

MusicWeek



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DIGITAL
06 APPLE BITES
Music Week looks at Apple's demand for a cut of app revenue



EVENTS
MW BREAKOUT
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INTERVIEW
13 FLEET FOXES
We talk to the main players behind Fleet Foxes' second album



Mumford's millions

MUMFORD & SONS' SIGH NO MORE has broken through the 1m sales barrier in the US after helping the UK capture two of the top three places on the Billboard 200 chart for the first time in more than a decade.

The album, released in the States by Gentlemen Of The Road/Glassnote, sold a further 71,000 copies to take it beyond seven figures. It reached the landmark just days after surpassing 1m sales in the UK, according to the OCC.

Sigh No More was joined in the US top three last week by Adele's 21 which, following its Stateside release by XL/Columbia, debuted at one with 352,000 sales.

Adele and Mumford's US chart placings mean UK acts occupy two of the top three there for the first time since the beginning of December 2000 when Apple/Capitol's Beatles retrospective 1 was at one and Sade's Lovers Rock at three.

There is a possibility the UK position could be even stronger on the new US albums chart unveiled later this week, with Adele likely to spend a second week at number one and fellow Brit School graduate and former Floetry member Marsha Ambrosius arriving as high as number two with her debut solo album Late Night & Early Mornings.

• FULL STORY ON PAGES 3 AND 8

MUSIC BUSINESS LAUNCHES ATTACK ON 'TECHNOLOGY MYTHS'

Industry battles bias in IP review

DIGITAL

BY ROBERT ASHTON

A MAJOR REVIEW OF intellectual property and growth is based on "highly loaded" assumptions and comes with a bias towards technology industries, according to submissions from the UK music industry.

The man leading the review, Professor Ian Hargreaves, has been warned that reform of copyright and the introduction of a "fair-use" system would be an unnecessary and highly damaging step.

Leading trade bodies and hundreds of industry stakeholders submitted evidence to the Hargreaves inquiry before the final deadline last week.

Professor Hargreaves, chair of digital economy at Cardiff School of Journalism, Media and Cultural Studies, is due to make recommendations in April but he was left in no doubt of the strength of feeling in the industry. UK Music chief executive Feargal Sharkey criticised an inherent bias towards the tech sector, warning of the danger of taking "50,000 jobs from the music industry to create 20,000 in technology."

He said the drive for reform was based on a myth, explaining finance rather than IP was the critical factor in the establishment of tech giants, such as Google, Facebook, Yahoo and YouTube.

The BPI, in its 100-page submission, also said there was no evidence that the IP framework had held back the development of online companies in the UK.

The group also stressed the interdependence of the creative and tech sectors and told Hargreaves one of the main drivers for the growth of tech companies was content.

Both organisations – and others within the industry – warned that introducing a "fair-use" system in the UK could do more harm than good. Hargreaves visited the US a few weeks ago to gather evidence about the subject.

The BPI provided arguments on how "fair use" was a recipe for extensive litigation, which effectively meant judges

establishing policy.

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See pages 4-5 for an in-depth examination

INSIDE »



02 LONG LIVE QUEEN
Universal applies the lessons of its Rolling Stones re-release as a Queen package kick-starts a series of high-profile catalogue reissues

03 ADELE'S BIG SELL
As the UK sensation's second album debuts at number one on the Billboard 200, her manager talks about the "delay tactics" that helped 21 to the biggest first-week sales of the year

ANALYSIS

▶ THE PLAYLIST

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

WILLOW SMITH

21st Century Girl (RCA)

An energetic, Rihanna-esque follow-up to Whip My Hair, Smith debuted this on Oprah last week – not a bad start (single, out now)



SUMMER CAMP

I Want You (unsigned)

A dark pop undercurrent backdrops this soaring sonic soundscape, boasting production by Pulp's Steve Mackey. (online stream)



BRADLES FEAT. BUZZIN

Warriors (EP1 Recordings)

Following in the footsteps of Devlin, Essex rapper Bradles is already generating early heat with specialist play at 1Xtra. (single, out now)



BENJAMIN FRANCIS LEFTWICH

Pictures (Dirty Hit)

Boasting support from Zane Lowe and added to the Introducing playlist, this is beautiful stuff from the Brit solo talent (from EP, March 28)



THE GOOD NATURED

Skeleton (Regal/Parlophone)

The band's first release for the Regal label, Skeleton is upbeat, edgy pop with real commercial potential. (EP, May tbc)



JAMIE WOON

Lady Luck (Polydor)

The follow-up to Night Air, Lady Luck is another showcase for Woon's talents. Soulful, musically ambitious and utterly unique. (single, March 28)



NERINA FALLOT

Put Your Hands Up (Geffen)

Fallot is reunited with her former A&R Colin Barlow at Geffen as she starts the campaign for her new studio album. (single, April tbc)



CONNAN MOCKASIN

Forever Dolphin Love (Phantasy/Because)

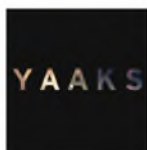
A firm favourite from Mockasin's brilliant 2010 debut, this single release marks a new relationship between Phantasy and the Because label. (single, March 28)



SOUNDGIRL

I'm The Fool (Mercury)

With the attitude of an early Sugababes, Soundgirl bring a fresh take to what is going to be a heavily populated area this year. (single, April 18)



YAAKS

HRH Rhythm (unsigned)

A free download available from this week, the song made the Radin 1 introducing playlist last week (single, free download)



SIGN HERE

CASHIER No. 9

have signed with Bella Union

Geffen has signed **Nerina Pallot** and will release her new studio set this autumn

Verve A&R Simon Gavin has signed **Natalie Duncan** to the label. Her debut will follow this year



GIG OF THE WEEK

Who: Benjamin Francis Leftwich
When: Thursday, March 10
Where: Borderline, London
Why: A sold-out headline show from the Brit solo artist, it comes as airplay for latest single Pictures starts to pick up at radio

UNIVERSAL TO TAKE LESSONS FROM SUCCESSFUL ROLLING

Queen head into Exile

RELEASES

BY BEN CARDEW

UNIVERSAL IS TO APPLY the lessons learned from its highly-successful Exile On Main Street reissue campaign to a series of high-profile catalogue re-releases this year, starting with Queen.

The re-release of The Rolling Stones' Exile... last May through Polydor broke records, becoming the first studio album in history to return to number one as a reissue in the UK.

UMGI marketing director, strategic marketing Andrew Daw, who led the Exile... reissue campaign and is working on Queen, said Universal had "learned from the Exile approach" and was set to expand on it this year, with big reissues coming from Nirvana (a re-release of Nevermind), The Who and U2.

First up, though, are Queen, with Island set to reissue 15 of the band's studio albums this year, having won the rights to the band's catalogue from EMI.

The first batch of five albums is released next Monday (March 14), accompanied by the compilation Deep Cuts Volume One 1973-1976.

Promotional activity kicked off in earnest on Thursday, February 24 with the opening party for the Stormtroopers in Stiletto's Exhibition in London. The exhibition will run in London for a month before moving to other territories.

Daw explained that the Exile campaign revolved around events and multiple formats. "It is effectively building every release around



either a specific product or in this case a launch, where it feels like more than just the release of a CD. The exhibition was important for that," he said.

As such, the Queen re-releases will come in three batches of five, with every batch tied in to a specific event, including a BBC Two documentary about the band in summer and the Freddie For A Day charity initiative in September. These, Daw explained, will give each set of reissues added a profile.

The second pillar of the release strategy sees every re-issue coming out in three formats: a standard remastered CD version with extensive sleeve notes; a deluxe two-CD set with extra material such as demos and outtakes; and an iTunes LP, with bonus content including photos and videos. Island has also produced a special collector's box that will house all 15 re-issues.

Taking another leaf from The Stones' book, Queen's Brian May

and Roger Taylor have made themselves available for media around the re-releases.

"The Stones helped because they were active when it came to promotion of the catalogue," said Daw. "We did the same with Queen. They did two days of press junkets with the exhibition."

Daw said this had already born fruit internationally, with a Japanese morning TV show running a 20-minute feature on the exhibition, sending the first five reissues into the top 10 of Amazon Japan's pre-release chart.

In the UK there has been coverage of the exhibition everywhere from 6 Music to The One Show, while both Q and Mojo have featured the band in recent editions. Influential websites Pitchfork and The Quietus are also planning to run features.

