Hook (Ne-Yo), as well as producers Clay Beat (Roc Nation, Alexandra Burke), J Remy (Britney Spears, Justin Timberlake), Swizz Beatz (Beyoncé, Jay-Z) and Da Beatfreakz (N-Dubz).

But the move happened at a time when the fortunes of UK urban acts changed for the better, both in Britain and internationally.

Manager Omar McNaught explained, "Nathan kept hearing that Tinie and everyone else in the UK he had been a little ahead of was breaking through, so last year we decided to come back and have a go, self-release the record and get out

touring and use social media, which we didn't have back then, to launch him as a new artist."

To mark the new era Nathan, who previously operated under his birth name Nathan Fagan-Gayle, has taken up the Starboy Nathan moniker.

This change of tactics is beginning to pay dividends: as well as the big-name supports, new single *Diamonds* – released April 18 on VCM and distributed by Absolute – is enjoying strong TV support from Box, Kiss, MTV, while radio is also coming on board: 1Xtra's Trevor Nelson is a fan. A future earmarked single features a collaboration with Flo-Rida.

McNaught said, "It is coming together. With digital developments and the ability to interact with the fans, it's a whole different era. We've had our knocks, but as Nathan sings on his song *Rise Again*, life is about striving."

The same day *Diamonds* was added to YouTube last month, Nathan added 1,000 followers on Twitter, making him the number-one trended topic.

The singer previously had deals with V2 and the now-defunct Mona Records, with two tracks – *Come Into My Room* and *Do Without My Love* – charting in the lower reaches of the top 50.

www.musicweek.com/breakout

DOOLEY'S DIARY



Keys has a smashing night at the Football Extravaganza

THE ANNUAL FOOTBALL Extravaganza proved to be its usual star-studded self last Tuesday night, as a horde of the music industry's finest turned up to gawp in awe as **Jose Mourinho ate his dinner and pouted**. But much of the night's applause was set for former **Sky Sports presenter Richard Keys**, who presided over the ceremony. "If it wasn't for him there would be no Football Extravaganza," committee chairman Brian McLaughlin said of Keys. "It's nice to be here," Keys kicked off. "After the events of last five weeks it is nice to be anywhere." "Last year we raised £325,000," Keys added. "And you know what we're going to do this year? **We're going to smash it.**" He also made a slightly odd joke about Screwfix being his dating agency that Dooley didn't quite get but laughed anyway in the spirit of the night... Later in the evening, one well-known PR asked Mourinho for an autograph, requesting that the Real Madrid manager add "and I owe it all to you". Mourinho duly obliged – well of sorts – signing the autograph but adding "**and I owe fuck all to you**"... We are pleased to report the event eventually raised £401,000 for the charity, up from £325,000 last year... Also doing their bit for charity recently were **PPL**, who **enlisted Paloma Faith** to work in their Comic Relief call centre on Red Nose Day. Paloma is pictured above attempting to upstage **PPL chairman and CEO Fran Nevrlia** with her outrageous hat. In total PPL staff answered almost 1,000 calls on the night, with more than £40,000 donated... Dooley expects it is too early for most acts to tell what fortune their SXSW appearance



brought them. But he was very excited to see

The Joy Formidable's performance grace the entire top half of the *LA Times's* Weekend section last week. **MW Breakout favourites Young The Giant** also appeared in *Time* magazine's Top 10 Acts That Rocked SXSW ... And speaking of former Breakout stars, Dooley was pleased to hear **Vintage Trouble** are now confirmed for Later... with Jools Holland, while **The Chakras** have signed to Planet Function, the new rock label from R&S. **Next month's Breakout on April 13** is selling out fast so Dooley recommends you register at musicweek.com/breakout to attend free before 9pm ASAP...

TOP OF THE COX

As if **Jodrell Bank's first live music event** – featuring The Flaming Lips, British Sea Power, OK Go, Alice Gold and Wave Machine – wasn't exciting enough, word reaches us that **former D'Ream member/physics hunk Professor Brian Cox** is going to be playing keyboards with British Sea Power at the July 2 gig. Tragically, tickets are already sold out... **Are you a Believer?** Do you have Bieber fever? Well the nice people at Mercury certainly did earlier this month, when they presented the teen sensation with a disc to mark **1m sales in the UK**, following his O2 show (pictured above). Good work... News reaches Dooley from **Will Young**, who is a busy man at the moment, running the London Marathon next month and recording a new album with Richard X. Apparently Young decided to use the super producer as he

is a **big fan of Steve Mason's recent solo album**, which Mr X produced. As if that wasn't indie enough for you, Young is said to be very keen on **the entire Hall Or Nothing roster** – now linked to Young's managers XIX by PR pro Terri Hall – and has been to see The Coral more times than Hall herself... It's not all good news though – Young has said he will **run the Marathon in a mankini** next year if he raises more than £40,000...

NATURE CALLS AT EMI

As their name may possibly suggest, **The Good Natured** are one of the most laid-back bands around. So it was with great cheer that the trio popped down to EMI towers last week to celebrate their signing to Parlophone with the obligatory glass of fizz and a happy band photo. Pictured l-r: Hamish McIntosh (band), Jos Watkin (A&R), Miles Leonard (Parlophone), Sarah McIntosh (band), George Hinton (band) and Simon Bobbett (manager)... Finally, should anyone decide to set up an awards ceremony celebrating **bizarre lyrics in songs**, Dooley would like to put forward **Ms Britney Spears** for nomination, thanks to her immortal line "You got me kind of hot/Steaming like a pot full of vegetables", which features on the track (Drop Dead) Beautiful off her latest album. The line maybe more boiled carrots than sexy, but it is certain to stick in listeners' minds for a long time to come...

CAST LIST

Managers
Omar McNaught,
Dick Miller
Label
Vibes Corner
Music (VCM)
Agent

Phyllis Belezos,
ITB
Lawyer
Sarah Stennett,
SSB
PR
Sundraj

Sreenivasan,
Supersonic PR
Radio
Eden Blackman,
Ish-Media
TV
Laura Ohnona,

Laura Ohnona PR
Online PR
Lucid PR
Club Promo
Tracey Webb,
Power
Promotions

ANALYSIS PUBLISHING

AND THE WINNER IS...

These four words have usually been followed by the three letters EMI when announcing the music publisher of the year. But for the first time since 1995 EMI Music Publishing will not be on the winners' rostrum after Universal's triumph ensured a new name would be on the trophy

PUBLISHER OF THE YEAR

BY PAUL WILLIAMS

PLAN B, MUMFORD & SONS AND A HOST of other British breakthrough successes was the vital ingredient in elevating Universal Music Publishing Group to publisher of the year for the first time ever.

Its 2010 victory owed much to a performance on albums where, partly thanks to a series of big sellers by emerging UK talent, UMPG UK and Europe president Paul Connolly and his team captured their highest annual market share of the sector to date. At the same time EMI's own albums share slipped to its lowest level since 2000.

Even a third successive year as top singles company was not enough to prevent EMI losing its overall publishing crown for the first time since the mid-Nineties. The bigger difference between EMI and Universal's albums market shares was the decisive factor in separating the two companies. It is the combination of each company's singles and albums market shares, so creating a "combined" score, which determines the order of ranking for the year. Here Universal's combined share for 2010 was 21.6%, while EMI came in just behind at 21.0%, making it the third time since the millennium the top two companies have been less than a percentage point apart.

Back in 2000, EMI won after finishing only 0.7 points ahead of Universal, while in 2008, despite a number of "recounts", it appeared impossible to differentiate between the two companies' annual scores so a first historic draw was declared.

Until now that draw was as near as Connolly and his staff had got to becoming music publisher of the year with EMI having won outright every other year since 1995. The last time its name was not somewhere on the trophy, John Major was Prime Minister and Bill Clinton was in the White House.

While the tiniest of margins separated EMI and Universal overall for the year, it was very clear where their respective strengths lay across 2010. EMI was unquestionably top singles company, commanding a 23.7% share of the market to Universal's 19.7% in a run that included a number of big hits co-penned by Norwegian writers/producers Stargate and its big homegrown breakthrough Time Tempah.

Universal, meanwhile, beat its own personal best on albums – set only two years previously – as it controlled 24.4% of the sector, a healthy 7.2 points ahead of EMI.

Universal's albums share was partially built on some repertoire from the US, notably Eminem's album *Recovery* in which it had a 54.5% share, but what ultimately separated it from its rival publishers were the sales generated by its UK roster. A good proportion of these were acts breaking through during 2010, including Plan B whose *The Defamation Of Strickland Banks* was the year's sixth biggest seller and 84% controlled by Universal, while it had 100% of Mumford & Sons' *Sigh No More* in 12th place. Between them, fellow Universal signing Florence + The Machine's debut *Lungs* was 2010's 10th favourite album, while the company's albums share was further boosted by other breakthrough acts including Olly Murs (the year's 24th top seller), Ellie Goulding (28th), The xx (40th) and Eliza Doolittle (49th).

RIGHT

They love it when a Plan comes together. Plan B was one of a host of UK breakthrough acts to contribute to Universal's win

BELOW

Kid's play songwriter Alex da Kid gave Universal an 85% share of 2010's top single, Eminem feat. Rihanna's *Love The Way You Lie*



TOP 10 SINGLES 2010

TITLE	Artist	Writer	Publisher
01	EMINEM FEAT. RIHANNA	Love The Way You Lie	Mathers, Grant, Haffner/Universal 85%, Imagine 15%
02	MATT CARDLE	When We Collide	Neil Warner/Chappell 100%
03	BRUNO MARS	Just The Way You Are (Amazing)	Mars, Lawrence, Levine, Cain, Walton/Bug 45%, EMI 25%, Universal 23%, Warner/Chappell 7%
04	RIHANNA	Only Girl (In The World)	Inhanson, Finken, Hermansen, Wilhelm/EMI 84%, TrueLove 16%
05	USHER FEAT. will.i.am	OMG	Adams/BMG 100%
06	OWL CITY	Fireflies	Young/Universal 100%
07	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes	Simmons, Franks, Grant, Dussollet, Sommers/Warner/Chappell 55%, Universal 45%
08	KATY PERRY FEAT. SNOOP DOGG	California Gurls	Perry, Gottwald, Martin, Levin, McKee, Broadus/Wilson/Lox/Kobal 71.3%, Warner/Chappell 11.7%, EMI 10.8%, Universal 4.3%, IMG Downtown 1.9%
09	YOLANDA BE COOL	We No Speak Americano	Peterson, Martinez, MacLennan, Caruso/Salerno/Universal 100%
10	TINIE TEMPAH	Pass Out	Lazinth, Tempah, Williams/EMI 100%

TOP 10 ALBUMS 2010

TITLE	Artist	Publisher	
01	TAKE THAT	Progress	EMI 39.3%, Universal 21.5%, Notting Hill 19.5%, Sony/ATV 19.6%
02	MICHAEL BUBLE	Crazy Love	Warner/Chappell 43.3%, EMI 20.6%, Sony/ATV 16.7%, Peermusic 7.8%, others 11.6%
03	VARIOUS ARTISTS	Now! 77	EMI 21.7%, Sony/ATV 19.6%, Universal 17.6%, Warner/Chappell 7.2%, Kubalt 6.9%, Bug 4.1%, Chrysalis 3.5%, others 19.4%
04	LADY GAGA	The Fame	Sony/ATV 81.3%, Universal 12.1%, others 6.7%
05	RIHANNA	Loud	EMI 39.9%, Universal 22.3%, Peermusic 13.2%, Warner/Chappell 13.1%, Sony/ATV 4.7%, others 15.5%
06	PLAN B	The Defamation Of Strickland Banks	Universal 84.0%, Sony/ATV 16.0%
07	VARIOUS ARTISTS	Now! 76	EMI 27.0%, Universal 21.7%, Sony/ATV 16.4%, Warner/Chappell 6.1%, BMG Rights 4.7%, Chrysalis 3.7%, others 20.4%
08	PAOLO NUTINI	Sunny Side Up	Warner/Chappell 89.3%, EMI 11.7%
09	ALICIA KEYS	The Element Of Freedom	EMI 62.6%, Sony/ATV 17.4%, Universal 5.8%, others 14.2%
10	FLORENCE + THE MACHINE	Lungs	Universal 67.4%, Sony/ATV 11.5%, EMI 8.8%, Warner/Chappell 3.9%, others 8.4%

Even Eminem's album had a key British element with US-based Londoner Alex da Kid the main writing contributor of *Love The Way You Lie*, the title's most successful cut, which also cropped up in an alternative version on Rihanna's *Loud* album and was the biggest-selling single of the year. Universal controlled 85% of the song through Eminem and da Kid, while it exclusively handled Owl City's *Fireflies* and the Yolanda Be Cool hit *We No Speak Americano*, 2010's sixth and ninth most popular singles.

Despite Universal's combined score of 21.6% being enough for victory, the company had claimed a higher annual share in three of the previous four years. The exception was 2009 when, having looked like finally being on the verge of beating EMI for the first time, unexpectedly went into reverse and dropped to 14.9%.

EMI UK president Guy Moot and his colleagues will no doubt feel disappointed that they did not experience another annual victory having finished top in the individual first, second and fourth quarters for the year. However, even though Universal beat them, their annual combined score did increase – from 19.6% to 21.0% – as did their share of the singles market.

EMI's singles successes were led by the Stargate-produced and co-penned Rihanna hit *Only Girl (In The World)*, the year's fourth top seller, while the pair also helped EMI to 45% of the same artist's *Rude Boy* in 14th place and around 30% of her album *Loud*.

Even though the company's albums performance ultimately let it down, EMI did claim the greatest share (39.3%) of the year's biggest album, *Take That's Progress*, via Howard Donald and Jason Orange. The title's 1.8m sales last year were also shared between Sony/ATV (via Gary Barlow), Universal (Mark Owen and an Ultravox sample) and Notting Hill through its administration deal with Robbie Williams' Farrell Music.

Just as Universal and EMI's albums showing was decisive in determining their overall performance for the year so it was the case with third-placed Sony/ATV and Warner/Chappell in fourth spot.

Sony/ATV's 16.2% albums share marked a new annual high for managing director Rak Sanghvi and his team,

while the publisher had only bettered its 15.1% singles score once previously – just 12 months ago when it finished as top annual singles publisher for the first time ever with 21.1%. Meanwhile, Warner/Chappell's 11.4% albums share was its lowest since the turn of the millennium as was its combined share of 11.3%.