Island marketing manager Tom March said that having these sites on board was important in inter-

20:20 PROJECT LIGHTS UP
MINISTRY'S BIRTHDAY BASH

MINISTRY OF SOUND HAS OPENED A free month-long exhibition at the as part of its 20th birthday celebrations. The south London club first

opened its doors on September 21 and has grown into one of the largest independent record companies in the world, with a 2.5% share

of the UK albums market in 2010, as well as an international dance music brand.

To celebrate, MoS has launched the 20:20 Project, which will include a three-day London party in September, anniversary album releases and a 20-date international tour.

The activity kicked off last week with the opening of an exhibition and multimedia experience showing the evolution of youth culture and dance music over the last 20 years.

Featuring contributions from some of the biggest names in dance music including DJs, promoters and photographers, the exhibition centres on a year-by-year montage of iconic images from the past 20 years, with commentary provid-

BIG STONES REISSUE

territory

esting a younger audience in the band – one of Universal's key initiatives for the campaign.

"2011 is the 40th anniversary of Queen," said March. "At the beginning, the key thing was to re-engage the media and the public in what a quality rock and roll band they are."

"One of the key things about Queen, probably less so overseas than in the UK, there was a bit of the cheese factor," added Daw. "We wanted to get people back to what is great about Queen. Most people know the hits but there are some great album tracks."

To help engage a young audience, Universal has courted artists like Foo Fighters and McFly to get involved in the campaign.

"It was a case of making sure we got people like Jessie J and the Foo Fighters to the exhibition, so people would think, 'These bands and artists we think are cool are fans of Queen,'" Daw revealed.

To reach out to a young audience, Universal is also using Queen's official Facebook page to promote the re-issues – another trick copied from the Stones, where they built the band's page from 250,000 to 3.8m fans.

The major is also working with its merchandise arm Bravado to get Queen clothing into the shops. "When we did the Stones we had deals with Zara, for example, which is good for us as it is a younger demographic," said Daw.

Daw said that Universal had "a lot of really significant catalogue coming this year" and, while every release was different, "the Exile approach is being taken for the big catalogue campaigns. It is about trying to give something a feel of gravitas, coming at it from a different way. We want to make them feel big and grand and special."

✉ ben@musicweek.com

ed by key individuals. There is also an audio timeline offering visitors the opportunity to listen to some of the key tracks from each year.

In addition, the exhibition highlights Ministry's role as a leader in audio technology, with a multimedia installation in the club's Box, featuring a 5-metre LED wall.

Ministry of Sound Group managing director Iain Hagger said there is no better place to reflect on the last 20 years in dance music history than at Ministry.

"The 20:20 Project celebrates our history but also looks forward – the new music, talent and technology that will shape dance music for the next 20 years – and the role that we'll continue to play in creating those euphoric hands-in-the-air moments," he said.

MANAGER LAUDS LABEL FOR US STRATEGY ON ALBUM

Label's release strategy key to Adele's US break

ADELE'S MANAGER HAS hailed the decision of her US record company to delay 21's Stateside release by several weeks, saying the extra promotion time helped it claim the biggest first-week sales of the year so far.

The album debuted at number one on the Billboard 200 last week with 352,000 sales, more than twice the previous best start sales this year and the highest by a British artist since Sade's *Soldier Of Love* sold 502,000 copies during week one in February 2010. Some 217,000 of 21's US sales came from digital, 61% of its first-week total, helping to take the album's global sales beyond 2.5m units.

The album's release in the US and Canada, where it also entered at one last week, was going to happen at the beginning of February, just a few days after its release in the UK and mainland Europe, but her manager Jonathan Dickins said Columbia/Epic Label Group chairman Rob Stringer then suggested delaying until February 22.

"He made a brilliant call on this record and I credit Rob with this," said Dickins. "Originally there was going to be one week apart with this record between the UK and US and Rob made the call, 'Let's delay it for a month so we can spend some time setting this record up in between.' I thought it was a really smart call and it's paid off. What it's done is it's given us the ability to concentrate on the UK and Europe around the January 24 release date and gave us a real focus point of a month lead-in where we could then really focus on North America."

However, while the States is at the end of the story in terms of 21's release, the campaign for the album there started to take shape in the summer as her US record company Columbia looked to build on the momentum created by Adele's first album 19.

Columbia Records US marketing vice president Scott Greer said 21's high first-week sales were a testament to the results achieved during what became an

18-month US campaign for 19, which itself has now enjoyed a US revival, climbing 50–16 last week on the Billboard 200 with 18,000 weekly sales.

"We definitely had these tipping



Top of the Bill From cover star (below) to chart topper, Adele is now a bona fide international star

points along the way and it just grew," he said. "A lot of the time I like to emphasise that there are things that go down in the latter stages of a campaign you can't see quantifiable sales results for at the time, but when the next record comes around you'll reap the rewards. The campaign for 19 ended up on such a high note. She sold 19,000 tickets in the Hollywood Bowl in Los Angeles and that was the last show she played in America."

To build on that Greer said Columbia worked closely with Adele's UK record company XL to start setting up a plan for 21 last summer. "We went out and played it to retail and we had her in during September and she did things here even before the UK," he said. "We then had her back in October and we took her to major retail in Minneapolis – Target and BestBuy – then we brought her out to LA and renewed the TV and film and tastemaker community's love affair with Adele."

While in LA at that time she saw the scenes from the movie *I Am Number Four* which now feature Rolling In The Deep, the album's lead-off single that went to US radio in mid-November. Adele then returned to the US last December and performed on Ellen Degeneres' TV show as well as the CMT Artist Of The Year Awards in Nashville, helping her to connect with a country audience.

Dickins said the Ellen performance of Rolling In The Deep was "our flag in the sand" with regards to attracting pre-orders for the album.

"TV has always been a driver for us," said Dickins.

"She did Ellen again, Jimmy Kimmel, The Today Show, Chelsea Lately and then we did this thing which isn't out yet for PBS called An Artist's Den, where basically they record an acoustic set."

Columbia also launched an online initiative called 21 Days Of Adele, which Dickins compared to an advent calendar as it offered a new piece of content each day in the 21 days leading up to the album's February 22 release.

Adele's presence in the market at the beginning of February then built the campaign to "a fever pitch", according to Greer. "By then we had a strong momentum leading into release so it was how do you build it to critical mass, which is what we did with all the TVs and all the things that she did," he said.

Even though 21 has started so strongly in the US, the campaign for it has only begun in earnest with a North American tour commencing in Washington, DC, on May 12 and Rolling In The Deep only now beginning to build fully at radio.

It is a similar story in the UK, where both Adele albums were last week rapidly heading towards 1m sales. A UK tour starts in April, while *Someone Like You* is still growing at radio.

XL managing director Ben Beardsworth said, "Someone Like You was pushed on high rotation straight after the Brits and that's why it has maintained momentum because people are hearing the song. It's shifted over the last few days from the Brits version with sales more heavily weighted towards the original version and that is because radio stations are playing the original in a big way and it's an incredibly connective piece of music."

"I would have thought for the next couple of months that single should get more and more radio airplay and that should keep the album moving."

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IN THIS ISSUE »

NEWS AND ANALYSIS

THE HARGREAVES REPORT 4

In-depth look at the IP review

APPLE'S SLICE STYMIES

STREAMING MARKET 6

Fragile business models 'under threat' as Apple claims 30% cut

MUMFORD REACH

MILLION MILESTONE 8

Band achieves transatlantic double

PUBLISHING NEWS

WRITING CAMP WIN

TV TALENT SHOW ROLE 9

US songwriting team to benefit from link up with Bravo series

MEDIA NEWS

MUSEXPO ON HOLD FOR RADIO

SUMMIT'S INAUGURAL EVENT 10

A&R Worldwide focuses on broadcasting summit

LIVE NEWS

LAST SECOND TARGETS

11th HOUR SALES 12

D2C approach to unsold tickets

BREAKOUT

DONNE BROMFIELD 13

Saturday TV job for teen singer

INTERVIEW

FLEET FOXES 15

MW talks to the team behind the band's forthcoming second album

PROFILE

THE KING OF CLUBS 17

The career of Matt Waterhouse, evergreen champion of dance music, comes under the MW microscope

TICKETING

SECONDARY STRIKE 20

No longer the pariah of the live sector, secondary ticketing is being seriously considered by artists and managers

COMMENT

HOW MUCH IS A FAN WORTH? 22

How much value can marketers attach to fans based on analysis of social-networking trends

NEWS THE HARGREAVES REVIEW

EDITORIAL PAUL WILLIAMS



Adele's amazing sales performance in the US is nothing short of phenomenal

WHAT AN INCREDIBLE WEEK IT HAS BEEN FOR BRITISH INDEPENDENT production in the US, with *The King's Speech* romping home at the Oscars and Adele's 21 debuting at number one there by a country mile.

When coupled with the album's continuing success back home and elsewhere, it is no exaggeration to say what we have with Adele right now is nothing short of phenomenal. Not only has she overcome the frequent artistic and commercial failings of follow-ups to mega-selling debuts, but in the UK, the US and much of the rest of the world her second album has already harnessed the kind of sales numbers only enjoyed by a handful of artists these days.

In the UK 21 was last week on the verge of reaching 1m sales after only six weeks of release as its revived predecessor 19 also rapidly headed towards seven figures. To put the new album's sales into some context, it was not until December last year that any album (*Take That's Progress*) surpassed 1m sales during 2010, while by year-end only three other albums followed suit, a compilation (*Now! 77*) and two 2009 releases (by Michael Buble and Lady GaGa respectively).

The news coming from the States last week was equally stunning, with the album's first-week sales more than twice the previous highest of the year to date and the best by a UK artist since Sade a year ago.

Sony's Columbia rightly deserves a huge amount of credit for 21's fantastic start in the US after executing a carefully-crafted campaign starting many months before release. But this is also unquestionably a triumph for the UK independent sector and, specifically, Adele's label XL.

Even by its own high standards this is something special, with XL experiencing the kind of commercial high with this album is has not enjoyed since *The Prodigy's The Fat Of The Land* back in 1997. It was only about a year ago we were reporting on its first US number one in its own right, *Vampire Weekend's Contra*, but what XL is achieving with Adele goes way beyond that because the success is truly global and its sales sustaining, rather than dropping off quickly after release.

The US success of the album also perfectly illustrates how, when it comes to building an artist's profile in this multi-platform world with infinite ways of accessing music, a one-size-fits-all approach applies less than ever. It really has to be about carefully-tailored initiatives created specifically for each artist.

In the case of Adele, while radio remains a key driver for breaking many artists in the States, for her it has only played a secondary role: her first album's standout track *Chasing Pavements* enjoyed just pockets of airplay support and US radio's backing for *Rolling In The Deep* is only now starting to kick in properly. Instead it has been down to online initiatives, syncs, a growing live presence and plenty of TV performances to elevate Adele's status, while Columbia's campaign for the current album has also started to push her into previously uncharted areas such as country music circles.

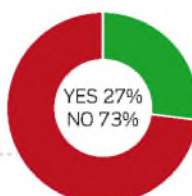
But underlining all of Adele's success has been the quality of her as an artist and the music itself. With 21 the public has connected with a talent it truly believes in.

The simple proposition of great songs and a great artist with a stunning voice has demonstrated yet again people will still buy music in significant quantities if it is good enough. And the fact it is British makes this success feel even better.

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

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:
Will people pay for higher-quality music files?



THIS WEEK WE ASK:
Can Universal interest a younger audience in Queen's catalogue
Vote at www.musicweek.com

MUSIC WEEK LOOKS AT THE MUSIC INDUSTRY SUBMISSIONS

A flood of responses from a vast range of competitors

DIGITAL

BY ROBERT ASHTON

THE MUSIC INDUSTRY HAS presented Professor Ian Hargreaves with thousands of pages of research and strong recommendations about how to boost growth and "reduce friction in the marketplace".

The copyright expert, who will report to the Government on how the IP system can better drive growth and innovation, received at least a dozen submissions from record companies and industry bodies, as well as a large number of responses from stakeholders working in the industry.

He cannot claim that the music business failed to engage with the issues when he reports his findings in April.

Ideally, Hargreaves' call for evidence should have elicited one substantial and comprehensive response from the music industry.

That was one of the founding principles of UK Music: to provide one voice to a Government confused and frustrated at the bewildering array of wants, opinions and views from just one industry.

And there is clearly a good deal of agreement on the key issues raised by UK Music, not least in its core contention that "fair use" would be a disaster, and in its demands that the real value of con-



Call for evidence Ian Hargreaves has been presented with thousands of pages of research

tent is understood before big decisions of copyright are made to support tech companies.

The UK Music response is backed by most of its members but not all – there has been some dissent, not least on collective licensing. The Music Managers Forum (MMF) said it was unable to support the UK Music position because it wanted the group to push for collective licensing in the digital market. (See Musicweek.com for more).

Others argued there was more flexibility in free commercial negotiations and that these create better online services than a one-stop shop offered by a collecting society.

With its diverse range of competing business interests; differing

views on collective licensing; and a variety of theories about the future of the digital market, the music business has deluged – but hopefully not confused – the review.

One executive explained the problem UK Music had "was trying to pull all the strands together from competing voices and get a single message across". He added, "That's tricky and maybe why the UK Music submission is anodyne because it has to balance a lot of views."

UK Music CEO Feargal Sharkey was sanguine about the move. "There is no reason why everyone has to agree 100%. One member can't support that position and that is grown up," he said.

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VIEWPOINT: UK MUSIC CEO FEARGAL SHARKEY



To many, the Independent Review of Intellectual Property and Growth has appeared omi-

nous from launch. Indeed, November 4 2010 began with the Met Office issuing severe weather warnings for the north-west of England and north Wales. By lunchtime the Prime Minister had added to the tempest.

While speaking in east London he informed us that the "founders of Google have said they could never have started their company in Britain... the service they provide depends on taking a snapshot of all the content on the internet at any one time and they feel our copyright system is not as friendly to this sort of innovation as it is in the US."

Following vociferous criticism from the creative industries, the emphasis of the Review shifted towards a focus on economic growth.

The UK Music submission, which is supported by AIM, BASCA, BPI, MPA, MPG, MU, PPL and PRS for Music has taken this at face value. Let's face it, presenting evidence of music as a driver of economic growth is a no-brainer. We have also highlighted the fundamental role of copyright to the creative industries, while also making some key recommendations. Not least that the real barrier to growth and innovation is not copyright, but other factors such as access to finance.

In context there is some irony here. For one, I write this in a week when UK artists sit at numbers one and three in the US album charts. An amazing achievement, built on

talent, creativity, support and investment. And secondly, over recent years real progress has occurred in the development of the UK's digital music market. UK Music fans can now access considerably more services than their US counterparts.

As Communications and Creative Industries Minister Ed Vaizey said, following another round of meetings between the creative and digital industries, the two sectors need each other for sustainable success. Our futures are intertwined.

For the UK music industry these conversations to develop the legitimate digital market are already proving productive. Copyright will always evolve, but the true potential of our creative and tech sectors will only be realised as we partner up, create incentives and grow sustainably together.

ON MUSICWEEK.COM

- Duran Duran sign Essential deal
- Beady Eye focus on vinyl

TO THE HARGREAVES REVIEW ON IP AND BUSINESS GROWTH

Hargreaves: I don't want to harm creative industry

THE NEED FOR REFORM OF the digital market underpins the Hargreaves review, despite protestations from the music industry that it is working perfectly well.

The industry has provided Hargreaves with evidence, which it believes demonstrates a working copyright system that has allowed online services to innovate and grow.

There are 72 legal digital music services in the UK – double the amount in the US. And in 2010, digital sales were worth nearly £350m, more than a quarter of recorded music revenue.

Hargreaves, however, has taken a different line: "I think most people who are consumers, which is nearly everyone, has got some criticism of the way it [the digital market] currently works," he said.

"It hasn't yet settled down into a system that is satisfactory either for consumers or for businesses that make their living in that market."

He has suggested several ways to improve the market, such as simpler licensing, ease of dispute resolution and efficient and sustainable enforcement.

"The review won't be telling people how to run their businesses, that's not what it's for."

Nonetheless, there is private acceptance that there will be recommendations in some key areas, such as format shifting.

Some fear that he will not push for the kind of compensation for creators proposed by the now defunct Music Business Forum and provided for in many European markets. The BPI has asked the Government to discuss ways it can be achieved.

Hargreaves insisted he has still not made "any sort of decision" on the issue.

"I don't think anyone who has been in meetings with me would have come away with the impression that I am about to tear up whole copyright book"

IAN HARGREAVES

Simplifying the licensing arrangements of PPL and PRS for Music, possibly creating a single music licence has also been mooted by some executives.