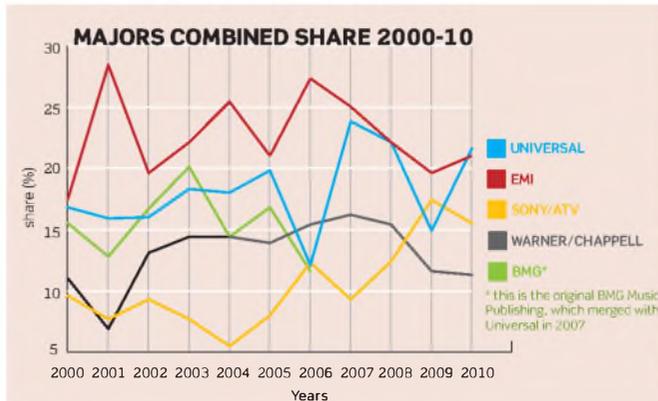
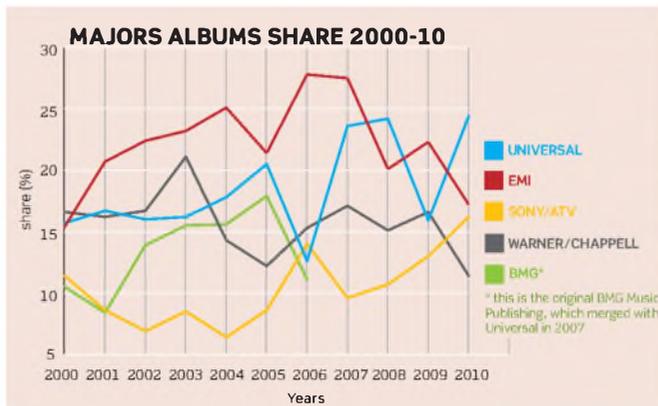
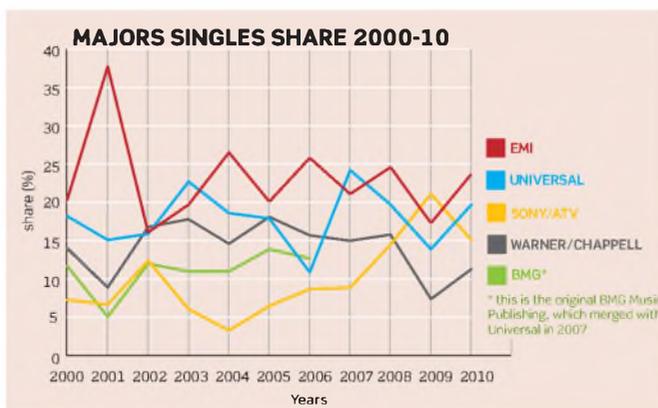
In 2009 Lady GaGa and her regular co-writer/producer RedOne had been Sony/ATV's star performers and that was the situation again in 2010 with GaGa's debut album *The Fame* ranked 2010's fourth top selling album. Sony/ATV also had the biggest share (26.7%) of Susan Boyle's *The Gift*, 2010's 16th top seller, and 35% of Bon Jovi's *Greatest Hits* in 19th spot. However, having been 2009 singles champ, the publisher failed to have any interest in the following year's Top 10 sellers with its highest-placed single – Telephone (GaGa again) – ranked 15th for 2010.

Warner/Chappell enjoyed a late but very important boost to its own singles share when *X Factor* winner Matt Cardle covered Biffy Clyro frontman Simon Neil's *Many Of Horror* as his first single. The inevitable Christmas number one – renamed *When We Collide* – helped to get managing director Richard Manners and his team's annual singles market share back into double figures as it rose to 11.3%. Its 2009 score of 7.4% was a post-millennium low.

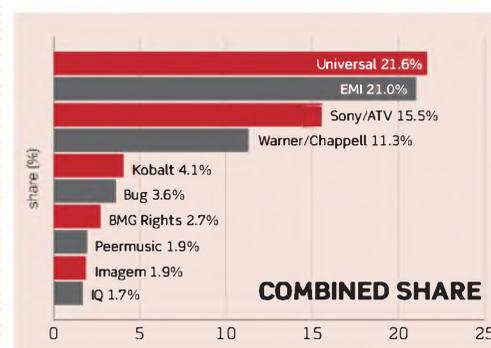
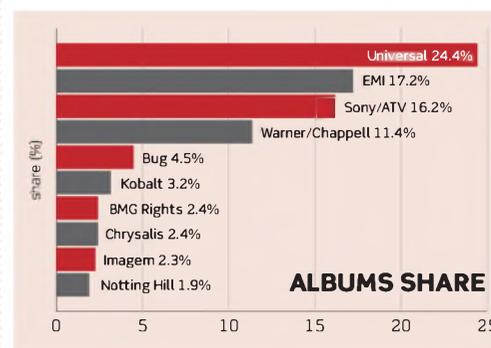
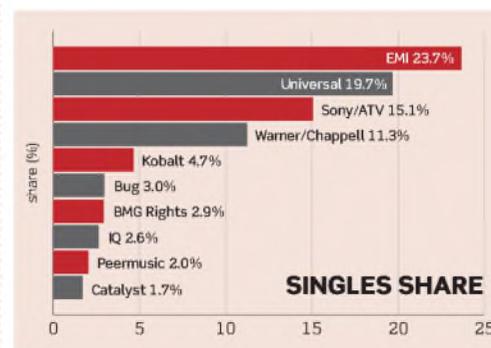
Warner/Chappell's big two albums for 2009 were also its leading lights over the following 12 months. Ranked as the third and ninth top sellers respectively for 2009, Michael Bubl 's *Crazy Love* and Paolo Nutini's *Sunny Side Up* made it to second and eighth last year, respectively, as the publisher also claimed around 30% of Katy Perry's 18th-placed *Teenage Dream* through the singer herself.

Having finished fourth overall for a second successive year in 2010, Warner/Chappell had been the last company before Universal to have beaten EMI outright across a year. That was back in 1994 when Universal did not even exist in its present form and it was EMI and Warner/Chappell which regularly battled for publishing supremacy.

Both these companies are now, of course, subject to constant speculation about their future ownership, a story that could well take some interesting new twists as 2011 progresses. In the meantime Universal is off to a flying start with its signing Adele as it looks to prove its 2010 victory was no one-off.



STATISTICS SINGLES, ALBUMS & COMBINED SHARE



Graphics source: Music Week research

THE YEAR OF INDEPENDENTS KOBALT FIGHTS OFF PERSISTENT BUG

KOBALT NEEDED A DOCTOR to see off a persistent bug in 2010 and ensure it finished as top independent publisher for a fourth successive year.

The "doctor" in question was its hit songwriter and producer Lukasz Gottwald, aka Dr Luke, (inset, far right) whose run of hits, including California Gurls and *Teenage Dream* for Katy Perry (right) and Taio Cruz's *Dynamite*, helped to prevent a best-yet 12-month run from rival Bug turning into a victorious performance.

Thanks to Gottwald, his frequent collaborator Max Martin and others, Kobalt held out to clock up another annual win after taking 13.3% of the combined independent market during 2010 as Bug came in second with 11.8%.

Willard Ahdriz's company also controlled through Gottwald and Martin more than a third of Perry's *Teenage Dream* album, 2010's 18th biggest seller.

All this robbed Bug of its best chance yet of winning the annual independent race as the publisher not only had 100% control of a new Kings Of Leon album, 2010's 13th top seller *Come Around Sundown*, but also a string of big hits through looking after two-thirds of *The Smeezingtons*.



The hot US writers and producers' successes were led by Just The Way You Are (Amazing), performed by their own team's Bruno Mars, which was the year's third biggest single and 45% controlled by Bug, but the tally also included the 40% Bug-handled Forget You. The Cee Lo Green hit was the year's 12th most-successful single.

That chart-topper also came with a 20% Chrysalis share through Green himself and would have been claimed directly by the publisher's new owner BMG Rights had the takeover deal of the company gone through in time to count for 2010's market shares. Instead BMG was placed third for the year with 8.9%, a share including the will.i.am-penned Usher chart-topper *OMG* secured through its purchase last year of US independent Chrysalis.

BMG and Chrysalis' scores combined would have narrowly seen off Kobalt for top annual spot but as the takeover of Chrysalis was not completed until this year Chrysalis appears as a separate entity in the market shares for a final time. It is placed eighth with 4.6%, a tally also taking in the debut album *Seasons Of My*

INDIES COMBINED SHARE 2010

Publisher	Share
1 KOBALT	13.3%
2 BUG	11.8%
3 BMG RIGHTS	8.9%
4 PEERMUSIC	6.4%
5 IMAGEM	6.1%
6 IQ	5.6%
7 CATALYST	4.7%
8 CHRYSALIS	4.6%
9 BUCKS	4.2%
10 NOTTING HILL	3.8%

Soul from its signing Rumer.

Eighth in 2009, Peermusic finished as the fourth top independent for 2010 with a 6.4% combined share of the indie market having again benefited from a Susan Boyle album produced by its writer Steve Mac and Michael Buble's *Crazy Love*, but also enjoying singles and albums business via Rihanna and Katy Perry.

Imagem in fifth spot also benefited from Rihanna, controlling 15% of her *Enimem* pairing *Love The Way You Lie*, 2010's biggest single.

While the single was among four of the year's top sellers to include some independent interest, overall indies' share of the single market dropped significantly from 2009. Back then independents claimed 40.3% of the market, a tally helped by a run of Black Eyed Peas hits, La Roux's *In For The Kill*, 50% of Joe McElderry's *The Climb* and Rage Against The Machine's Christmas chart-topper *Killing In The Name*. However, the independents' 2010 singles share slipped to 30.2% at the expense of gains by EMI, Universal and Warner/Chappell.

Its albums share also narrowed, albeit more modestly from 32.2% to 30.8%, although it was aided by 10th-placed Notting Hill's one-fifth share of the *Take That* album *Progress* through Robbie Williams.

IQ was among the 10 leading independents for a second successive year, this time ranked sixth as it saw two versions of Journey's *Don't Stop Believin'* appear in the Top 40 of 2010, while Catalyst's 4.7% share in seventh place included its control of the *Cherry Lane* catalogue in the early part of the year before it moved to new owner BMG. Bucks returned to the upper indie tier after a year's absence, finishing ninth.



MELTDOWN

WATERLOO CONCEPT

As Ray Davies reveals his line-up for 2011's Meltdown Festival at the London Southbank Centre, Music Week looks at the variety of musical activity taking place on the 60th anniversary of the Festival Of Britain

EVENTS

■ BY CHRISTOPHER BARRETT

DURING THE SUMMER OF 1951, 8.5M people visited the Festival Of Britain on the south bank of the Thames. Described at the time as like "a gigantic toyshop for adults" the festival offered its huge audience some much-needed respite from the post-War gloom and heralded a potentially bright future for British creativity with its modernist architecture housing an assortment of homegrown creativity.

Sixty years after the gates closed on the Festival of Britain, this summer will once again see the South Bank reverberate to the sounds of UK talent as the Southbank Centre rolls out an array of events to mark the anniversary.

Commencing on April 22 and running until September, the activity includes an eclectic mix of British talent and involves themed weekends, such as the three-day piano-filled Lang Lang Inspires, June's London Guitar Festival, the hip-hop-inspired Intelligent Movement and a tribute to the Singing Englishmen folk concert from the original 1951 event.

The intention is to celebrate British culture and creativity at its very best, says Southbank Centre senior music programmer Jane Beese. "We are not trying to recreate what happened at the original festival; we worked out that it would cost something like £250m in modern money which clearly we don't have, but we want to be very respectful to the themes of the original festival."

Someone who fondly remembers attending the Festival of Britain himself is the quintessentially British singer/songwriter Ray Davies. Born in north London, where he continues to live, Davies recalls being at the Festival back in 1951.

Davies has been asked to curate the Meltdown Festival, which kicks off on June 9 and will play a central role in the anniversary activity. He was selected by the Southbank team for his ongoing influence and creative contribution to British culture and will follow in the footsteps of previous Meltdown curators such as David Bowie, Nick Cave, John Peel and Ornette Coleman.

Davies says his intention was to create a Meltdown line-up that reflects the past while also looking to the future.

"You can't look forward without looking back," says Davies. "I want this Meltdown to represent what this country has stood for in the decades since [the Festival of Britain] and where possibly it might lead, because I believe in the future and the new generations to come."

This theory chimed with Meltdown's organisers. "When he presented his ideas of what the festival might look like, it was a very beautiful narrative about the decades he has lived and worked in and it parallels perfectly what we are trying to achieve with the Festival of Britain anniversary programme," says Beese.

Among the artists selected by Davies to contribute to the 10-day event are Madness, John Otway, Seattle garage rockers The Sonics, Nick Lowe, Peter Asher and Yo La Tengo, together with poet John Cooper Clarke, comedian Terry Jones and Glastonbury festival founder Michael Eavis.

Davies is also planning a tribute to Factory Records founder Tony Wilson and a recreation of



PICTURED
Musical freedom
Jarvis Cocker, Pete Doherty, Shane MacGowan, Nick Cave, David Bowie, Robert Niyatt and Ornette Coleman have graced Meltdown's stages

"Industry packaging creates a platform for a certain kind of audience – Meltdown melts all that away"

JUDE KELLY,
SOUTHBANK CENTRE

renowned Sixties' music TV show *Ready Steady Go!*, on which Davies performed with The Kinks. The idea is to feature contemporary artists and original performers who will be chosen by the original show's producer Vicki Wickham.

Such freedom of choice and eclecticism is all but unheard of at venues and festivals around the UK which by necessity are operated with commercial considerations very much front of mind. But the Southbank Centre enjoys the benefits of being one of the largest arts organisations in the country when it comes to public funding, second only to the Royal Opera House, with the organisation receiving more than 50% of its funding from the Arts Council.

"Meltdown is not about how many tickets we sell, it's more a matter of there being someone that needs honouring and us providing a platform for an artist that is unique and whose taste, ideas and influences are part of musical history," says Southbank Centre artistic director Jude Kelly.

The approach has led to Meltdown becoming one of the UK's most remarkable festivals, allowing its curators the freedom to explore new ways of working and develop unusual



and often unexpected shows.

Whether it is Harry Hill on the Bowie bill, the Black Ark studios being recreated for Lee "Scratch" Perry, Morrissey setting up a radio station or Jarvis Cocker inviting Pete Doherty, Shane MacGowan and Nick Cave onstage for renditions of Disney songs, Meltdown is rarely predictable.

"Tremendous artists, by their very nature, are interested in visual arts, poetry, music of all kinds – they have a flexibility and curiosity, but industry packaging creates a platform for a certain artist for a certain kind of audience – what Meltdown does is melt all that away," says Kelly.

"It's really exciting to see artists lose the anxiety about what the industry is expecting them to do, what their record label is asking them to do, Meltdown is like an open space that they can walk into and make their own and I love that," says Kelly.

Just as the Festival Of Britain was described as a "tonic to the nation", so it seems that a spirit of open-minded creativity and opportunity remains some 60 years later at the Southbank Centre, much to the advantage of audiences and artists alike.

DIAMOND LIFE: 60 YEARS AT THE ROYAL FESTIVAL HALL

While the Festival Of Britain's Dome of Discovery and the towering Skylon were steamrollered by the subsequent Churchill Government, the Royal Festival Hall has survived. Now grade 1 listed and having enjoyed a £111m refurbishment in 2006, the RFH remains at the very heart of the Southbank Centre, playing host to some 1,500 events, including 14 festivals, across its 21-acre site every year.

1957 Count Basie and his Orchestra give their first concert in the Hall.
1958 Ravi Shankar, Duke Ellington and his Orchestra and the Dave Brubeck Jazz Quartet perform.
1959 Maria Callas gives her first operatic concert; Ella Fitzgerald makes her Royal Festival Hall debut.
1961 Herbert von Karajan and the Berlin Philharmonic Orchestra perform all nine Beethoven symphonies in consecutive concerts over four days.
1962 The first appearances at the Hall by Bernard Haitink, Alfred Brendel, Frank Sinatra, Alma Cogan, Errol Garner and George Shearing.
1964 Bob Dylan gives his first major

London concert at the Hall.
1965 Igor Stravinsky conducts a performance by the New Philharmonia Orchestra.
1967 Jimi Hendrix headlines Guitar-In.
1970 Frank Sinatra, Count Basie and Bob Hope perform.
1971 Neil Young performs his first solo UK gig; The Miles Davis Septet also perform.
1972 Shostakovich's Symphony No. 15 premieres in 1972 under the baton of his son, Maxim, with the composer in attendance; David Bowie is joined onstage by Lou Reed, making his UK debut.
1973 Maria Callas gives her final UK



recital alongside Giuseppe de Stefano.
1988 Herbert von Karajan performs with the Berlin Philharmonic Orchestra, nine months before his death.
1993 Meltdown festival launched with guest director George Benjamin.
2002 Brian Wilson premieres Pet Sounds.
2004 Brian Wilson premieres Smile
2005 Patti Smith and Alfred Brendel give the last concerts in the hall before it closes for redevelopment.
2009 David Byrne performs previous song collaborations with Brian Eno.
2010 Lou Reed performs Metal Machine Music onstage.

SOUTHBANK
CENTRERAY DAVIES'
MELTDOWN

JUNE 2011



RAY DAVIES TALKS TO MUSIC WEEK

INTERVIEW

BY CHRISTOPHER BARRETT

One of Britain's most respected and enduring songwriters, Ray Davies has selected a wide array of musicians, composers, poets, comedians and filmmakers for his forthcoming Meltdown festival in June and will himself bookend the event with performances of solo material and Kinks songs.

Having attended the Festival of Britain 60 years ago he is leading the anniversary celebrations on the South Bank this summer. Here he reveals his plans for Meltdown and his opinions on the current health of British creativity.

MW What was your vision for this year's Meltdown and was it influenced by the Festival of Britain back in 1951?

RD I was taken to the original Festival of Britain. I was just an infant and was a bit confused by it. They had this thing called a Skylon and I asked my dad what it was and he replied "I think it represents the future."

It's poignant to me that 60 years on when we are celebrating its anniversary I still feel that the future is upon us. At the time we were in a period of terrible postwar austerity and we are going through a similar phase now. It triggered a nerve in the memory and basically the vision I had was to celebrate every decade since. Apart from the Fifties, The Kinks, or me as a solo artist, had records out in every decade since [The Festival of Britain]. I want Meltdown to be representative of that time and to bring us right up to date.

Sixty years on, where do you feel we are now in terms of British creativity?

I have been running songwriting courses for 20 years and there is such a great deal of talent out there. We have a great tradition of songwriting. You can't teach creativity but you can certainly point them in the right direction and over the 20 years I have been doing the courses I have had almost no failures.

Record companies need to let talent emerge, spot it and then nurture it. We need to do more of that. We are at a crossroads and I mean that in an optimistic way. We have a habit of evolving as a nation creatively and politically while socially society has changed dramatically. I am very optimistic about it. The feeling I am trying to inject into Meltdown is optimism and to provide a vision for the way forward.

How is the line-up coming together? Has it been easy?

Well that was my vision but like all these things they tend to have realities involved and we are still trying to complete a perfect list and track down some people I really want to involve. I was away for December, January and most of February so I am just coming back on board and we are trying to put a whole bunch of people together. We are trying to represent that vision I had, not just in the Meltdown content but with other events within the Festival Hall and along the Embankment.



PICTURED
London legend
Ray Davies, 2011

"Apart from the Fifties, I have had records out in every decade since the Festival of Britain... I want Meltdown to be representative of that time and bring us right up to date"

RAY DAVIES

Along with a number of musical artists on the line-up you have included people from the wider music industry, such as Michael Eavis. What is the plan with Michael? He is not known for his musicianship...

He has become a well-known personality in his own right. Everybody wants to know who is playing Glastonbury, the festival has become a feature of the English summer. I am inviting musicians to submit questions to him, I want to put him on the spot.

And there is going to be a tribute to Factory Records founder Tony Wilson?

If Tony had been alive now I would have insisted on having him because he was a true maverick; there are not many people like him. He had a huge influence on the British music scene as a critic, a TV presenter and an entrepreneur, so I thought it was fitting to have a nice tribute to him.

What will that consist of?

I am leaving that open to interpretation so the [Southbank team] can incorporate whatever they can.

And you are going to recreate the Ready Steady Go! TV programme that was essential viewing for music fans back in the Sixties?

The reason I decided to do that is because Ready Steady Go! was really unlike The X Factor – artists would go on there and be themselves, nothing was contrived. I don't want to be negative about The X Factor but it does seem to make artists behave the way the judges want them to behave. I know it is an audience poll but it does seem to be very influenced by what the judges think.

Ready Steady Go! was entirely different; it had an attitude and featured more un-nurtured talent and for the most part uncontrived talent, and at that incredible time when The Kinks emerged the show made it all possible. So the show's producer Vicki Wickham is putting a bunch of interesting people together for Meltdown. It will be looking back to a more innocent time when people loved the music and it was less contrived than it is now.

While many festival promoters have to keep commercial considerations in mind when creating a festival's line-up, with Meltdown you really have a blank canvas. That must be both challenging and enjoyable.

Sometimes people haven't been commercially successful or have been off the scene for a bit and I think they deserve to be revived because I feel they have contributed. It's not just about hums on seats, although we will be very happy if it sells out. But it is something with which you can be a little creative and I want it to be a celebration of London and Britain more than anything.

You have a number of British acts on the Meltdown bill, including fellow Londoners Madness. Was it your intention to include largely British acts on the bill?

I thought about just having British acts but I want to make it more global in the respect that there are many places I have travelled. I started just wanting a number one hit in England and I got that and then suddenly it was a hit all over the world. So I want Meltdown to incorporate acts from around the world, it is part of what I am and have evolved into, like London I have become very cosmopolitan.

MELTING POT

Acts confirmed to date for Meltdown 2011



Ray Davies
Yo La Tengo (above)
Nick Lowe
Madness
The Sonics
Arthur Brown
The Legendary Pink
Dots
The Fugs
Terry Jones and Michael Palin
Alan Price Set
John Cooper Clarke
John Otway

London Sinfonietta play Birtwistle and Maxwell Davies
Peter Asher
Michael Eavis
Julien Temple
Tribute to Tony Wilson
Ben Waters
Lydia Lunch (below)
Recreation of Ready Steady Go! with original performers and contemporary artists chosen with Vicki Wickham





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SINGLE OF THE WEEK

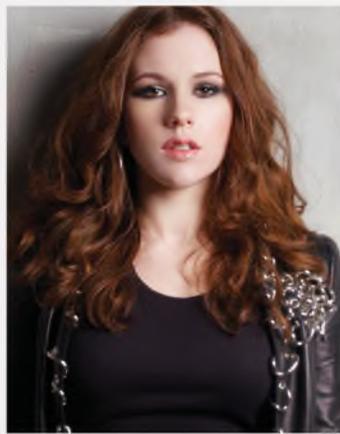
■ KATY B *Broken Record* (Rinse/Columbia)



Katy B's irresistible rise looks set to continue with this third single. Striking the perfect balance between Top Shop pop and club culture, *Broken Record* is bolstered by a catchy-as-hell chorus and the kind of old-skool rolling breakbeats last heard in the early Nineties' jungle boom. Remixes from DJ Fresh, Todd Edwards and Jacques Greene are doing the rounds in clubland but it is the original version's sassy cool that will ensure Ms B completes her hat-trick of top five singles chart hits on the eve of the April 4 release of her debut album *On A Mission*. Katy recently completed a support slot for Tinie Tempah on his UK tour and embarks on her own headline stint throughout May.

SIMON WARD

previous single (chart peak): *Lights On* (4)



ALBUM OF THE WEEK

■ BRITNEY SPEARS *Femme Fatale* (Jive)



Set to hefty uptempo dance grooves and the odd dubstep influence, the follow-up to *Circus* finds Britney returning to form. Featuring producers including Max Martin, Dr. Luke, Fraser T Smith and William, *Femme Fatale* is an album about sex – sex with exes, break-up sex, sex on a night out, sex as an amnesiac, sex while dancing, the possibility of sex – the combinations are endless. Over blown smiles and endtrends aside, it is an album which feels like the post-*Blackout* comeback her fans were waiting for, with her vocals frayed by weird effects, fitting in perfectly among the grinding breakdowns, distorted beats and rave synths. This may not be an entirely consistent album, but even so, Spears is leaving a whole host of young pretenders to her pop crown in the dust.

CHARLOTTE OTTER

previous album (first-week sales/total sales): *Circus* (76,255/353,451)



• ALSO OUT THIS WEEK •

■ SINGLE JENNIFER LOPEZ FEAT. PITBULL *On The Floor* (Def Jam)



The Lambada, late Nineties trance and Pitbull collide on this comeback single from Jennifer Lopez. That may not sound to everyone's tastes but the video has already racked up more than 47m views on YouTube and is a big hit in the States. March may be a slightly odd time to release such a blatantly summery song – there is much mention of Ibiza herein – but you can expect this song to be blaring out of many a nightspot as August gets under way. It will, you imagine, be inescapable.

BEN CARDEW

■ SINGLE GLASVEGAS *Euphoria, Take My Hand* (Columbia)



Chiming guitars, strident vocals, regimented drums – the Glasvegas formula gets the dial cranked up to potential arena levels on this first single from forthcoming second album *Euphoric ///Heartbreak* but pretty much sticks to the tried-and-tested blueprint of their critically-acclaimed 2008 debut. This is no bad thing when you've got the whole wall-of-sound thing licked to such perfection and can back up the big atmospherics with some accomplished songwriting as is on display here.

■ ALBUM WIZ KHALIFA *Rolling Papers* (Atlantic)



Rolling Papers includes pretty much all one would expect of the

modern commercial rap album from a rising star: slick electro-tinged production from the likes of Stargate and Benny Blanco, lyrics that take in everything from Twitter to drugs, catchy choruses and the odd burst of singing. At times this works fantastically, such as on the massive hit *Black And Yellow* which has one of Stargate's best productions and a lethally catchy chorus. Nothing here quite matches it, sadly, although *Roll Up*, another Stargate production, does smell like a hit. There's nothing wrong with this approach, of course. But for a rapper that has won acclaim for eccentric image and idiosyncratic vocals the album can occasionally seem like jamming a square peg into a round hole. In short bursts – notably *Black And Yellow* – this is great; over the length of the album it drags.

BEN CARDEW

OUT THIS WEEK

SINGLES

- ALPINES *The Night Drive EP* (Polydor)
- CEE-LO GREEN *Bright Lights Bigger City* (Warner Brothers)
- FLO-RIDA FEAT. AKON *Who Dat Girl* (Atlantic)
- GLASVEGAS *Euphoria, Take My Hand* (Columbia)
- THE HOOSIERS *Bumpy Ride* (Angelic Union)
- BEN HOWARD *Old Pine* (Island)
- IMOGEN HEAP *Heapsong1* (Epic)
- K KOKE *Koke: Vol. 2 EP* (RCA)

- KATY B *Broken Records* (Columbia/Rinse)
- ADAM LAMBERT *Aftermath* (19/RCA)
- BENJAMIN FRANCIS LEFTWICH *Pictures – EP* (Dirty Hit)
- LINKIN PARK *Burning In The Skies* (Warner Brothers)
- JENNIFER LOPEZ FEAT. PITBULL *On The Floor* (Mercury)
- MY CHEMICAL ROMANCE *Bulletproof Heart* (Reprise/143)
- OWL CITY *Alligator Sky* (Island)
- PANIC! AT THE DISCO *The Ballad Of Mona Lisa* (Decaydance/Fueled By Ramen)
- ROXETTE *She's Got Nothing On* (But

- The Radio*) (Parlophone)
- SICK PUPPIES *Maybe* (Virgin)
- SPARK *Crave* (679/ Warner Brothers)
- STATIC REVENGER *I Like That* (Mercury)
- SUGARLAND *Tonight* (Decca)
- SUM 41 *Screaming Bloody Murder* (Mercury)
- THE WOMBATS *Techno Fan* (14th Floor)

ALBUMS

- BAND OF COLDSTREAM GUARDS *Pride Of The Nation* (Decca)
- previous album: *The Music Of Christopher Eley* (n/a)

- G-LOVE *Fixin' To Die* (Island)
- previous album (first-week sales/total sales): *Lemonade* (2583,180)
- DAVID GARRETT *Rock Symphonies* (Decca)
- previous album: *Free* (n/a)
- SARA KEMPE *Let Me Fly* (EMI)
- debut album
- WIZ KHALIFA *Rolling Papers* (Atlantic)
- previous album: *Deal Or No Deal* (n/a)
- THE MAINE *Black & White* (Sire/Action)
- previous album: *Can't Stop Won't Stop* (122/885)
- PANIC! AT THE DISCO *Vices & Virtues* (Decaydance/Fueled By Ramen)
- previous album: *Pretty Odd* (28,018/93,331)
- PEARL JAM *Vitalogy* (Legacy)
- previous album: *Backspacer* (25,811/66,214)
- ROXETTE *Charm School* (Parlophone)
- previous album: *A Collection Of Hits* (2006) (9,151/74,018)
- SUM 41 *Screaming Bloody Murder* (Mercury)
- previous album: *Jrderclass Hero* (4,847/26,705)