One insider said, "This is one of the biggest complaints Ministers have. They have got fed up listening to disgruntled constituents moan on about having to pay PPL and PRS."

However, Hargreaves himself has not been promoting the idea: "You hear all sorts of things said about the collecting societies. My interest is purely around the arrangements as they exist at the moment; are they getting in the way of the market working in the way you would expect it to?"

He added, "I've heard a lot of

different things from the music side. There is interest in improving the ease and speed and doability of licensing and there are quite a lot of ideas about how that might be done."

Hargreaves claimed he has not been surprised by any of the evidence provided him thus far: "I went into this thinking that there would be an opportunity to settle

on some sensible reforms of the system and I think what we have heard and learned so far is we have a lot of thinking to do."

The next month will be spent "hardening" proposals to build a schedule of reforms he believes will improve the economic capability of the IP system. But he assured the music and creative industry that he does not want to harm them.

"[It will be done] in the way it is run without striking at the parts of the system that are fundamental to the health of the creative industries," he said. "I don't think anyone who has been in meetings with me would have come away with the impression that I am about to tear up whole copyright book."

VIEWPOINT: PETER JENNER, MANAGER



Experience suggests it is virtually impossible to get everyone to pay for content that they can at the moment access for free without much difficulty.

We need to find a way to bring revenue to the content industries which does not expect the end users to change the way they use and relate to the opportunities the internet provides.

The alternative is to condemn the content industries to a long, lingering near-death experience.

The music industry needs to understand the end user better.

Nor can we expect the public to be aware of the complexity of copyright law and know what is legal and what isn't. If it is easy to do something with the technology they have paid for, it is reasonable to think it is legal.

Therefore, we need to accept there will be anarchic use of music by the public and collectively we need to find effective ways of paying for that everyday use.

The old copyright legal system and administration reflected an old business model, which in turn was a response to the changing technology of its time. The system was remarkably flexible, but the change to digital technology is so fundamental that neither the business models nor the

copyright system and administration can be expected to just absorb the changes.

Traditionally, business advises government on changes they would like. But it is absurd to ask the current industry to work out systems that undermine their current control of the old business model.

The Government needs to take a view and shape a business environment that encourages new talent, both from the music side but also the service side.

It cannot rely on the music industry to speak with one voice, as the digital revolution has heightened the tensions between all the sectors of the industry.

HOW THE INDUSTRY IS SUBMITTING...

Music Week has been given exclusive access to several submissions and been briefed on the issues raised by others, although some of the detail remains confidential for commercial reasons. Here are some of the key reports:



- Criticised "fair use" as a tool for innovation and suggested it would, in effect,

mean free use

- Has asked for improved data and statistics to calculate the economic value of the music sector. Its submission said, "We question the wisdom of Government considering new legislative measures when it lacks the fundamental data about the industries that such legislation will affect".



- Suggested "fair use" exceptions will reduce business certainty and increase litigation costs.

● Government should consult with the industry about enabling consumers to format shift music they have legally bought.

- Proposed a new Digital Music Start Up portal to simplify the process of seeking licences from UK labels.

- Swift implementation of measures to tackle illegal downloading.



- Wants better access to finance.
- Wants

copyright to be treated on the balance sheet.



- Supports the arguments and actions recommended by UK Music position.

- Wants further explanation about the role collective licensing plays in allowing an open entry to the marketplace and in ensuring fair remuneration for musicians and rights holders.



- Focused on the benefits of collective rights management.



- Wants a system of collective licensing through PPL and PRS after arguing disagreement of rights is failure of market.



- Addresses the imbalance of contracts.

1Wants increased transparency of collecting societies.

NEWS IN BRIEF

■ **New Sony Music CEO announced**
Sony Music has named former Universal Music CEO Doug Morris as its new CEO from July 1. Morris will succeed Rolf Schmidt-Holtz, who will leave the company at the end of his contract on March 31.

■ **Virgin hints at streaming service**
Virgin Media's proposed unlimited download service could be scrapped in favour of a Spotify-style streaming model, according to the company's head of music Richard Wheeler.

■ **iPad 2 launched**
The iPad 2 was the main draw at Apple's latest product launch last week. The new iPad ships in the US on March 11 and internationally at the end of the month. Apple also unveiled a GarageBand app tooled specifically for the iPad 2.

■ **Universal reveals profit decline**
Universal Music has reported a growth in revenue but a fall in profits for 2010, with parent company Vivendi blaming the changing sales mix, restructuring costs and write-downs from underperforming investments. The company reported revenue of €4.45bn (£3.78bn) for 2010, up 2.0% from €4.36bn (£3.70bn) in 2009, while EBITA fell 18.8% year-on-year, from €580m (£493m) in 2009 to €471m (£400m).

■ **Hopes high for CD loophole**
Hopes are high among independent music retailers that the Government could finally act to close a VAT loophole allowing online retailers to sell cheap CDs into the UK. Treasury Minister Lord Sassoon told the House of Lords last week the Government was "actively reviewing the operation" of LVCR tax relief.

■ **HMV expects to miss targets**
HMV has that due to the continuing challenging trading conditions it expected profit before tax and exceptional items for the financial year to be moderately below market expectations.

■ **Government tasks the BPI**
The BPI has been charged by the Government to search for a company to take forward the national school music competition announced last year. School Stars will encourage musicianship and provide an insight into how songs are crafted.

■ **GaGa downloads hit milestone**
Lady Gaga's *The Fame* has become the first album to turn platinum for downloads in the UK (300,000).

■ **Reznor scoops Oscars**
Trent Reznor and Atticus Ross won best original score at the Oscars for their work on *The Social Network*.

■ **Government backs Live Music Bill**
The Government has given its backing to a Live Music Bill, which will allow pubs to host gigs without a licence. Baroness Rawlings told the House of Lords last Friday the Coalition will help the Private Members' Bill become law, but with caveats.

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

FRAGILE BUSINESS MODELS 'UNDER THREAT' AS APPLE CLAIMS 30% IN-APP SALES PORTION

Apple's slice stymies streaming market

STREAMING

■ BY EAMONN FORDE

THE NASCENT MUSIC-streaming market risks being strangled before it can get a proper foothold in the market thanks to Apple's moves to take 30% of subscriptions sold in-app, according to the CEO of France's leading streaming service.

But with international expansion, investment capital, a market still fixated on ownership and mooted new streaming services from tech giants including Apple and Google all to consider, this is likely to be just one of the concerns for companies to consider over what is likely to be a crucial six months for the future of music streaming.

'SPELLING DISASTER'

Axel Dauchez, CEO of the popular Deezer service which has 20m users in France, said Apple's move spelled disaster for subscription streaming services that relied on Apple's iOS platform for iPhone and iPad to reach a large enough audience to become economically self-sufficient.

"We work on a very low gross margin in this business," he said. "[This move by Apple] would be disastrous as I have absolutely no way of financing this on my margins."

Apple CEO Steve Jobs recently outlined the new terms, under which his company would take 30% of subscriptions sold in-app on its App Store.

"When Apple brings a new subscriber to the app, Apple earns a 30% share; when the publisher brings an existing or new subscriber to the app, the publisher keeps 100% and Apple earns nothing. All we require is that, if a publisher is making a subscription offer outside of the app, the same (or better) offer be made inside the app, so that customers can easily subscribe with one-click right in the app."

Dauchez said he hoped regulatory intervention would ultimately derail Apple's moves but was not holding out many hopes. Instead, he suspected that Apple would be allowed to take a cut of in-app subscriptions, although possibly reduced to 5% instead of 30%.

Dauchez revealed to *Music Week* that Deezer had acquired 800,000 paying subscribers since last year, partly through a carrier deal with Orange.

"We have found a way to open a paid music service to the mass mar-



ket," he said. But he cautioned that having to surrender any share of monthly subscriptions would undermine the fragile business model holding the service together until it reached mainstream penetration.

Deezer, he said, was on course to break even this year, but the moves by Apple had thrown this into doubt.

"In just one year, we are now generating for the industry the same type of money that iTunes is," he said. "For the first time, iTunes has a real competitor that is a streaming service. I think this is linked to their position. It is very hard for them to lose their dominant position as a paid download service."

Dauchez claimed that his calls to Apple to clarify the issue of in-app subscriptions were going unanswered.

"We have only seen the PR from Apple so we don't know yet how they will treat music services," he said. "I requested a meeting with Apple, but they refused. They do not want to open any discussion on this for the moment."

The numbers (see tables) published by the likes of we7, Spotify, Last.fm and Pandora show just how difficult it is to make this market work for legal services.

This was underlined recently by the sale of streaming subscription service Thumbplay to Clear Channel just a year after launch and the fact it had only 20,000 subscribers.

Some streaming services are currently burning through start-up capital and seeking new investment as in the case of Spotify, which was recently said to have raised \$100m (£61.8m) from DST Global and Kleiner Perkins, giving it a market valuation of \$1bn (£62bn).

Spotify is still confined to seven European countries, although a US launch is said to be imminent.

Rdio, set up in the US last summer, was developed by the people behind Skype, Kazaa and Joost. It is currently only available in the US and Canada but plans to expand into European, South American and Asia markets.

Rdio CEO Drew Lerner claimed partnerships were the quickest and most stable way for a service like his to reach scale.

"The way to really turbo-charge the subscriber base," he said, "is to use other companies who have existing subscriber bases and piggyback on them."

And what type of companies offer the most potential to do this?

"Handset manufacturers, carriers, ISPs and in-home companies like Sonos," he said. "It's across the range. It's about hitting multiple audiences. It's not easy from a licensing standpoint, but we intend to be a global service."

While the margins may be tight in developed markets and the competition fierce, this does not necessarily mean that less developed territories are out of the running.

WHITE-LABEL SOLUTIONS

3G Multimedia in Hungary is offering white-label music solutions to third parties much like Aspiro does with its WiMP service in Scandinavia.

The company's head of business development Dániel Molnár sees huge opportunities in Eastern Europe, Turkey and Russia - traditionally markets that services have been scared to launch in because of piracy.

"I believe that we can go for 'the small money' while the big players try to capitalise on the big markets such as the US, Western Europe and Scandinavia," said Molnár.

His company is focusing its efforts on partnerships with banks and consumer brands and Molnár suggested a deal in Hungary was imminent with T-Mobile.

He said that Apple was leaving the door open for domestic competitors in eastern and central Europe because it had not fully localised its catalogue on iTunes in these territories.

"We have a local iTunes but it is restricted in a lot of senses," Molnár said. "There is not much domestic repertoire. The problems, as far as we can see, are related to licensing deals."

3G Multimedia has signed up the leading local labels and said this was essential in markets like Hungary and Turkey where domestic repertoire dominated.

He added that, because the white-label services it was working on were funded by telcos and brands, they were unaffected by Apple's App Store moves as the end consumer did not pay a recurring subscription as they would if they signed up to a service like Spotify or Rdio.

"That is why we are not so worried about Apple's moves with in-app subscriptions," he explained. "It's definitely not good but, as we are a white-label solution company, it is not a given that we will have to pay for what we provide because a brand like Coca-Cola might pay for it."

Ultimately, the music market has not yet embraced streaming services in a way that is economically viable. This means that such services will have to ride through the losses and hope that profitability is coming over the horizon.

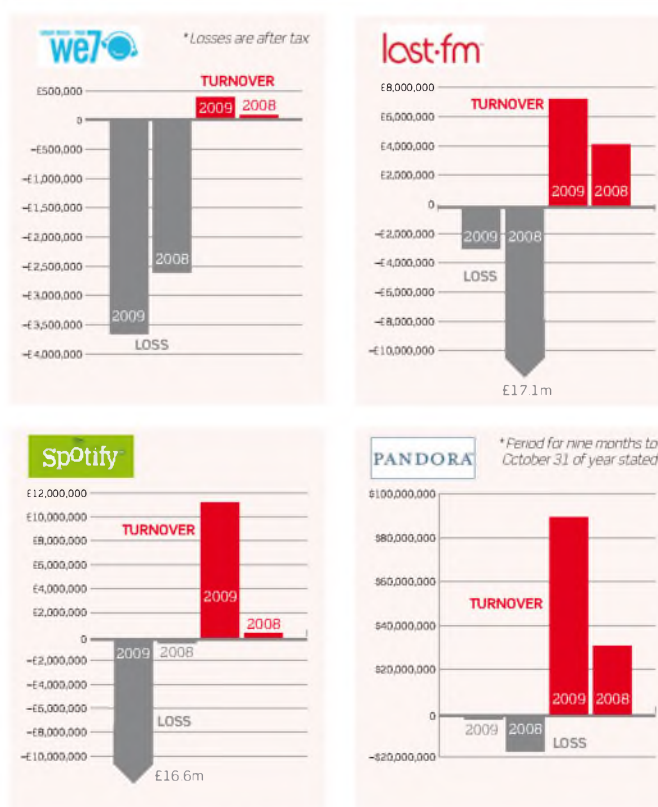
But with both Apple and Google said to be moving into this sector, clearly many companies do see a way through to profitability.

"You have to be aware of the competition and it would be stupid to exist in a vacuum," says Rdio's Lerner of Apple and Google's potential plans.

"The market is not going to be dominated by one player. Over time, as subscription grows, there is going to be room in the market for multiple players. You can't ignore the incumbent and big-name entrants. If we stay focused on what we are doing, we will be successful."

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Streaming past: streaming services' loss and turnover figures for 2008-09



Sources: we7/Spotify/Last.fm/Pandora/Companies House

XL RECORDINGS WOULD LIKE TO CONGRATULATE

ADELE

ON THE PHENOMENAL START TO HER '21' ALBUM CAMPAIGN

- No.1 US ALBUM CHART WITH A WEEK 1 SCAN OF 352,000
- No.1 THROUGHOUT EUROPE
- ONE MILLION UK OVER THE COUNTER SALES IN THE FIRST SIX WEEKS
- FIRST ARTIST TO HAVE TWO TOP 5 ALBUMS AND TWO TOP 5 SINGLES SIMULTANEOUSLY SINCE THE BEATLES IN 1964



ANALYSIS

BAND ACHIEVE A MILLION SALES OF ALBUM ON BOTH SIDES OF ATLANTIC

Mumford reach million milestone

Lascelles looks forward to a career break

SALES

BY PAUL WILLIAMS

MUMFORD & SONS HAVE become the first British band to achieve a million-selling album in the UK and US in two years after reaching the milestone in both markets within days of one another.

The group's debut *Sigh No More* clocked up its one-millionth Stateside sale last week as it dropped from two to three on the Billboard 200 albums chart, only days after Official Charts Company data revealed the same album had surpassed seven figures in the UK.

It makes the album the first by a UK band to accumulate 1m sales in the two territories since Parlophone act Coldplay's *Viva La Vida Or Death And All His Friends*, which SoundScan figures show reached this landmark in the US three weeks after being released in June 2008, while in the UK the album took a little under six months to sell the same number of copies.

The only other albums by UK acts to achieve this feat over the same timeframe are two Syco releases by solo singers, Spirit by Leona Lewis and *I Dreamed A Dream* by Susan Boyle.

Of course, it is mere coincidence that music fans in the UK and US have co-ordinated their buying efforts to purchase their millionth copies of *Sigh No More* at almost exactly the same time. However, in both cases the album needed the promotional benefits of each market's leading annual music event – the Brits and the Grammy Awards respectively – to tip sales into millionaire's territory.

In the UK the album, released by Gentlemen Of The Road/Island Records, had got off to a much quicker sales start than in the US and



Viva la Mumford the first band since Coldplay with *Viva La Vida* to achieve a million UK and US sales

was already half way to achieving its 1m total when at the end of June the band's Glastonbury appearance sent *Sigh No More's* sales rising by 47.8% week-on-week. And by the time of the Brits nominations on January 14 this year when Mumford were short-listed for best British band, album and breakthrough act its sales were up to 890,000, according to the OCC.

However, the Brits effect significantly accelerated the album's march towards seven figures, with week-on-week sales rising by 268.5% following their Brits performance and best British album win to leave it little more than 3,000 short of the 1m threshold by the end of that week. Its

45,130 sales during Brits week, as the album hit a new UK chart peak of two, were its highest since being released in the UK on October 5 2009 and the first time it had sold more than 30,000 copies in a week. By the end of last week sales in the

UK stood at 1,024,527 units.

In the US the Grammy Awards has had an even bigger influence on the fortunes of *Sigh No More* compared to the Brits effect in the UK. Sales of the

album had barely reached 400,000 units by December 2 last year when the Grammy shortlists threw up nominations for Mumford for best new act and best rock song for *Little Lion Man*.