APRIL 4

SINGLES

- ASA *Dreamer Girl* (Dramatico)
- LUNA BELLE *Acid Book* (Island)
- BELLERUCHE *3 Amp Fuse* (Trj Thoughts)
- BIG DEAL *Talk* (Masni Moshi)
- JAMES BLUNT *If Time Is All I Have* (Atlantic/Custard)
- TIM BOOTH *As Far As I Can See* (Monkey God)
- MATTHEW DEAR *Slowdance EP* (Ghostly International)
- ENTREPRENEURS *Bubblegunk/****k Tactics* (Fear & Records)
- FIGHT LIKE APES *Jeremy Kelly* (Model Citizen)
- FOE *Hot New Trash EP* (Mercury)
- MARCUS FOSTER *Tumble Down – EP* (Communion/Geffen)
- FUNERAL PARTY *New York City Moves To The Sound Of La* (Jive)
- GYPSY & THE CAT *Jona Vark* (RCA)
- JESCA HOOP *Snowglobe EP* (Last Laugh)
- THE JAPANESE POPSTARS *Song For Lisa* (Virgin)
- JODIE CONNOR FEAT. TINCHY STRYDER *Bring It* (Polydor)
- KATY PERRY FEAT. KANYE WEST *Bl* (Virgin)
- MARLI HARWOOD *Billy* (Island)
- IMELDA MAY *Sneaky Freak* (Decca)
- JESS MILLS *Vultures* (Island)
- OH LAND *Voodoo* (Epic)
- NATHANIEL RATELIFF *Shroud* (Rounder/Decca)
- THE SCRIPT *Science & Faith* (Phonogenic)
- TAYLOR SWIFT *The Story Of Us* (Mercury)

- T-PAIN FEAT. CHRIS BROWN *Best Love Song* (RCA)
- TREY SONGZ FEAT. NICKI MINAJ *Bottoms Up* (Atlantic)
- UNKLE *Only The Lonely EP* (Surrender All)

ALBUMS

- KEREN ANN *101* (EMI)
- ASA *Beautiful Imperfection* (Dramatico)
- ERIC BENET *Lost In Time* (Reprise)
- BIBIO *Mind Bokeh* (Warp)
- TIM BOOTH *Love Life* (Monkey God)
- COLD CAVE *Cherish The Light Years* (Matador)

- STEVE CRADOCK *Peace City West* (Kundalini)
- GLASVEGAS *Euphoric/Heartbreak* (Columbia)
- HISS GOLDEN MESSENGER *From Country Hai East Cotton* (Blackmaps)
- HOLLYWOOD UNDEAD *American Tragedy* (A&M/Uctone)
- KATY B *On A Mission* (Columbia/Rinse)
- THE KILLS *Blood Pressure* (Domino)
- EMILY OSMENT *Fight Or Flight* (Virgin)
- THE PIGEON DETECTIVES *Up, Guards And At 'Em!* (Dance To The Radio)
- J ROCC *Some Cold Rock Stuff* (Stones Throw)
- RAPHAEL SAADIQ *Stone Rollin'* (RCA)
- SARABETH TUCEK *Get Well Soon* (Sonic Cathedral)
- SICK PUPPIES *Tri-Polar* (Virgin)
- TIMBER TIMBRE *Creep On Creepin' On* (Full Time Hobby)
- UNDEROATH *..?* (Disambiguation) (Roadrunner)
- VARIOUS *R&B Street Anthems Vol.1* (Street Sounds)

APRIL 11

SINGLES

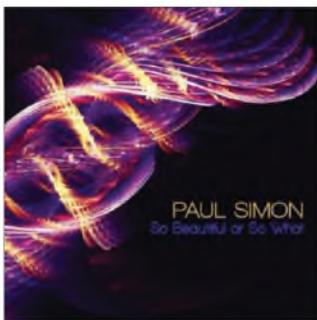
- BLACK STONE CHERRY *White Trash Millionaire* (Roadrunner)
- CHIPMUNK FEAT. KERI HILSON *In The Air* (Jive)
- DEERHUNTER *Memory Boy* (4AD)
- DEV *Bass Down Low* (Island)
- DIONNE BROMFIELD FEAT. DIGGY SIMMONS *Yeah Right* (Jive/Island)
- CARO EMERALD *That Man* (Dramatico)
- JOSH GROBAN *Higher Window* (Reprise/143)
- GUILLEMOTS *The Basket* (Geffen)
- JOAN AS POLICE WOMAN *Nervous* (PIAS)
- THE KING BLUES *Set The World On Fire* (Transmission)
- CONNAN MOCKASIN *Forever Dolphin Love* (Phantasy)
- NEON TREES *1983* (Mercury)
- PAUL SIMON *The Afterlife* (Heaf/Concord)
- QUEEN *Keep Yourself Alive* (Island)
- RUMER *Goodbye Girl* (Atlantic)
- BRITNEY SPEARS *I'll Be There* (Virgin)
- SUNDAY GIRL *Human Love* (Geffen)
- TRIBES *We Were Children* (Island)
- ALEX WINSTON *Sister Wife* (Island)
- THE WOMBATS *Anti-D* (14th Floor)
- JAMIE WOOD *Lady Luck* (Candent Songs)

ALBUMS

- AUTECHRE *EPs 1991–2002* (Warp)
- BEAT CONNECTION *Surf Noir* (Tender Age)
- CAT'S EYES *Cat's Eyes* (Polydor)
- FOO FIGHTERS *Wasting Light* (RCA)
- GLEE CAST *Glee: The Music – Vol. 5* (Epic)
- HAUSCHKA *Sa on Des Amateurs* (One Little Indian)
- HOLY GHOST! *Holy Ghost!* (DFA)
- THE HOOSIERS *Bumpy Ride* (Angelic Union)
- ADAM KESHER *Challenging Nature* (Disque Priemur)
- THE KING BLUES *Set The World On Fire* (Transmission)
- ALISON KRAUSS *Paper Airplane* (Rounder)

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



- **PAUL SIMON** So Beautiful Or So What (Fear/Capitol)
- **PHAZE ONE** This Is Phaze One (Ingroves)
- **ROBBIE ROBERTSON** How To Become Clairvoyant (Fontana)
- **TV ON THE RADIO** Nine Types Of Light (Fiction/Polycur)

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)
- **ALEX CLARE** Too Close (Island)
- **TAIO CRUZ** Telling The World (4th & Broadway)
- **DISTANCE** Falling (Island)
- **FENECH-SOLER** Stop And Stare (Muda)
- **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 (Mushi Mushi/Cooperative/M2)
- **JAPANESE VOYEURS** Get Hole (Polydur)
- **KE\$HA** Blow (RCA)
- **NATALIA KILLS** Mirrors (Polycur)
- **KITTY DAISY & LEWIS** I'm So Sorry/I'm Going Back (Sunday Best)
- **ALISON KRAUSS** Paper Airplane (Rouner)
- **NICKI MINAJ** Girls Fall Like Dominoes (Lash Money/Island)
- **MOHOMBI FEAT. AKON** Dirty Situation (Island)
- **JOSH OSHO FEAT. GHOSTFACE KILLAH** Redemption Days (Island)
- **RAPHAEL SAAIDIQ** Radio (RCA)
- **SLEIGH BELLS** Tell 'Em (Mom & Pop/Columbia)
- **SNOOP DOGG VS DAVID GUETTA** Sweat (Capitol)
- **SOUNDGIRL** I'm The Fool (Mercury)
- **STARBOY NATHAN** Diamonds (Mona/Vibes Corner)
- **THE STREETS OMG** (679/Warner Brothers)
- **DUNCAN TOWNSEND** Painted Like A Picture (Dramatico)
- **TWENTY TWENTY** Love To Life (Geffen)
- **TWO WOUNDED BIRDS** All We Wanna Do//Midnight Wave (Mushi Mushi)
- **THE WAVE PICTURES** Little Surprise (Mushi Mushi)
- **YUCK** Get Away (Mercury/Pharmacy)

ALBUMS

- **CHIPMUNK** Transition (Jive)
- **COLIN DEVLIN** Democracy Of One (United Artists)
- **EXPLOSIONS IN THE SKY** Take Care,

- Take Care, Take Care (Bella Union)
- **GORILLAZ** The Fall (Parlophone)
- **GUILLEMOTS** Walk The River (Geffen)
- **KD LANG** Sing It Loud (Nonesuch)
- **THE KING BLUES** Punk & Poetry (Transmission)
- **RICKY MARTIN** Musica+Alma+Sexo (RCA)
- **MIKE & THE MECHANICS** The Road (CMG)
- **SNOOP DOGG** Duggumentary (Parlophone)
- **STEVE MILLER BAND** Let Your Hair Down (Roadrunner)
- **TUNE-YARDS** W H O K I L L (4Ad)
- **JAMIE WOON** Mirrorwriting (Cairdnet Songs)

APRIL 25

SINGLES

- **BROTHER** Still Here (Geffen)
- **COLBIE CAILLAT** I Do (Universal Republic)
- **ELBOW** Open Arms (Fiction)
- **ENCORE** The One (Island)
- **EVERYTHING EVERYTHING** Final Form (Geffen)
- **NERO** Guilt (MIA/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)
- **THE WATERBOYS** In A Special Place (Parlophone)

ALBUMS

- **THE AIRBORNE TOXIC EVENT** All At Once (Mercury)
- **ALESSI'S ARK** Time Travel (Bella Union)
- **BOOTSIE COLLINS** Tha Funk Capital Of The World (Mascot)
- **ELYSIUM III** Rock Diva (Island)
- **GURRUMUL** tbc (Dramatico)
- **JENNIFER HUDSON** I Remember Me (RCA)
- **JOSHUA REDMAN** James Farm (Nonesuch)
- **THE WOMBATS** Proudly Present... This Modern Glitch (14th Floor)

MAY 2

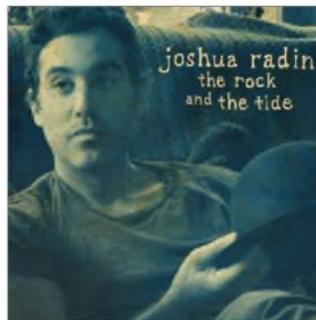
SINGLES

- **CHASE & STATUS** Time (Mercury)
- **DELTA MAID** Of My Own (Geffen/Future)
- **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)
- **MILES KANE** Rearrange (Columbia)
- **PETE LAWRIE** Half As Good (Island)
- **BRUNO MARS** The Lazy Song (Elektra/Antic)
- **ALEX METRIC & STEVE ANGELLO** Open Your Eyes (Positiva/Virgin)
- **MIDIMIDIS** The Despondent/It's Difficult (Jusaka)
- **EMILY OSMENT** Lovesick (Virgin)
- **RASCALS** Re-Introduce (SBD)

ALBUMS

- **COLBIE CAILLAT** All Of You (Universal

- Republic)
- **CHRISTOPHER CROSS** Doctor Faith (EarMusic)
- **FLEET FOXES** Helplessness Blues (Bella Union)
- **IN FLAGRANTI** Worse For Wear (Cadek)
- **PETE LAWRIE** A Little Brighter (Island)
- **JENNIFER LOPEZ** Love? (Mercury)
- **MIDDLEMAN** Spinning Plates (Blip)
- **JAMES PANTS** James Pants (20-20-20)



- **JOSHUA RADIN** The Rock & The Tide (14th Floor)
- **REVOKER** Revenge For The Ruthless (Roadrunner)
- **SADE** The Ultimate Collection (RCA)
- **STEVIE NICKS** In Your Dreams (Warner Brothers)
- **SWEET JANE** Sugar For My Soul (Reekus)
- **TWENTY TWENTY** Small Talk (Geffen)
- **THE WAVE PICTURES** Beer In The Breaker (Mushi Mushi)
- **YOUNG THE GIANT** Young The Giant (Roadrunner)

MAY 9

SINGLES

- **KEREN ANN** My Name Is Trouble (Parlophone)
- **CAT'S EYES** Face In The Crowd (Polydur)
- **CARO EMERALD** A Night Like This (Dramatico)
- **FIXERS** Crystal (Mercury)
- **JONNY** You Was Me (Aislan)
- **ALEXIS JORDAN** Hush Hush (Starline/Rotation/Columbia)
- **CLARE MAGUIRE** Shield And Sword (Polydur)

- **JESS MILLS** Live For What I Die For (Island)
- **MATTHEW MORRISON** Summer Rain (Mercury)
- **BLUEY ROBINSON** Showgirl (RCA)

ALBUMS

- **CYMBALS** Unlearn (Tough Love)
- **DELTA MAID** Outside Looking In (Geffen/Future)
- **GANG GANG DANCE** Eye Contact (4AD)
- **MILES KANE** Colour Of The Trap (Columbia)
- **HUGH LAWRIE** Let Them Talk (Warner Brothers)
- **THE LONELY ISLAND** tbc (Island)
- **MANCHESTER ORCHESTRA** Simple Math (Columbia)
- **YOUNG LEGIONNAIRE** Crisis Works (Wichita)
- **THE ZOMBIES** Breath Out, Breathe In (Red House)

MAY 16

SINGLES

- **CHRIS BROWN** Beautiful People (Jive)
- **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)
- **DAVID'S IYRE** Heartbeat (Hideout/Mercury)
- **NOAH & THE WHALE** Tonight's The Kind Of Night (Mercury)
- **PLAIN WHITE T'S** Boomerang (Island)
- **PORT ISAAC'S FISHERMAN'S FRIENDS** No Hoppers, 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 (Mushi Mushi)

- **LETS WRESTLE** Nursing Home (Full Time Hobby)
- **JOHN MARTYN** Heaven And Earth (Absolute)
- **MONA** Mona (Island)
- **CLARE TEAL** Hey Ho (Mud)
- **TENNIS** Cape Dory (Carmen San Diego)

MAY 23

ALBUMS

- **CLOUD CONTROL** Bliss Release (Infectious)
- **COCKBULLKID** Adulthood (Island)
- **LADY GAGA** Born This Way (Interscope)
- **STEPHEN MARLEY** Revelation: Part I - The Root Of Life (Island)
- **MARLI HARWOOD** Clocks & Full Stops (Marti Records)
- **OWL CITY** All Things Bright And Beautiful (Island)
- **THE PIERCES** You And I (Polydur)



- **LIL' WAYNE** Tha Carter IV (Island)

MAY 30

ALBUMS

- **BLACK STONE CHERRY** Between The Devil And The Deep Blue Sea (Roadrunner)
- **CULTS** Cults (Itno)
- **DEATH CAB FOR CUTIE** Codes And Keys (Atlantic)
- **KITTY DAISY & LEWIS** Smoking In Heaven (Sunday Best)
- **TOPLoader** Only Human (Underdogs)
- **PATRICK WOLF** Lupercalia (Mercury)

THE PANEL

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



SERENA KUTCHINSKY (SUNDAY TIMES)
Dorian Concept: Her Tears Taste Like Pears (Ninja Tune)
Defying definition with soulful synths and layered basslines, Her Tears Taste Like Pears sees the Viennese composer pack in introspective melodies, avant-dancehall beats and jazz-fusion tinges. This four-track EP shows just why Dorian Concept is a talent to watch in 2011.



JOE GAMP (IDJ)
Busy P & DJ Mehdi: Let The Children Techno (Ed Banger)
A refreshingly rich, eclectic and musically conscious mix of up and down, coarse and smooth and always-tasty tune. Far from the ear-bleeding, pitch-bending assumption that the title may cause, this is a true exploration into sound, expertly sidestepping today's genre restrictions.