'In the US, the Grammy Awards has had an even bigger influence on the fortunes of Sigh No More compared to the Brits effect in the UK'



Lion kings *Little Lion Man's* Grammy nomination for best rock song propelled Mumford & Sons into the big time Stateside

This compared to a UK sales total of around 770,000 at this same point. But after that the US quickly started to play "catch-up" with the album's UK sales and by the beginning of this year SoundScan was reporting Mumford's debut had sold more than 600,000 copies as it climbed into the Billboard Top 10 for the first time.

The album had taken 30 weeks since being released in the US on February 16 last year by independent Glassnote to accumulate 200,000 sales, but post-Grammy Awards it shifted the same number of copies in under three weeks to take its Stateside sales beyond 1m copies.

That rapid buying began with week-on-week sales of the album increasing by 99% to 50,000 units immediately after the biggest Grammy TV audience in 11 years in the US watched Mumford perform *The Cave* at the LA ceremony, lifting *Sigh No More* to a new Billboard chart peak of number two.

It remained in the same position a week later as the album hit its highest weekly sales in the States so far, attracting 133,000 buyers, while in the new chart announced last week it dropped to number three as a further 71,000 takers took cumulative sales to 1,019,000.

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SOON-TO-DEPART CHRYSALIS Music Group CEO Jeremy Lascelles is relishing his first career break in more than 30 years but anticipates a return to the music industry.

His planned exit next month after 17 years with the company was announced last week and follows the £107.4m takeover by BMG Rights of the newly-renamed BMG Chrysalis and the unveiling of a new management structure led by UK senior vice president Alexi Cory-Smith.

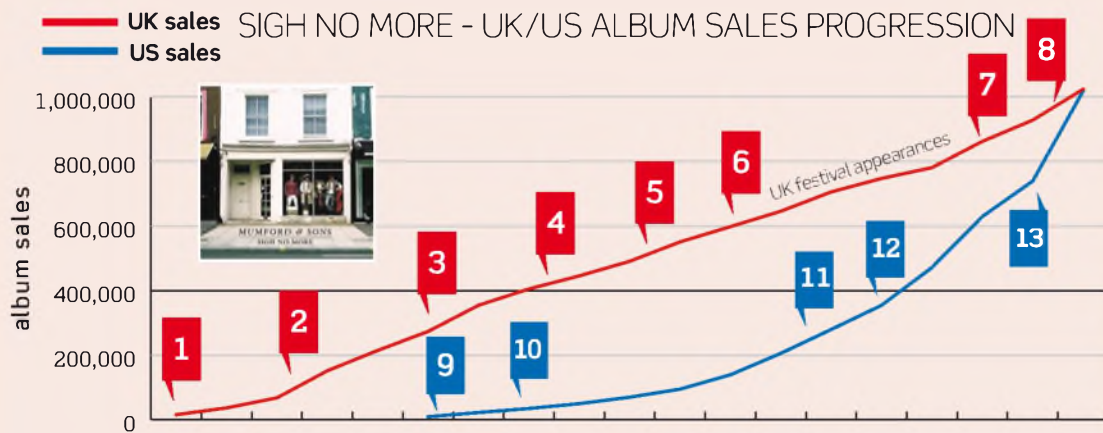
Lascelles told *Music Week* that in the light of the takeover of the company his departure was "inevitable" and would have happened sooner but for integration issues and him staying around to assist with the handover process. "It was pretty clear there wouldn't be a role for me so I don't have any hard feelings about it," he said.

Lascelles was naturally "extremely sad" to be leaving the company, but admitted he currently had "no plans whatsoever" about what his next move would be other than taking an extended break.

"Since I joined Virgin Records in 1979 up until now I've not had a break other than short holidays and I'm looking forward to just kicking back, seeing what the world looks like, seeing how I feel about everything, seeing what opportunities may or may not come up and take it easy for a few months and see what happens," he said.

But he explained the music industry was "all I've ever done" so he was expecting to return to it at some stage.

"In this business most people in it have a love/hate relationship to some degree but I think I've still got a lot to offer and now isn't the moment to be making any of those decisions, but I'll be very surprised if I don't end up doing something or other in the music business because that's all I know," he said.



TIMELINE: CHART WEEKS 0940 - 1108

MUMFORD & SONS KEY EVENTS

- 1 First hit *Little Lion Man* moves into Top 50
- 2 *Winter Winds* enters Top 75
- 3 UK tour begins / *The Cave* enters Top 75
- 4 Performance on *Later... With Jools Holland*
- 5 Play Glastonbury on June 25
- 6 Festival/TV dates begin (Reading, Leeds, Jools)
- 7 Nominated for three Brits
- 8 Win best British album at the Brits
- 9 First US TV appearances on *Late Show With David Letterman* and *Late Show With Craig Ferguson*
- 10 Begin North American tour/perform on *Late Night With Jimmy Fallon*
- 11 Begin tour in Hollywood/*The Cave* goes to US radio
- 12 Nominated for Grammy Awards, December 2
- 13 Perform at Grammy Awards, February 13

PUBLISHING

US SONGWRITING TEAM TO BENEFIT FROM LINK-UP WITH UPCOMING BRAVO SERIES

Writing Camp win TV talent show role

TELEVISION

BY CHARLOTTE OTTER

SONY/ATV HAS TEAMED UP with The Writing Camp to produce a reality TV contest for songwriters.

The Platinum Hit series – inspired by music shows such as The X Factor and American Idol – will be aimed at nurturing the next heavy-weight hitmaker from a dozen unsigned composers. It is scheduled to be aired across the US on Bravo this summer and there are plans to bring the series to UK television in the future.

Each week contestants will be set a different songwriting task, which will be judged by a panel of industry executives and songwriters such as The Writing Camp co-founder Evan Bogart (he helped pen hits such as Beyoncé's Halo and Rihanna's SOS), former American Idol judge Kara DioGuardi and singer Jewel.

All of the songs written on the show will be published by The



Pure Platinum (l-r) The Writing Camp, Jewel and Kara DioGuardi have signed up for the show



Writing Camp, who are administered by Sony/ATV. All of the original songs will also be available for download directly after each show is broadcast.

The contestants will be whittled down each week with the eventual winner of the series set to receive a publishing deal with The Writing Camp and Sony/ATV, a record deal

with RCA and Jive and \$100,000 in prize money.

Platinum Hit executive producer and The Writing Camp co-founder Erika Nuri said she hoped some of the tracks would become commercial successes. She added, "The way the show is structured means that if a mainstream act hears a song from the show and wants to do their ver-

"The concept of the show is very exciting and it is a brilliant way for us to find new talent whilst placing the spotlight on publishers and writers"

JODY GERSON, SONY/ATV

sion of it, then they have the flexibility to do that."

Nuri also believed the programme would be a chance for the public to get a glimpse into some of the backroom workings of the music industry as well as an insight into the songwriting process.

"This kind of show has never been done before and is a great opportunity for up-and-coming writers to get mentored and receive raw feedback on their work," she said.

Sony/ATV North America co-president and head of film and tele-

vision Jody Gerson said the company became involved in the programme because of its connections with Bogart, who is published by the company.

She added, "The concept of the show is very exciting and it is a brilliant way for us to find new talent whilst at the same time placing the spotlight on publishers and writers rather than performers."



She said Sony/ATV's goal was to produce one songwriter or performer and to discover at least one standalone composer from the series. "We have had tremendous success from our songwriting camps and the series is a natural evolution of this," she added. "It's an opportunity to show the public the role which publishers play within the industry and will serve as a mouthpiece to composers and writers."

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PITCHING UP: INDIES AND THE WRITING CAMPS



Beneficiary Delta Goodrem

Independent publishers are reaping the rewards from a series of songwriting camps that have produced a string of successful collaborations and hits.

Nettwerk Publishing, which co-hosted a camp in Bali with Island Records Australia last year, has seen writer Gary Clark credited on Australian singer Delta Goodrem's forthcoming album.

Meanwhile, Bucks-signed producer Jake Gosling has teamed up with UK rapper Wiley after meeting at the publisher's camp last summer.

Peermusic has also scored a number of hits in Japan and Korea after co-hosting a camp with Notting Hill Publishing last May.

Nettwerk Publishing managing director Peter Coquillard said it was important to ensure a good mix of

writers and artists at camps and also for those taking part to have a specific goal in mind.

"For us, it is not about being precious about just involving Nettwerk writers, but involving people who will be able to bring something to the table," he said. "It is important to include writers and artists who have experience of working with others and who are used to the pressures that come when at a camp."