SUSAYE GREENE (THE SUPREMES)
Matti Roots: Beatroot (Otherway Records)
Beatroot is smart, cheeky, sexy, danceable, romantic, musical, in the groove, the pocket, on the pulse, the shizzle. I will be having my personal under-the-headphones party all weekend - I love it. This is the kind of album that will be everybody's must-have.



PAT LONG (THE GUARDIAN)
Mazes: Most Days (FatCat)
The release of Mazes' debut album is something I've been looking forward to for a long time. Already the album has the feel of an underground indie classic and is easily as good as any of the music - Guided by Voices, Flying Nun records, K Records - that inspired it.

KEY RELEASES

Foos make Light work of retail charts



Foo Fighters *Wasting Light*

PRE-RELEASE FOCUS

BY ALAN JONES

IT IS PROVING FUTILE TO FIGHT the Foo Fighters, who emerge atop all three of our major online retailers' pre-release charts this week. On its third spell at the top of the Play list, its second at HMV and its first at Amazon, their album *Wasting Light* is piling up the orders ahead of its April 11 release. The

band's seventh album, it is the follow-up to their 2007 blockbuster *Echoes, Silence, Patience & Grace*, which opened with first-week sales of more than 135,000 and went on to sell more than 690,000 copies.

In a somewhat different musical vein, Katy B's edgy urban vibe has already earned her two top five singles with *Broken Record* likely to complete the hat-trick. All this activity has helped to generate something of a buzz for the singer's

debut album *On A Mission*, which debuts at number two at Play, while speeding 10-2 at HMV and 10-8 at Amazon, ahead of release next week.

Broken Record also remains at number two on the list of songs most frequently submitted for identification by users of Shazam, where Jennifer Lopez and Pitbull savage all comers to spend a third week at number one with *On The Floor*.



The Strokes *Last.fm Hype toppers*

Last.fm's Hype chart goes in a different direction this week, with *Life Is Simple In The Moonlight* – a track from The Strokes' fourth album *Angles* – taking the honours

Top 20 Online Buzz chart

Pos	ARTIST	Title	Label	Total	Change
1	LADY GAGA	<i>Wasting Light</i>	RCA	2234	966
2	EMINEM	<i>On A Mission</i>	Columbia/Rinse	1446	-37
3	RIHANNA	<i>Born This Way</i>	Interscope	1010	-65
4	SOULJA BOY TELL 'EM	<i>This Modern Glitch</i>	14th Floor	960	246
5	GREEN DAY	<i>Up, Guards... DTRR</i>	DTRR	850	35
6	JASMINE V	<i>Now! 78</i>	EMI TV/UMTV	672	169
7	DEMI LOVATO	<i>Colour Of The Trap</i>	Columbia	658	17
8	JUSTIN BIEBER	<i>Wonderland</i>	Mercury	545	-49
9	GORILLAZ	<i>Forevermore</i>	Frontier	543	270
10	MICHAEL JACKSON	<i>Euphoric/Heartbreak</i>	Columbia	530	-201
11	TOKIO HOTEL	<i>Union Black</i>	BMG	523	111
12	DRAKE	<i>Mirrorwriting</i>	Candent Songs	411	-23
13	KE\$HA	<i>Walk Away Slow</i>	Mercury	372	-24
14	JONAS BROTHERS	<i>Helplessness Blues</i>	Bella Union	348	15
15	SHAKIRA	<i>Ornaments...</i>	Gadzook	324	122
16	GREYSON CHANCE	<i>Mona</i>	Island	257	-34
17	TAYLOR SWIFT	<i>The Fall</i>	Parlophone	248	24
18	THE BLACK EYED PEAS	<i>Hope</i>	Cooking Vinyl	243	40
19	TWO TONGUES	<i>Suck It And See</i>	Domino	212	211
20	TREY SONGZ	<i>Live...</i>	Left Field Media	211	10

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	Title	Label
1	FOO FIGHTERS	<i>Wasting Light</i>	RCA
2	KATY B	<i>On A Mission</i>	Columbia/Rinse
3	LADY GAGA	<i>Born This Way</i>	Interscope
4	WOMBATS	<i>This Modern Glitch</i>	14th Floor
5	THE PIGEON DETECTIVES	<i>Up, Guards...</i>	DTRR
6	VARIOUS	<i>Now! 78</i>	EMI TV/UMTV
7	MILES KANE	<i>Colour Of The Trap</i>	Columbia
8	WONDERLAND	<i>Wonderland</i>	Mercury
9	WHITESNAKE	<i>Forevermore</i>	Frontier
10	GLASVEGAS	<i>Euphoric/Heartbreak</i>	Columbia
11	SKINDRED	<i>Union Black</i>	BMG
12	JAMIE WOON	<i>Mirrorwriting</i>	Candent Songs
13	TIFFANY PAGE	<i>Walk Away Slow</i>	Mercury
14	FLEET FOXES	<i>Helplessness Blues</i>	Bella Union
15	YOUNG KNIVES	<i>Ornaments...</i>	Gadzook
16	MONA	<i>Mona</i>	Island
17	GORILLAZ	<i>The Fall</i>	Parlophone
18	THE BLACKOUT	<i>Hope</i>	Cooking Vinyl
19	ARCTIC MONKEYS	<i>Suck It And See</i>	Domino
20	BRUCE SPRINGSTEEN	<i>Live...</i>	Left Field Media

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	FOO FIGHTERS	<i>Wasting Light</i>	RCA
2	FLEET FOXES	<i>Helplessness Blues</i>	Bella Union
3	LADY GAGA	<i>Born This Way</i>	Interscope
4	WHITESNAKE	<i>Forevermore</i>	Frontier
5	VARIOUS	<i>Now! 78</i>	EMI TV/UMTV
6	KATY B	<i>On A Mission</i>	Columbia/Rinse
7	FGTH	<i>Liverpool</i>	Salvo
8	KATE BUSH	<i>Director's Cut</i>	fish People/EMI
9	ALISON KRAUSS	<i>Paper Airplane</i>	Rounder
10	WOMBATS	<i>This Modern Glitch</i>	14th Floor
11	GLASVEGAS	<i>Euphoric/Heartbreak</i>	Columbia
12	GLEE CAST	<i>Glee: The Music Vol. 5</i>	Epic
13	THE PIERCES	<i>You And I</i>	Polydor
14	GORILLAZ	<i>The Fall</i>	Parlophone
15	HUGH LAWRIE	<i>Let Them Talk</i>	Warner Brothers
16	MIKE & THE MECHANICS	<i>The Road</i>	CMG
17	MILES KANE	<i>Colour Of The Trap</i>	Columbia
18	SUEDE	<i>Suede Deluxe</i>	Edsel
19	JAMIE WOON	<i>Mirrorwriting</i>	Candent Songs
20	ELVIS PRESLEY	<i>GI Blues</i>	Memphis Recording

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	Title	Label
1	FOO FIGHTERS	<i>Wasting Light</i>	RCA
2	KATY B	<i>On A Mission</i>	Columbia/Rinse
3	LADY GAGA	<i>Born This Way</i>	Interscope
4	WOMBATS	<i>This Modern Glitch</i>	14th Floor
5	PIGEON DETECTIVES	<i>Up, Guards...</i>	DTRR
6	VARIOUS	<i>Now! 78</i>	EMI TV/UMTV
7	MILES KANE	<i>Colour Of The Trap</i>	Columbia
8	WONDERLAND	<i>Wonderland</i>	Mercury
9	WHITESNAKE	<i>Forevermore</i>	Frontier
10	GLASVEGAS	<i>Euphoric/Heartbreak</i>	Columbia
11	SKINDRED	<i>Union Black</i>	BMG
12	JAMIE WOON	<i>Mirrorwriting</i>	Candent Songs
13	TIFFANY PAGE	<i>Walk Away Slow</i>	Mercury
14	FLEET FOXES	<i>Helplessness Blues</i>	Bella Union
15	YOUNG KNIVES	<i>Ornaments...</i>	Gadzook
16	MONA	<i>Mona</i>	Island
17	GORILLAZ	<i>The Fall</i>	Parlophone
18	THE BLACKOUT	<i>Hope</i>	Cooking Vinyl
19	ARCTIC MONKEYS	<i>Suck It And See</i>	Domino
20	BRUCE SPRINGSTEEN	<i>Live...</i>	Left Field Media

hmv.com

Top 20 Last.fm Hype chart

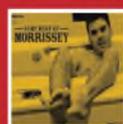
Pos	ARTIST	Title	Label
1	THE STROKES	<i>Life Is Simple...</i>	Rough Trade
2	FLO-RIDA FT. TIMBALAND	<i>Elevator</i>	Atlantic
3	JOSH T PEARSON	<i>Sweetheart...</i>	Mute
4	JOSH T PEARSON	<i>Thou Art Loosed</i>	Mute
5	SMILEY CULTURE	<i>Cockney Translation</i>	Fashion
6	PUSSYCAT DOLLS	<i>When I Grow Up</i>	Interscope
7	CORNERSHOP	<i>Topknot</i>	Amp e Play
8	THE VACCINES	<i>Norgaard</i>	Columbia
9	PHAROAE MONCH	<i>Oh No</i>	Universal
10	THE VACCINES	<i>Wolf Pack</i>	Columbia
11	THE VACCINES	<i>Under Your Thumb</i>	Columbia
12	THE VACCINES	<i>Family Friend</i>	Columbia
13	THE VACCINES	<i>All In White</i>	Columbia
14	DEATH CAB FOR CUTIE	<i>I Will...</i>	Atlantic
15	THE VACCINES	<i>A Lack Of...</i>	Columbia
16	THE VACCINES	<i>Wetsuit</i>	Columbia
17	NATE DOGG	<i>Another Short Story</i>	Elektra
18	TRAVIS BARKER	<i>If You Want To</i>	Island
19	NATE DOGG	<i>Just Another Day</i>	Elektra
20	WARREN G	<i>This DJ</i>	Mercury

last.fm

CATALOGUE REVIEWS

MORRISSEY

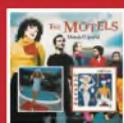
The Very Best Of (Major Minor CD/SMLP 71)



Following on from the successful catalogue reissue campaigns for *Bona Drag* and *Everyday Is Like Sunday*, this CD/DVD set is a solid reminder of Morrissey's EMI years. Released with the artist's blessing, the 18-track CD brings together hits such as *November Spawned A Monster* and *Boxers* with some harder to find tracks, among them the previously unreleased solo version of *Interlude*, his hit duet with Siouxsie Sioux. Equally tasty, the DVD includes 11 newly remastered promotional videos – some of them never previously released – and a rarely glimpsed live performance of *I've Changed My Plea To Guilty* from a Jonathan Ross show in 1990.

THE MOTELS

Motels/Careful (BGO BGOCD 954)



Out of print for years, the self-titled 1979 debut by The Motels and its 1980 follow-up *Careful* have been lovingly remastered for this release. Now on a single CD in a handsome slipcase alongside a 20-page booklet packed with lyrics, liner notes and pictures, it is an overdue salute to an underrated West Coast band. The first album is packed with quirky songs, of which the finest is *Total Control*, a slow-burning, beautifully sung but menacing song about control, which gives way to the almost equally good loping reggae of *Love Don't Help*. *Careful* was a more successful album, and is the more cohesive of the two, with standouts including *Days Are OK* – which sounds like it could have been done by The Cars – and the more playful *Whose Problem?*

ETIA JAMES

Who's Blue? – Rare Chess Recordings Of The 60s And 70s (Kent CDKEND 345)



Etta James was a towering talent at her peak and recorded extensively, despite battling various demons for much of her adult life. Her recordings of *At Last*, *Tell Mama* and *I Just Want To Make Love To You* are as timeless as they are definitive. This compilation cherry-picks some of the less well-known songs she recorded during a lengthy tenure at Chess. Spanning soul, R&B, jazz, funk, rock, country, gospel and all points between, it is an enthralling, 68-minute rollercoaster ride, with 24 hand-picked beauties, 18 of them new to CD. James was a wonderfully gifted singer, equally adept attacking a song – try *I'm So Glad (I Found Love In You)* – or crooning jazz, as on *It Could Happen To You*.

DON GIBSON

Look Who's Blue (Righteous PSALM 2351)



Comprising two albums on one CD – 1958's *Oh Lonesome Me* and 1960's *Look Who's Blue* – this is classic country. Perky uptempo tunes and melancholic melodies alike demonstrate that even at this early stage of his career, Don Gibson was a class act. *Oh Lonesome Me* contains two standards, both penned by Gibson himself. Despite its jaunty execution, the title track is as potent a paean to self-pity as you could wish to find, with the beautiful *I Can't Stop Loving You* – as recorded by Ray Charles, Frank Sinatra and Ella Fitzgerald, among others – wallowing in similar territory. *Look Who's Blue* is a more sophisticated but still mournful set, with *It Only Takes A Little While* and *Just One Time* taking the honours. Alan Jones

CATALOGUE SINGLES TOP 20



This	Last	Artist	Title / Label / Distributor
1	2	WHEATUS	<i>Teenage Dirtbag</i> / Columbia (ARV)
2	1	ADELE	<i>Make You Feel My Love</i> / XL (PIAS)
3	RE	WARREN G & NATE DOGG	<i>Regulate</i> / Interscope (ARV)
4	3	SNOW PATROL	<i>Chasing Cars</i> / Fiction (ARV)
5	4	GUNS N' ROSES	<i>Sweet Child O' Mine</i> / Geffen (ARV)
6	7	COOLIO FEAT. IV GANGSTA'S	<i>Paradise</i> / Tommy Boy/Rhino (ADA/CIN)
7	6	THE SCRIPT	<i>The Man Who Can't Be Moved</i> / Phonogenic (ARV)
8	RE	FLEETWOOD MAC	<i>The Chain</i> / Warner Brothers (CIN)
9	19	RADIOHEAD	<i>Creep</i> / Parlophone (E)
10	15	COLDPLAY	<i>Viva La Vida</i> / Parlophone (E)
11	9	EMINEM	<i>Lose Yourself</i> / Interscope (ARV)
12	12	TOPLoader	<i>Dancing In The Moonlight</i> / Sony S2 (ARV)
13	10	RIHANNA FEAT. JAY-Z	<i>Umbrella</i> / Def Jam (ARV)
14	14	USHER FEAT. LIL' JON & LUDACRIS	<i>Yeah</i> / Arista (ARV)
15	17	THE LA'S	<i>There She Goes</i> / Ge Disks (ARV)
16	20	TOM PETTY	<i>Free Fallin'</i> / MCA/Island (ARV)
17	11	FLORENCE + THE MACHINE	<i>You Got The Love</i> / Island (ARV)
18	5	FLORENCE + THE MACHINE	<i>Dog Days Are Over</i> / Island (ARV)
19	8	ELBOW	<i>One Day Like This</i> / Fiction (ARV)
20	16	LADY GAGA	<i>Poker Face</i> / Interscope (ARV)