Last December's Bali event saw Brian McFadden and Delta Goodrem team up with producer Paul Mac and more than a dozen writers such as Amthor Brigrisson to write 35 songs, 11 of which have subsequently become album tracks and five became singles.

Coquillard said Nettwerk planned to team up with Island Records Australia again and return to Bali at the end of May for another event. The publisher is also looking at hosting a camp in Vancouver at the beginning of autumn.

Meanwhile, Bucks will host two camps in March – in Sweden with BMG and involving Syco artists, including Leona Lewis, Cher Lloyd and Alexandra Burke; and in New York in tandem with Royalty

Network concentrating on Sony, J and Jive labels.

Bucks head of A&R Jimmy Smith said although the company did not expect to get hundreds of songs from the camps – it did not get any cuts from camps it hosted last year – it would benefit from the networking and PR opportunities that appear.

"They still provide the chance for writers to meet other writers, which is extremely worthwhile," he explained, singling out Gosling's attendance at a Bucks and Island Def Jam camp held in Chiswick last May as a good example.

After that camp Gosling began more work in the US with artists including Pharrell Williams. He has also joined forces with writers Erika Nuri (Kobalt) and Victoria Hansen (Notting Hill).

"For writers and producers such as Gosling, songwriting camps are a great way of providing them with a platform on which they can gain exposure and a great way for them to build relationships," he said.

Peermusic director of creative affairs Richard Holley agreed. He added Rob Davies, who has written for Kylie Minogue, Sophie Ellis-Bexter and Spiller, began writing with Andrea Britton following a camp last year.



With Wiley Jake Gosling

MWA winners to be decided by online vote

AFTER A SUCCESSFUL DEBUT last year, the Music Week Awards 2011 will again feature three categories decided by online vote.

The categories are festival of the year, studio of the year and music mobile app of the year, with voting for all three taking place exclusively at musicweek.com.

Readers will select their favourites from a long list of contenders, all of whom have achieved notable success within their respective field during 2010.

The online voting will create shortlists for the three categories with the final winners announced at the awards ceremony at The Roundhouse in Camden, London on May 24.

There is still time to enter the overall awards – to see the full list of categories, go to www.musicweekawards.com.

The voted categories are:

- Music mobile app of the year:**
- Aweditorium (iPad)
 - Exile On Your Street: Rolling Stones (Android and iPhone)
 - Gig Finder (Ovi)
 - iConcertCal (Android)
 - iTunes Live (iPhone)
 - LoKast (iPhone and Android)

- Ninja Tune Official (iPhone)
- Plastikman SYNK (iPhone)
- Riddim Ribbon (iPhone)
- The xx (iPhone)
- other

Studio of the year:

- Abbey Road
- Air
- Dean St Studios
- Metropolis
- Miloco The Pool
- The Premises
- Rockfield
- Sawmills
- Sphere
- Strongroom
- other

Festival of the year:

- All Tomorrow's Parties
- The Big Chill
- Creamfields
- Download
- Glastonbury
- Global Gathering
- Green Man
- Isle Of Wight
- Latitude
- Love Box
- Reading and Leeds
- Rock Ness
- Sónisphere
- T In The Park
- V

MEDIA



CHARTS KEY ■ HIGHEST NEW ENTRY ■ HIGHEST CLIMBER

TV AIRPLAY CHART TOP 40		nielsen		Plays
This Wk	Last	Artist Title Label		
1	1	CHRIS BROWN Yeah 3X / Jive		640
2	2	JESSIE J FEAT. B.O.B Price Tag / Island/Lava		595
3	5	ALEXIS JORDAN Good Girl / StarRoc/RocNation/Columbia		590
4	3	DAVID GUETTA FEAT. RIHANNA Who's That Chick? / Positiva/Virgin		499
5	4	JLS FEAT. TINIE TEMPAH Eyes Wide Shut / Epic		492
6	6	BRUNO MARS Grenade / Elektra/Atlantic		437
7	7	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher / 4th & Broadway		436
8	8	CHIPMUNK FEAT. CHRIS BROWN Champion / Jive		434
9	NEW	LADY GAGA Born This Way / Interscope		387
10	9	BRITNEY SPEARS Hold It Against Me / Jive		373
11	NEW	ADELE Someone Like You / XL		347
12	11	TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman / Parlophone		344
13	13	NICOLE SCHERZINGER Don't Hold Your Breath / Interscope		337
14	12	ENRIQUE IGLESIAS/LUDACRIS/DJ FRANK E Tonight (I'm Lovin' You) / Interscope		319
15	15	NICKI MINAJ FEAT. DRAKE Moment 4 Life / Cash Money/Island		306
16	17	PINK F**kin' Perfect / iFace		296
17	14	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home / Bad Boy/Interscope		294
18	10	KE\$HA We R Who We R / RCA		284
19	16	MARTIN SOLVEIG FEAT. DRAGONETTE Hello / 3 Beat Blue/AATW		266
20	18	RIHANNA FEAT. DRAKE What's My Name? / Def Jam		265
21	19	FAR EAST MOVEMENT FEAT. RYAN TEDDER Rocketeer / Interscope/Cherrytree		257
22	25	TIESTO V DIPLO FEAT. BUSTA RHYMES C'mon (Catch' Em By Surprise) / Wall Of Sound		231
23	31	WIZ KHALIFA Black & Yellow / Atlantic		222
24	20	ADELE Rolling In The Deep / XL		211
25	38	CEE LO GREEN Forget You / Warner Brothers		206
26	NEW	CEE LO GREEN Bright Lights Bigger City / Warner Brothers		202
27	21	JESSIE J Do It Like A Dude / Island/Lava		202
28	NEW	JODIE CONNOR FEAT. TINCHY STRYDER Bring It / Fascination		201
29	22	TREY SONGZ FEAT. NICKI MINAJ Bottoms Up / Atlantic		186
30	29	FLO-RIDA FEAT. AKON Who Dat Girl / Atlantic		182
31	24	JUSTIN BIEBER FEAT. JADEN SMITH Never Say Never / Def Jam		181
32	NEW	TAKE THAT Kidz / Polydor		180
33	23	CHASE & STATUS Blind Faith / Vertigo		178
34	27	BLACK EYED PEAS The Time (Dirty Bit) / Interscope		173
35	30	RIHANNA Only Girl (In The World) / Def Jam		171
36	40	OLIVY MURS Heart On My Sleeve / Epic/Syco		169
37	NEW	CLARE MAGUIRE The Last Dance / Polydor		166
38	26	WRITCH 32 FEAT. I Traktor / Mos/Levels Recordings		157
39	37	KATY B FEAT. MS DYNAMITE Lights On / Columbia/Rinse		155
40	35	SKEPTIA Amnesia / 3 Beat/AATW/BK		153

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

A&R WORLDWIDE FOCUSES ON BROADCASTING SUMMIT

Musexpo on hold for Radio Summit's inaugural event

EVENTS

BY CHRISTOPHER BARRETT

MUSEXPO EUROPE WILL not take place this year as organiser A&R Worldwide concentrates its energy and resources on the launch of a dedicated broadcasting conference and live music showcase, the Worldwide Radio Summit (WRS).

A&R Worldwide has in the past few years held European and Asia-Pacific versions of its annual Musexpo LA event. It has confirmed it will return to Europe in 2012 and is currently reviewing its Asia-Pacific event.

But for 2011, the focus is on the inaugural WRS, which is due to take place in Los Angeles on April 29 and 30.



"One of our aims is to help the music community and other content creators get their music to as many ears as possible"

SAT BISLA, A&R WORLDWIDE (LEFT)

The company said the WRS, which hoped to attract up to 500 delegates from around the world, was created following feedback from broadcasters and attendees at previous Musexpo LA events.

"Radio is the largest communicator of sound and international radio has a great sense of vision, imagination and passion," said A&R Worldwide and Musexpo president and founder Sat Bisla.

"There are some great radio models being developed across the globe and new ways to develop audience, build new revenue streams and also

to build a more viable music community. We thought it would be great for radio minds to be able to come together like this for the betterment of radio."

BBC Radio 1 Live Music, BBC 1Xtra Live Music & BBC Introducing editor Jason Carter and XFM head of music Mike Walsh are among the UK delegates due to speak on panels during the two-day summit and will be joined by international broadcasting and online speakers including CBS/SF vice president programming Michael Martin, Clear Channel

and still does in some respects – so the showcases will be for established acts with new albums coming out and for new artists to have the opportunity to be seen and heard by broadcasters around the world. One of our aims is to help the music community and other content creators get their music to as many ears as possible."