Official Charts Company 2011

CLUB CHARTS

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title/Label
1	4	4	INNA	Sun Is Up / 3 Beat
2	7	4	PAUL MORRELL FEAT. MUTYA BUENA	Give Me Love / Maelstrom
3	6	1	STARS ON 45	45/Michael Jackson Is Not Dead / AAIW
4	13	4	MOOGMONKEY	Just Can't Stop / White Label
5	3	5	RICHARD DURAND FEAT. ELLIE LAWSON	Wide Awake / Magik Muzik
6	11	3	JENNIFER LOPEZ FEAT. PITBULL	On The Floor / Mercury
7	9	3	DON DIABLO FEAT. DRAGONETTE	Animale / Cr2
8	26	2	SANDER VAN DOORN FEAT. CAROL LEE	Love Is Darkness / Spinnin'
9	2	3	URBAN COOKIE COLLECTIVE	The Key, The Secret / Skint
10	NEW		CLOXX	Catch Your Fall / 3 Beat
11	14	3	WRETCH 32 FEAT. EXAMPLE	Unorthodox / MoS/Levels Recordings
12	15	11	KATY PERRY FEAT. KANYE WEST	ET / Virgin
13	20	5	RICKY RINALDI FEAT. SUSAN BLAKE	Burning Flames / Ocean Trax
14	16	3	SHARAM FEAT. ANOUSHEH KHALILI	Fun / Yoshitoshi/3 Beat
15	1	6	MILK & SUGAR VS VAYA CON DIOS	Hey (Neh Nah Nah) / MoS
16	NEW		YASMIN	Finish Line / MoS
17	NEW		SNOOP DOGG VS DAVID GUETTA	Sweat / Capitol
18	19	5	DI SALAH	When The World Turns Around / Gaga
19	24	4	J LATIF	Wanna Go There / White Label
20	27	2	HENRIK B FEAT. CHRISTIAN ALVESTAM	Now And Forever / Musical Freedom
21	5	5	THE BROOKES BROTHERS	Beautiful/Souvenir / Breakbeat Kaos
22	28	2	ELLIE GOULDING	Lights / Polydor
23	38	3	FEARLESS FEAT. LOIS	Not Too Late / AAIW
24	33	2	OBERFUSE	Flicker / Native Tongue
25	NEW		DIONNE BROMFIELD FEAT. DIGGY SIMMONS	Yeah Right / Lioness/Island
26	10	6	CHRIS WILLIS	Louder (Put Your Hands Up) / AAIW
27	8	4	KARL G & JAMESIE PRESENTS	Winter Warmer EP / Born To Dance
28	29	4	STEPHANIE BENSON	Hangin On / Playtime Entertainment
29	NEW		YVES LAROCK FEAT. TRISHA	Milky Way / Milla
30	22	6	BASTO!	Gregory's Theme / 3 Beat Blue
31	17	7	RIHANNA	S&M / Def Jam
32	NEW		KRYDER	K2 / House Trained
33	37	5	SHOCKOLADY	Rock In My Bed / Red Star Music/Right Recordings
34	NEW		HMC	Taking Over Now / Snowdog
35	18	6	ULTRA NATE	Turn It Up / White Label
36	21	6	SKEPTA	Amnesia / 3 Beat/AAIW/BBK
37	NEW		INNERPARTYSYSTEM	American Trash / Red Bull
38	NEW		HERVE	Together / Cheap Thrills/3 Beat/AAIW
39	NEW		THE NYCER	Lose Control / Ultra
40	36	8	ERICK MORILLO/EDDIE THONEICK FEAT. SHAWNEE TAYLOR	Live Your Life / 3 Beat

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title/Label
1	7	1	URBAN COOKIE COLLECTIVE	The Key The Secret / Skint
2	5	3	INNA	Sun Is Up / 3 Beat
3	9	3	JENNIFER LOPEZ FEAT. PITBULL	On The Floor / Mercury
4	12	6	LADY GAGA	Born This Way / Interscope
5	8	4	TAKE THAT	Kidz / Polydor
6	16	3	WRETCH 32 FEAT. EXAMPLE	Unorthodox / MoS/Levels Recordings
7	14	4	TINIE TEMPAH FEAT. ELLIE GOULDING	Wonderman / Parlophone
8	2	4	NICOLE SCHERZINGER	Don't Hold Your Breath / Interscope
9	27	2	JODIE CONNOR FEAT. TINCHY STRYDER	Bring It / Polydor
10	1	5	MILK & SUGAR VS VAYA CON DIOS	Hey (Neh Nah Nah) / MoS
11	30	2	BRITNEY SPEARS	Till The World Ends / Jive
12	4	7	RIHANNA	S&M / Def Jam
13	17	2	STARS ON 45	45 / AAIW
14	13	4	THE OVERTONES	Gambling Man / Warner Music Entertainment
15	NEW		SNOOP DOGG VS DAVID GUETTA	Sweat / Capitol
16	3	4	CHRIS BROWN	Yeah 3X / Jive
17	NEW		THE GREEN CHILDREN	Life Saviour/R U Out There / Spinside/Knightingale Ent.
18	NEW		THE SOUND OF ARROWS	Nova / Geffen
19	29	2	SHARAM FEAT. ANOUSHEH KHALILI	Fun / Yoshitoshi/3 Beat
20	25	2	SOUNDGIRL	I'm The Fool / Mercury
21	NEW		YASMIN	Finish Line / MoS
22	19	5	STARBOY NATHAN	Diamonds / MonaVibes Corner
23	18	5	FLO-RIDA FEAT. AKON	Who Dat Girl / Atlantic
24	21	3	JEREMIH FEAT. 50 CENT	Down On Me / Def Jam
25	NEW		WILLOW SMITH	21st Century Girl / Columbia/Roc Nation
26	26	2	WIZ KHALIFA	Black & Yellow / Atlantic
27	NEW		THE WANTED	Gold Forever / Geffen
28	15	6	CHRIS WILLIS	Louder (Put Your Hands Up) / AAIW
29	24	10	KATY PERRY FEAT. KANYE WEST	ET / Virgin
30	NEW		FIRST PLACE	Best Of Me / Dreambox

Sun anthem puts clubgoers Inna spin for the spring



ANALYSIS

BY ALAN JONES

ONLY FIVE WEEKS AFTER reaching number four Upfront and number two on the Commercial Pop chart with 10 Minutes, Romania's Inna shines even more brightly, with Sun Is Up leaping 4-1 on the Upfront, while closing 5-2 on Commercial Pop. Inna hit the ground running with back-to-back club smashes and top 20 sales hits last year with Hot and Amazing but had less success with third UK single Déjà Vu. The signs didn't look too good for 10 Minutes either – it was not as big a hit in Europe as earlier Inna releases – but Sun Is Up is a return to form, and a convincing number one on the Upfront chart,

where it has a 12.24% lead over runners-up Paul Morrell & Mutya Buena's Give Me Love. DJs are not short of mixes to choose from, as Sun Is Up was serviced in 14 variants.

Denying Sun Is Up pole position on the Commercial Pop chart are new versions of The Key, The Secret by **Urban Cookie Collective**. Previously a club chart topper in 1993 and 1996, the track was last in club chart action in 2005.

After four weeks atop the Urban chart, Chris Brown's Yeah 3X slips to number two. The new leader is Down On Me, by **Jeremih feat. 50 Cent**. Something of a sleeper, Down On Me entered the OCC Top 200 some 17 weeks ago but is only now getting into its stride. Now in the Top 40, it climbs for the fifth straight week at retail.



Fortune Cookies *The Key, The Secret* lifts Urban Cookie Collective to Commercial Pop success



Into his stride 17 weeks after entering the sales chart top 200, Jeremih claims the Urban chart's number one

URBAN TOP 30

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

COOL CUTS TOP 20

Pos	ARTIST	Title
1	ALEX GAUDINO FEAT. KELLY ROWLAND	What A Feeling
2	CHASE & STATUS	Time
3	YASMIN	Finish Line
4	J MAJIK & WICKAMAN	In Pieces
5	TIESTO & MARK KNIGHT FEAT. DINO	Beautiful World
6	DIM CHRIS FEAT. AMANDA WILSON	Sometimes
7	LARRY TEE FEAT. ROXY COTTONTAIL	Let's Make Nasty (Bounce Little Kitty)
8	SANDER VAN DOORN FEAT. CAROL LEE	Love Is Darkness
9	TINIE TEMPAH FEAT. ELLIE GOULDING	Wonderman
10	SANDY RIVERA & YASMEEN	Love
11	ROBYN	Call Your Girlfriend
12	HYPER	The End
13	DIRTY VEGAS	Changes
14	MYNC	Something On Your Mind
15	PIG & DAN	Detonate
16	DR DON DON	King Of The Stars
17	STEREO PALMA	Lick It
18	EMALKAY	Dub Police 052
19	JUAN ATKINS	Juan Atkins EP
20	BURNS	Midnight/Skeazer



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

The Strokes *The Rough Trade* band enter the albums chart at number three



XL Beggars controls albums top three

CHARTS: IN DEPTH

BY ALAN JONES

ADELE TIGHTENS HER GRIP at the top of the charts still further this week, with her second album, *21*, equalling the record for most consecutive weeks at number one in the 21st century, while *Someone Like You* returns to the top of the singles chart.

Number one for the ninth consecutive week – matching the 21st century record set by *The Beatles' 1* in 2000/1 – *21* has now topped the chart as many times in a row as any album since 1986, when *Dire Straits' Brothers In Arms* spent 10 straight weeks at the summit. Selling 156,162 copies last week, *21* raises its 62-day sales tally to 1,496,588.

Following an excellent performance on *Comic Relief* nine days ago, *Someone Like You* rebounds 2-1 on the singles chart. The eighth single to return to number one in the 21st century, it sold 82,357 copies last week, raising its overall sales to 632,606. It thus becomes *Adele's* biggest selling single and is her first to sell platinum (600,000 sales) but the song it overtakes – *Make You Feel My Love* – should itself reach platinum status in a week or so: it sold 7,665 copies last week, raising its cumulative sales to 593,088.

Meanwhile, *Adele's* 2008 debut album, *19*, on which *Make You Feel My Love* appears, continues at number two, with sales last

week of 47,158 copies lifting its overall sales to 1,122,823.

Adele's domination of the albums chart is good news for her record company, *XL Beggars* – but denies one of the company's other top acts, *The Strokes* (pictured), their second number one. Their fourth album, *Angles* – on the *Rough Trade* label; *Adele* is on sister label *XL Recordings* – debuts at number three on sales of 35,642 copies.

It's the lowest first-week sale for any album by the group, and also ends its run of three straight top two debuts. *The Strokes* took advantage of a soft January market to storm to their first number one with third album *First Impressions Of Earth* in 2006, on sales of 63,046 copies. Their debut *Is This It* sold 48,393 copies on its first week in the shops in September 2001 to debut at number two while *Rooms On Fire* managed to sell 76,038 copies on its first frame in November 2003 but also had to settle for second slot behind *Dido's Life For Rent*.

In existence since 1977, *XL Beggars* is the first independent record company to date to occupy all of the top three positions on the albums chart simultaneously. *The Strokes* album will inevitably decline next week but the company has another high profile release today: *Radiohead's* *The King Of Limbs*.

While *The Strokes* take top debut honours, they are far from

SALES STATISTICS WEEK 12

vs last week	Singles	Artist albums
Sales	2,983,233	1,595,159
prev week	3,134,804	1,536,812
% change	-4.8%	+3.8

vs last week	Compilations	Total albums
Sales	257,513	1,852,672
prev week	251,177	1,787,989
% change	+2.5%	+3.6%

Year to date	Singles	Artist albums
Sales	37,884,906	20,073,465
vs prev year	35,320,633	20,164,143
% change	+7.2%	-0.4%

Year to date	Compilations	Total albums
Sales	3,537,804	23,611,269
vs prev year	4,265,770	24,429,913
% change	-17.1%	-3.3%

Compiled from sales data by Music Week

being the only new arrivals in the artist albums chart's upper reaches – there are no fewer than eight debuts in the Top 20, an unseasonably high tally, and the highest for 18 weeks.

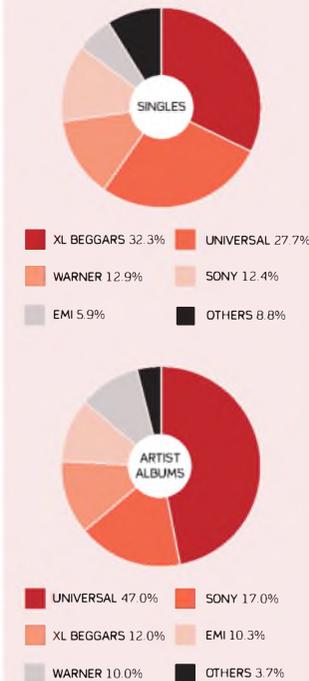
Much in evidence on TV last week – with appearances on *BBC Breakfast*, *This Morning*, *Celebrity Juice* and even *QVC – Ronan Keating* boosted the fortunes of his new album, *When Ronan Met Burt*, a collaboration with *Burt Bacharach*. Handily placed to make an upwards lurch next week – Keating is a perennial *Mother's Day* favourite, and has more TV dates pencilled in – the album debuts at number five (24,821 sales). It's Keating's 13th Top 10 album, including seven with *Boyzone*.

Nicole Scherzinger's first solo album *Killer Love* debuts at number eight (19,743 sales), as third single *Don't Hold Your Breath* slips 1-2 (60,059 sales).

Set to topple *Adele* in America next week, where it will be his first number one album, *Chris Brown's* *F.A.M.E.* makes a less lofty debut here, arriving at number 10 (18,509 sales) – but it's a massive improvement on his last album, *Graffiti*. Released in the wake of domestic abuse allegations about his relationship with *Rihanna*, and up against a strong slate of Christmas releases, *Graffiti* climbed no higher than number 55 in December 2009.

Just missing out on his first Top 10 appearance, *Joe Bonamassa* debuts at number 12 (16,004 sales) with *Dust Bowl*. The 32-year-old blues guitarist's 12th album, it features *Vince Gill*, *Glenn Hughes* and *John Hiatt*, and provides *Bonamassa* with a new chart peak for the fifth year/album in a row, culminating a run which started when *Sloe Gin* reached number 50 in 2007, followed by *Live From Nowhere In Particular* (number 45, 2008), *The Ballad Of John*

MARKET SHARES • WEEK 12



Human League also return with a new album. Entitled *Crede*, it's their first since 2001, and debuts at number 44 (3,990 sales).

Despite the big new intake, album sales overall climbed only 3.6% week-on-week to 1,852,672 – that's 0.5% below same-week 2010 sales of 1,861,331.

While *Adele* and *Nicole Scherzinger* swap positions at the top of the singles chart, *The Wanted* slip to number four with *Gold Forever* (44,562 sales), being overtaken by *Just Can't Get Enough*, which surges 15-3 (45,451 sales) to become *Black Eyed Peas' 10th* top three hit. *The Wanted* nevertheless stay ahead of two other singles issued to benefit *Comic Relief: George Michael's* cover of *New Order's True Faith* beats a hasty retreat, slumping 27-70 (3,780 sales) but *Peter Kay & Susan Boyle's* cover of *Elaine Paige & Barbara Dickson's I Know Him So Well* debuts at number 11 (25,876 sales), 26 years after the original topped the chart.

Three more songs from *Glee Cast* debut on the chart, with the medley of *Michael Jackson's Thriller* and *Yeah Yeah Yeah's Heads Will Roll* performing best (number 23, 13,496 sales). Some 69 *Glee Cast* songs have now charted, 24 of them this year.

After spending its first six weeks in the chart meandering around the thirties, *Noah & The Whale's* *LIFE GOES ON* dashed to number 19 last week, and now climbs to number 14 (20,169 sales). Getting slightly belated heavy airplay support from both *Radio 1* and *Radio 2*, its rise nevertheless coincides with a second straight drop for parent album, *Last Night On Earth*, which dips 11-18 (8,525 sales), a fortnight after debuting at number eight.

Overall singles sales are down 4.8% week-on-week at 2,983,233, falling below the 3m mark for only the second time in 2011, and reaching a 15-week low. However, they are 14.43% above same-week 2010 sales of 2,607,024.

Alan Jones

INTERNATIONAL CHARTS

PJ Harvey's Let England Shake holds up well abroad

CHRIS BROWN MAY HAVE THE PLANET'S biggest selling album next week, with his *F.A.M.E.* set expected to sell upwards of 250,000 copies in America alone, and *Radiohead* are a good bet for the following week with *The King Of Limbs*, but there's a certain sense of inevitability to the revelation that this week, for the eighth time in a row, *Adele* is top of the world with *21*.

Continuing at number one in Ireland and the Netherlands, *21* returns to the summit in the US and New Zealand, but slips 1-2 in Canada. It is top five in Germany (5-3), Switzerland (4-3), France (8-4), Croatia (5-4), Flanders (3-4) and South Africa (5-5) and Top 10 in a further seven countries.

PJ Harvey's Let England Shake was more ubiquitous than 21 a couple of weeks ago, though ranking

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE 21	£6.99	£7.99	£8.99	£6.99
2 ADELE 19	£3.99	£4.99	£4.99	£6.00
3 THE STROKES Angles	£7.99	£8.99	£9.99	£8.97
4 R KEATING... When Ronan Met Burt	£7.00	£8.99	£11.49	£8.99
5 JESSIE J Who You Are	£8.93	£8.99	£11.49	£8.99

Source: Music Week

CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER

INDIE SINGLES TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE Someone Like You / XL (PIAS)
2	2	ADELE Rolling In The Deep / XL (PIAS)
3	3	TIESTO V DIPLO FEAT. BUSTA RHYMES C'mon (Catch' Em By Surprise) / Wall Of Sound (PIAS)
4	5	ADELE Make You Feel My Love / XL (PIAS)
5	NEW	THE STROKES Under Cover Of Darkness / Rough Trade (PIAS)
6	10	REBECCA BLACK Friday / Rebecca Black (REBECCA BLACK)
7	NEW	FLUX PAVILION Bass Cannon / Circus (Circus)
8	7	CHUCKIE & LMFAO Let The Bass Kick In Miami Girl / (r2 Prime Direct)
9	4	GEORGE MICHAEL True Faith / Aegean (Absolute Arvato)
10	NEW	ABOVE & BEYOND FEAT. RICHARD BEDFORD Sun & Moon / Anjunabeats (Anjunabeats)
11	6	WRETCH 32 FEAT. I Traktor / MoS/Level5 Recordings (Fuga)
12	17	COVER MASTERS On The Floor (Jennifer Lopez & Pitbull Cover) / Lux (LUX)
13	NEW	SANCHEZ/FAR EAST/KANOBBY 2gether / Ministry (Fuga)
14	RE	ALOE BLACC I Need A Dollar / Stones Throw (PIAS)
15	8	NERO Me & You / MTA (SRO)
16	13	D.REC.OR.D Mann & Go Cent - Buzzin' / D.Rec.Or.D (D.REC.OR.D)
17	11	GYPTIAN Hold You / MoS/Level5 Recordings (Fuga)
18	12	ADELE Chasing Pavements / XL (PIAS)
19	14	DJ FRESH Gold Dust / Data/MoS (ARV)
20	RE	ADELE Set Fire To The Rain / XL (PIAS)

INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE 21 / XL (PIAS)
2	2	ADELE 19 / XL (PIAS)
3	NEW	THE STROKES Angles / Rough Trade (PIAS)
4	RE	DURAN DURAN All You Need Is Now / Tape Modern (Essential/GEM)
5	NEW	JOE BONAMASSA Dust Bowl / Prologue (ADA/CIN)
6	NEW	DANIEL O'DONNELL Moon Over Ireland / DMG TV (SDU)
7	5	EVA CASSIDY Simply Eva / Six Street (ADA/CIN)
8	4	BEADY EYE Different Gear, Still Speeding / Beady Eye (E)
9	NEW	HUMAN LEAGUE Credo / Wall Of Sound (PIAS)
10	7	ALEX TURNER Submarine Ost / Domino (PIAS)
11	NEW	YELLOWCARD When You're Through Thinking Say Yes / Hopeless (ADA/CIN)
12	9	THE XX XX / Young Turks (PIAS)
13	6	FUNERAL FOR A FRIEND Welcome Home Armageddon / D. Killar (Essential/GEM)
14	NEW	TIM HUGHES Love Shine Through / Kingsway (Absolute Arvato)
15	8	RON SEXSMITH Long Player Late Bloomer / Crying Vinyl (Essential/GEM)
16	20	VILLAGERS Becoming A Jackal / Domino (PIAS)
17	NEW	BEARDYMAN I Done A Album / Sunday Best (PIAS)
18	NEW	TREMBLING BELLS The Constant Pageant / Honest Jon's (E)
19	NEW	MURRAY GOLD Doctor Who: A Christmas Carol / Silva Screen (RSK/GEM)
20	RE	THE STROKES Is This It / Rough Trade (PIAS)

INDIE ALBUMS BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)
1	NEW	YELLOWCARD When You're Through Thinking Say Yes / Hopeless (ADA/CIN)
2	NEW	TIM HUGHES Love Shine Through / Kingsway (Absolute ARV)
3	1	RON SEXSMITH Long Player Late Bloomer / Crying Vinyl (Essential/GEM)
4	7	VILLAGERS Becoming A Jackal / Domino (PIAS)
5	NEW	BEARDYMAN I Done A Album / Sunday Best (PIAS)
6	NEW	TREMBLING BELLS The Constant Pageant / Honest Jon's (Proper)
7	9	MURRAY GOLD Doctor Who: A Christmas Carol / Silva Screen (RSK/GEM)
8	6	JAMES VINCENT MCMORROW Early In The Morning / Believe Digital (Absolute ARV)
9	NEW	JOHN FOX & THE MATHS Interplay / Matamatic (Caigen)
10	8	BELLOWHEAD Hedonism / Navigator (Proper)

BY ALAN JONES



somewhat lower in most charts. Although it has dipped out of the published chart domestically, it remains charted in 17 other countries, though it is Top 20 only in Norway (6-6), Greece (4-13), Croatia (15-15) and Sweden (13-18).
Elbow's *Build A Rocket Boy!* debuts in Australia (number 13), New Zealand (18), Denmark (31) and Sweden (57), while climbing in Flanders (10-3), holding in Ireland (2-2) and falling in the Netherlands (5-8) and Wallonia (47-50).
Remaining charted in the 11 countries in which it previously gained

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Massive R&B - Spring 2011 / Rhino/UMTV (CIN)
2	2	VARIOUS Your Songs / EMI TV/UMTV (ARV)
3	5	VARIOUS Now That's What I Call Music! 77 / 3MI Virgin/UMTV (E)
4	NEW	VARIOUS Guilty Pleasures / Ministry Of Sound/Sony (ARV)
5	3	VARIOUS Anthems Hip-Hop / MoS/Sony (ARV)
6	4	VARIOUS Essential R&B - Spring 2011 / Sony (ARV)
7	NEW	VARIOUS Songs For Japan / Universal (ARV)
8	NEW	VARIOUS Fantastic Songs / EMI TV/Rhino (CIN)
9	7	VARIOUS Pop Princesses 2011 / Sony Music/UMTV (ARV)
10	NEW	VARIOUS Loose Women - Girls Night Out / Sony (ARV)
11	6	VARIOUS Ultimate Nrg 5 / AATW/EMI TV/UMTV (ARV)
12	NEW	VARIOUS Perfect Day / Decca/Sony (ARV)
13	10	VARIOUS Greatest Ever Mum / Greatest Ever USM (SDU)
14	8	VARIOUS Brit Awards 2011 / Rhino (CIN)
15	9	VARIOUS The Sound Of Dubstep - Vol 2 / MoS (ARV)
16	15	VARIOUS 100 Hits - Mum / 100 HITS (ARV)
17	11	VARIOUS Love 2 Club 2011 / AATW/EMI TV/UMTV (ARV)
18	12	VARIOUS The Workout Mix 2011 / AATW/UMTV (ARV)
19	RE	VARIOUS Until One - Swedish House Mafia / Virgin (E)
20	16	VARIOUS R&B Collection - 2011 / Sony Music/UMTV (ARV)

ROCK ALBUMS TOP 10

This	Last	Artist Title / Label
1	NEW	GREEN DAY Awesome As F**K / Reprise (CIN)
2	1	RISE AGAINST Endgame / Interscope (ARV)
3	3	FOO FIGHTERS Greatest Hits / RCA (ARV)
4	NEW	YELLOWCARD When You're Through Thinking Say Yes / Hopeless (ADA/CIN)
5	2	FUNERAL FOR A FRIEND Welcome Home Armageddon / Distiller (Essential/GEM)
6	5	LED ZEPPELIN Mothership - Best Of / Atlantic (CIN)
7	NEW	SOUNDGARDEN Live On I-5 / A&M (ARV)
8	6	LINKIN PARK A Thousand Suns / Warner Brothers (CIN)
9	RE	GUNS N' ROSES Greatest Hits / Geffen (ARV)
10	7	SLASH Slash / Roadrunner (ADA/CIN)

DANCE ALBUMS TOP 10

This	Last	Artist Title / Label (Distributor)
1	1	CHASE & STATUS No More Idols / Vertigo (ARV)
2	5	BLACK EYED PEAS The Beginning / Interscope (ARV)
3	7	VARIOUS Until One - Swedish House Mafia / Virgin (EMI)
4	NEW	VARIOUS A State Of Trance 2011 - Armin Van Buuren / Armada (ESSENTIAL GEM)
5	4	DAVID GUETTA One Love / Positiva/Virgin (EMI)
6	2	VARIOUS Ultimate NRG 5 / AATW/UMTV (ARV)
7	NEW	BEARDYMAN I Done A Album / Sunday Best (PIAS SONY DADC UK)
8	NEW	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
9	6	VARIOUS Running Trax 2 / MoS (ARV)
10	8	MAGNETIC MAN Magnetic Man / Columbia (ARV)

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a foothold, Rumer's debut album *Seasons Of My Soul* conquers three more this week, debuting in Poland (number 18), France (31) and Spain (59). Of the rest, it is most highly ranked in Norway (7-12), the Netherlands (13-12), Flanders (16-22) and Austria (24-23). Jessie J's debut album *Who You Are* likewise continues to expand its fanbase, climbing in Ireland (7-6), New Zealand (21-7), Australia (27-20), Switzerland (47-38) and the Netherlands (72-67) while making a small stumble in Denmark (30-33). The single *Price Tag* is number two in Australia, New Zealand

and Ireland, surges 15-6 in Canada and occupies lower ground in six other countries.
There are initial chart placings for The Vaccines' *What Did You Expect From*, which debuts in Ireland (number 16), the Netherlands (35), Switzerland (35) and Flanders (51), a week after it entered the chart domestically at number four; The Pet Shop Boys' ballet score *The Most Incredible Thing* in Germany (number 35), the Netherlands (51) and Spain (59); The Human League's *Credo* in Germany (57); and Noah & The Whale's *Last Night On Earth* in the US (135).



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 (Produce)	Label / Catalogue number (Distributor)	
1	1	9	ADELE 21 XL XLCD520 (PIAS) ★	(FT Smith/Rubin/Epworth/Abb'ss/Wilson/Adkins)	
2	2	79	ADELE 19 XL XLCD313 (PIAS) 4★	(Abb'ss/White/Runsun)	SALES INCREASE
3	New		THE STROKES Angles Rcuqh Trade RTRACD330 (PIAS)	(Dberg/The Strokes/Litccreth)	HIGHEST NEW ENTRY
4	3	4	JESSIE J Who You Are Island/Lava 2758627 (ARV)	(Lutke/Brissett/Cornish/Martin/K/Oa/The Invisible Men/Parker & James/Thoms/Ged/Gordon)	
5	New		RONAN KEATING & BURT BACHARACH When Korian Met Burt Polydor 2769649 (ARV)	(Bacharach/Wells)	
6	5	20	THE OVERTONES Good Ol' Fashioned Love Weiner Music Entertainment 5249825442 (CIN)	(Southwood)	
7	7	19	RIHANNA Loud Def Jam 2752365 (ARV) 4★	(Star/Giet/Vee/Harell/Bozeman/The Runners/Rid/dick/Polow/De Don/Shemi/Mel&Mus/Stewart/Deem/Soundz/Alex Da Kid)	
8	New		NICOLE SCHERZINGER Killer Love Interscope 2766515 (ARV)	(Riddone/Bra/Cee/Kimmy/Luke/Hal/Koc/Josun/Rami/Alexand/Skeiberg/Junini/Mau/Inw/Sm/ky/S/Kargal/N/z/Skewart/Nash/Harrell/Taylor/Burda/Maven/Buys/Harmon)	
9	6	3	ELBOW Build A Rocket Boys! Fiction 2762328 (ARV)	(Potter)	
10	New		CHRIS BROWN F.A.M.E. Live 8869786062 (ARV)	(M/Ga/Itz/Underdog/The Business/D/Up/It/Back/See/3/Chou/Harmony/D/ank/Of/The M/zingers/S/oun/Big/Unkenned/H/W/Brown/Benav/P/ow/By/Dom/Member/D/uck/The/Stereotypes)	
11	New		DURAN DURAN All You Need Is Now Iape Modern DURANur (Essential)GEM	(Runsun)	
12	New		JOE BONAMASSA Dust Bowl Picvogue PRD7331 (ada/cin)	(Shirley)	
13	8	10	BRUNO MARS Doo Wops & Hooligans Elektra/Antic 7567882721 (CIN)	(The Smeezingtons/Needlz/The Suuz Dups)	
14	New		GREEN DAY Awesome As F**K Reprise 9362495861 (CIN)	(Green Day)	
15	4	2	THE VACCINES What Did You Expect From The Vaccines? Columbia 8869784451 (ARV)	(Greth/Marguerat)	
16	9	3	DANIEL O'DONNELL Moon Over Ireland UMG TV UMGCI0042 (SOU)	(Ryan)	
17	New		THE DRIFTERS Up On The Roof - Very Best Of Rhino/Sony 88697852702 (ARV)	(Greenaway/Mace/Alay/Heiber/Stoller/Devis/Cod/V/lowe)	
18	11	3	NOAH & THE WHALE Last Night On Earth Mercury 2760096 (ARV)	(Fink/Lader)	
19	21	8	EVA CASSIDY Simply Eva Blix Street G21099 (ada/cin)	(Cassidy/Riondo)	SALES INCREASE
20	10	2	MICHAEL BALL Heroes UMIV 2762979 (ARV)	(Wright)	
21	16	20	CEE LO GREEN The Lady Killer Warner Brothers 7567889289 (LIN) ★	(FT Smith/The Smeezingtons/Allen/Marsh/Reim/Isimj/kins/S/absh/Dr/Luke/Ng/ish/Green)	
22	23	25	TINIE TEMPAH Disc-Overy Parlophone 9065332 (E) ★	(Jodge/Clare/Shux/McKenzie/Roberts/Hill/S/His/Swedish House Mafia/Haynie/Naughty Boy/Harrison)	SALES INCREASE
23	42	75	MICHAEL BUBLE Crazy Love Reprise/43 9362496277 (CIN) 8★	(Foster/Rock/Gattal/Chang)	HIGHEST CLIMBER
24	24	19	TAKE THAT Progress Polydor 2748474 (ARV) 6★	(Price)	SALES INCREASE
25	12	50	PLAN B The Defamation Of Strickland Banks 679/Antic 5186584712 (CIN) 3★	(Drew/Fpworth/Apple/pealey/McLwcn)	
26	New		CAGE THE ELEPHANT Thank You, Happy Birthday Relentless/Virgin CUREL24 (E)	(Joyce)	
27	30	21	RUMER Seasons Of My Soul Atlantic 5249825752 (CIN) ★	(Brown)	SALES INCREASE
28	18	17	OLLY MURS Ollly Murs Epic/Syco 88697765022 (ARV) ★	(Prime/Isaak/Future/Cut/Robson/Argyle/Brammer/Green/Fitzmaurice/Shanks/Abot/Black/Byrne/The Invisible Men/Taylor/Horn)	
29	20	8	CHASE & STATUS No More Idols Vertigo 2745135 (ARV)	(Kennard/Milton/Nowel/Suh Focus/Plan B)	
30	19	77	MUMFORD & SONS Sigh No More Gentlemen Of The Road/Island 2716932 (ARV) 3★	(Dravs)	
31	22	19	PINK Greatest Hits: So Far!!! Laface 8869787032 (ARV)	(Perry/Briggs/Austin/Storch/Armstrong/Fields/Manni/Machopysch/Dr. Luke/Martin/Rasc/Money/Pink/Danjel/Shellback)	
32	15	4	BEADY EYE Different Gear, Still Speeding Beady Eye BEADYD2 (E)	(Beady Eye/Lillywhite)	
33	32	30	KATY PERRY Teenage Dream Virgin CDV3084 (E) 2★	(Dr. Luke/Blanco/Martin/Stargate/Stewart/Harrell/Ammu/Wells)	SALES INCREASE
34	31	28	THE SCRIPT Science & Faith Phonogenic 88697754492 (ARV) ★	(Sheehan/D/Donoghue/Frampton/Kipner)	SALES INCREASE
35	28	47	ELLIE GOULDING Lights Polydor 2732799 (ARV)	(FT Smith/Stearns/H/Frenk/Music)	
36	13	3	REM Collapse Into Now Warner Brothers 9362495852 (CIN)	(Lee/REM)	
37	Re-entry		DURAN DURAN Greatest EMI 316380 (E) 2★	(Duran/Duran/Little/Sedkin/Fedw/rs/Corrolo/Jones/Thurston/Rodgers/Ellis/Abre/hcm/ett/H/bone/TV/Mania/Kimsey)	
38	26	5	GLEE CAST Glee - The Music - Vol. 4 Epic 8869779242 (ARV)	(Anders/As/ium/Murphy)	

This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)	
39	44	37	ELIZA DOOLITTLE Eliza Doolittle Parlophone 6099542 (E) ★	(Prime/Dodds/Jenny S/Huge/Th/rnley/Chris/anthou/W/ier)	SALES INCREASE
40	New		WYNNE EVANS A Song In My Heart Rhino 5249844562 (CIN)	(Patrick)	
41	37	115	LADY GAGA The Fame Interscope 1791747 (ARV) 4★	(RedOne)	SALES INCREASE
42	17	3	AVRIL LAVIGNE Goodbye Lullaby Columbia 88697558702 (ARV)	(Martin/Bheneff/Derthell/Back/Huber/Hanes/Whitley/Laudent/D/Walker/Carpen/Su/ber/Lord-Alge/Armstrong/Lowson/D/Lavigne/Hase/Jensen/Sill/Lair)	
43	36	85	FLORENCE + THE MACHINE Lungs Island 1797940 (ARV) 4★	(Epworth/H/Ford/Mackler/Huggall/White)	
44	New		HUMAN LEAGUE Credo Wall Of Sound WOS085CD (PIAS)	(Da'ley/Berton/H/ner/Gosling/I/Monster)	
45	29	18	JLS Outta This World Epic 88697742862 (ARV) ★	(Mac/Deekay/Stargate/Rigul/Jemy/Baby/Bass/Brungers/Wonda/Duplessis/Altino/Gad/Syience/Taylor/Smith/Secun/S/aid/Ball)	
46	39	13	ALFIE BOE Bring Him Home Decca 2759210 (ARV)	(Morgan/Pushin)	
47	New		ADAM FAITH Hits EMI 6727852 (E)	(Verluis)	
48	34	4	ALEXIS JORDAN Alexis Jordan StarRoc/RocNation/Columbia 5050053599018 (ARV)	(Resendel/Jan/Stengate/Walker/Loyne/E/kins/zn/Veel/Lewis/Rus/Sandere/V/lege/r/Bjorklund/Deadmeus)	
49	47	22	THE WANTED The Wanted Geffen 2741607 (ARV)	(M/Leeberg/Culfather/Rami/Falk/The Wideboys/Kusmi/Barry Blue/Phat Faber/Woodford/Chambers/Flack/Dreamlab/Hartman/Sommerdahl/Young)	SALES INCREASE
50	41	15	IMELDA MAY Mayhem Decca 2749140 (ARV)	(May/Wright/Goldberg)	
51	14	2	THE VIEW Bread And Circuses 1965 Columbia 88697850992 (ARV)	(Goldard/Brian/Davis/Youth)	
52	49	23	KINGS OF LEON Come Around Sundown Hand Me Down 8869782411 (ARV)	(Petraglie/King)	SALES INCREASE
53	35	2	ALEX TURNER Submarine Ost Domino RUG398CD (PIAS)	(Ford)	
54	48	17	BLACK EYED PEAS The Beginning Interscope 2754899 (ARV)	(Will/Lem/DJ Amm/Free Schull/Guette/Tal/ford/er/Kins)	
55	New		KASSIDY Hope St Vertigo 2737800 (ARV)	(McNiece/Rubyn/Abb'ss)	
56	43	4	CLARE MAGUIRE Light After Dark Polydor 2756497 (ARV)	(FT Smith/RADA)	
57	46	60	JUSTIN BIEBER My World Def Jam 2736487 (ARV) 2★	(Sieber/Lurrin/Stewart/Harrell/D/ Miller/Dirty Swill/Wayne/Lewis/Muhammad/Hamilton/Shini/Pretti Bui/Fresh/DJ Frank E/Melina)	
58	55	131	KINGS OF LEON Only By The Night Hand Me Down 8869737121 (ARV) 5★	(Petraglie/King)	SALES INCREASE
59	60	115	RIHANNA Good Girl Gone Bad Def Jam 1735109 (ARV) 5★ 3★	(Larter/Administration/Sturken/Rogers/Veivius)	SALES INCREASE
60	50	29	ARCADE FIRE The Suburbs Sonovox 2742629 (ARV) ★	(Arcade Fire/Dreves)	
61	Re-entry		ALICIA KEYS The Element Of Freedom J 88697465712 (ARV)	(Bh/Ser/Keys/Bruders/Ged/Swizz Beatz/Shux)	
62	25	2	THE NAKED & FAMOUS Passive Me, Aggressive You Fiction 2757442 (ARV)	(Powers/Short)	
63	63	95	PAOLO NUTINI Sunny Side Up Atlantic 2564690137 (CIN) 4★	(Nuttini/Jones)	SALES INCREASE
64	New		ROD STEWART The Best Of...The Great American Songbook J 88697845502 (ARV)	(Byell/Mann/Perry/Phurrough/Stewart/Davis/Wild/Ramone)	
65	59	18	NICKI MINAJ Pink Friday Cash Money/Island 2754184 (ARV)	(Kane/Swizz Beatz/Cic/Ward/Money/R stem/Wansell/Qa'it-Minus/Will.Lem/Drew Money)	
66	27	2	RISE AGAINST Endgame Interscope 2763060 (ARV)	(Stevenson/Livermore)	
67	61	19	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade Decca 5331178 (ARV)	(Rieu/Jacobs/Vrime/ep/ri/ieu)	
68	New		DEREK & THE DOMINOS Layla And Other Assorted Love Songs Polydor 5310373 (ARV)	(The Dominos/Dowd)	
69	62	88	ELBOW The Seldom Seen Kid Fiction 1748990 (ARV) 2★	(Potter)	
70	56	40	EMINEM Recovery Interscope 2739452 (ARV)	(Dust/Blaet/J/Khal/M...Pater/Um-Queen/Gilbert/E/minem/Haynie/Sai/da/Evans/Beunett/Jansin/Shepherd/L...Dre/Bangers/Alex/Da Kid/Havoc/Magnedot)	
71	67	13	MY CHEMICAL ROMANCE Danger Days: The True Lives Of The Fabulous Killjoys Reprise/43 9362495993 (CIN)	(Cve/El/M/My Chemical Romance)	SALES INCREASE
72	70	51	FOO FIGHTERS Greatest Hits RCA 88697359211 (ARV)	(Jones/Norton/Kesper/Reskulnec/Vig)	SALES INCREASE
73	New		RODDY WOOLMBLE The Impossible Song & Other Songs Greenvoo/Parlophone GVOO1 (E)	(Woolmbie)	
74	Re-entry		BLACK EYED PEAS The E.N.D. Interscope 2707969 (ARV) 4★	(Guetta/Harris/Board/Apl.de.ap/DJ Replay)	
75	Re-entry		LADY ANTEBELLUM Need You Now Capitol 6336412 (E)	(Worley/Shaw)	

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SHORT CIRCUIT

A Festival of Electronica

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Ryuichi Sakamoto

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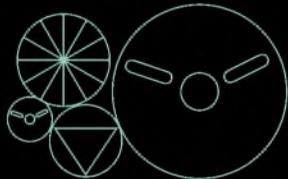
Anne James Chaton

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Friday 13 May

MUTE

6pm-1am / £30

Richie Hawtin

Moby (DJ set)

Recoil

Nitzer Ebb

Richard H. Kirk

Carter Tutti with Nik Void

Non

The Balanescu Quartet

Pole

T. Raumschmiere

Thomas Fehlmann

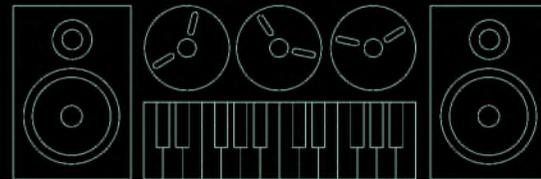
Thomas Brinkmann

Komputer

Daniel Miller (DJ set)

12-14 May 2011

Short Circuit Electronic Music Festival returns with two days hosted by the influential label Mute. In a celebration of Mute's unique culture this event will include performances from artists past, present and future plus installations, films, talks and more. The festival begins with an evening hosted by German label Raster-Noton, featuring the world premiere of a new collaborative piece by Alva Noto and Ryuichi Sakamoto. Linking the event is the Raster Noton/Mute Sound Halo.



Saturday 14 May

MUTE

12pm-12am / £45

Erasure + special guests

Martin L. Core (DJ set)

Andy 'Fletch' Fletcher (DJ set)

The Residents

Laibach

Liars

Josh T. Pearson plays Mute songs

Alison Moyet (special guest)

Maps + Polly Scattergood

S.C.U.M

Big Deal

Beth Jeans Houghton

Poppy + The Jezebels

Simon Fisher Turner + Mira Calix

James Brooks

Peter Gregson

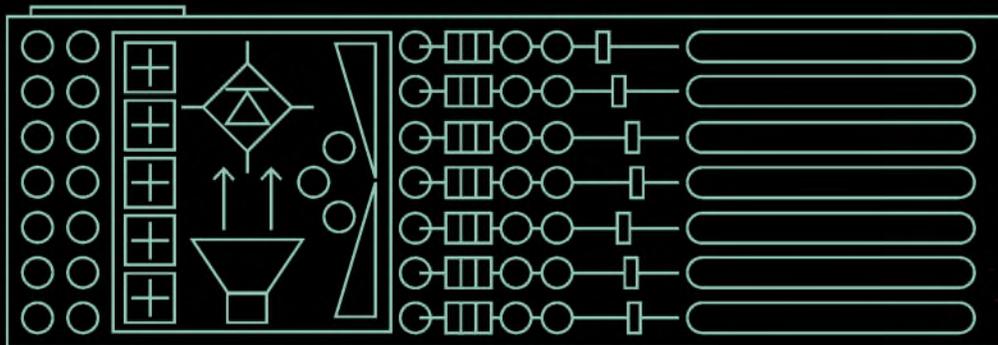
Danny Briottet (DJ set)

(Renegade Soundwave)

Irmin Schmidt + Kumo play

The Sound Of Can

A Can Archives Special (DJ set)



More Mute weekend tickets just released.

More special guests to be announced, visit

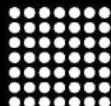
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