Bisla said producing three events in such a short time frame would have put "huge strain" on the organisation's seven-strong team and therefore the London-based Musexpo Europe was dropped.

"For us to do another event six weeks after WRS and Music Export LA was unworkable, we just don't have time to give 110% to all of them, so the decision was made to skip this year, but we will be back in Europe next year."

Bisla and his team are now in the process of looking closely at the business model of Musexpo Asia Pacific, which took place in Perth Australia for the first time last year.

"The conference has been a success, but the festival element, which takes up a lot of resources, is being reconfigured. We will know at the end of March, once the budgets have been looked into, what the next step will be for the event in Australia. The goal is that it will take place but the exact format is being reconsidered."

Bisla added, "Radio used to break

ideas and build a stronger community, that will in turn benefit the music community and vice versa."

A key element of the WRS will be artist showcases, with 14 acts scheduled to perform over the two days.

Bisla added, "Radio used to break



CAMPAIGN FOCUS

NERINA PALLOT

Nerina Pallot has been reunited with her former A&R man Colin Barlow at Geffen ahead of her fourth album *The Year Of The Wolf*, due on May 30.

The solo artist was originally signed by Barlow when he was A&R director at Polydor in 2000, with the company releasing her debut album *Dear Frustrated Superstar* in 2001.

Since then she has recorded two further solo albums; the first for Idaho, a joint venture label with her publisher Chrysalis, and the second for 14th Floor in 2009.

Now Geffen is poised to relaunch her career and believes it has the release to finally deliver the commercial success she has long promised.

Product manager Nadine Persaud said the campaign would take an organic approach.

"Everything visually is going to have 'modern classic' feel," she said. "Bernard Butler has produced the entire album and helped deliver a



really cohesive, powerful record."

The label plans to start its online campaign in the coming weeks, introducing tracks from the album via clips of live performances, while lead single *Put Your Hands Up* will be serviced to radio in April, ahead of a headline show at London's Bloomsbury Theatre on April 20.

Pallot has previously been nominated for both a Brit and an Ivor Novello and has songwriting credits on Kylie Minogue's recent *Aphrodite* album.

NEWS IN BRIEF

■ Adam and Joe return to the airwaves

Sony Award-winning presenting duo Adam and Joe (pictured) return to 6 Music at the start of April. They reoccupy their Saturday morning 10am to 1pm slot for a 12-week run, with further series to be announced in due course.

■ The EMAs come to Northern Ireland

Belfast is to host the 2011 MTV Europe Music Awards. The city's Odyssey Arena will host the event, which took place in Madrid last year, in a November date to be announced. As well as the event itself, MTV will stage a range of local events around



Belfast in the lead-up to the EMAs. Viacom International Media Networks UK and Ireland EVP and managing director David Lynn said the run-up to the event would see both international and local bands playing live in Belfast.

■ C4 reviewing Bauer/Box link-up
Channel 4 is said to be considering options for its profitable Box TV joint venture with Bauer Media, including a possible sell-off. The

broadcaster bought half of Emap's music TV division in July 2007, six months before German media company Bauer bought Emap's consumer magazine, radio and TV interests. Reports claim Channel 4 chief executive David Abraham is considering his options for Box TV, with a sell-off being one option but not a certainty.

■ PPL uses Soundmouse media data

PPL is collaborating with Soundmouse, with the society using the broadcast reporting provider's data about the use of music on TV and radio to accurately distribute revenues to its performer and record company members.

■ See Musicweek.com for full stories

LIVE

New venue aims for live's premier league

LONDON'S NEWEST LIVE MUSIC venue will use this week's International Live Music Conference (ILMC) to showcase its facilities to the world's top agents, promoters and artist managers.

Located at Chelsea Football Club, Under The Bridge is a multi-million-pound, 600-capacity venue where no expense has been spared to offer visiting acts and fans one of the most luxurious live music experiences in the world.

Under The Bridge creative manager Alan Tenenbaum said he would consider corporate events and comedy, but fundamentally it was a full-time live music venue. He added, "We are confident it can make the same kind of impact on the smaller venue circuit that The O2 has made in the arenas market."

Attention to detail has been the hallmark of the state-of-the-art venue. It boasts a hydraulic stage, HD television cameras, Source and Martin lighting, EAW and Meyer Sound systems and an eye-catching pixelated lighting feature above the stage.

Tenenbaum said he wanted to offer performers a plug-and-go experience and had installed everything in-house, including engineers and technicians. But the designers have also configured the club so that an act can bring in their own sound desks or other equipment.

With two dressing rooms, direct private access to a neighbouring hotel and an elevator to assist with loading equipment, the club is being touted as a destination venue for everything from showcases to intimate performances by superstar acts.



Already on the calendar for Under The Bridge are a number of BluesFest London gigs, including Incognito, Blind Boys of Alabama, Booker T, Dr John, Trombone Shorty and The Max Weinberg Experience.

For the public, the industrial-themed premises is decorated by dozens of limited-edition iconic photographs of musicians, has two bars, a dancefloor, seven private booths and underground parking for 180 cars.

"We are confident Under The Bridge can make the same kind of impact on the smaller venue circuit as The O2 has on the arenas market"

ALAN TENENBAUM, UNDER THE BRIDGE



League of its own Under The Bridge boasts a hydraulic stage, pixelated ceiling lighting and parking for 180 cars

TICKETS AIMED AT MOBILE AND SOCIAL NETWORK USERS

Last Second's D2C approach targets eleventh-hour sales

TICKETING

BY GORDON MASSON

AN INNOVATIVE NEW service has harnessed social networking to help promoters clear the £750m worth of concert tickets left unsold each year.

Last Second Tickets can cross-reference Facebook data with location technology and simultaneously contact two or more friends with offers for concerts. The idea is that two people who are offered tickets together at the same time are more likely to buy than one person on their own.

The company, which has a database covering 1,264 UK venues, allows promoters to precision-target prospective customers with offers to shift unsold inventory – or distressed ticketing, as it is known – by using various streams of data to identify people that might be interested in the event.

Those individuals can then be sent email or SMS ticket offers, which they can buy and collect at the venue's box office.

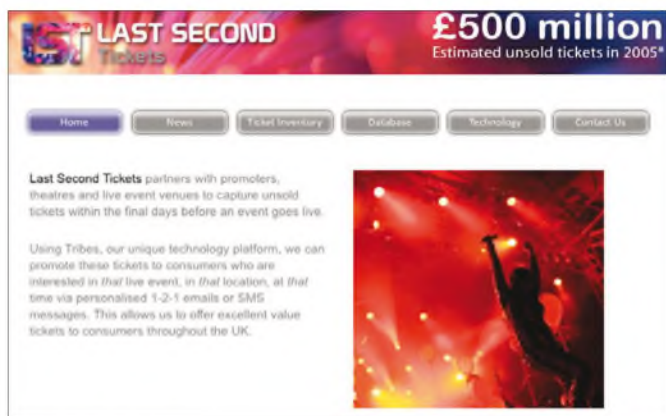
Last Second Tickets, which is usually contacted by promoters left with tickets in the last week before an event, charges a flat-rate 15% fee.

Founder Craig Massey said, "This is not about discounting tickets, it's about yield management: ultimately selling more tickets to help the promoter make the most money possible for his show. It doesn't have to be a cut-price ticket, it could be a free drink, a programme or a front-row seat – it's up to the promoter.

With promoters wary of upsetting fans, Massey has had to create a series of safeguards such as ensuring people already holding a full-price ticket for a gig do not get a message offering them a reduced deal.

"The vast majority of people we send messages to haven't heard of the event before we contact them and 87% said the only reason they attended the event was because of our offer," he said.

Using social networks and mobile-phone technology, offers can be sent to friends simultaneously to increase the probability of a purchase. Massey said Facebook could identify groups of friends and cross-reference that information with mobile phone triangulation. "We can tell if two friends are in the same vicinity: hitting two friends at once with a ticket offer is much more likely to result in sales than if you just target someone on their own," explained Massey.



"This is not about discounting tickets, it's about selling more tickets to help promoters make the most money possible"

CRAIG MASSEY, LAST SECOND TICKETS (LEFT)

He explained the company's software ran data segmentation with brands so it could target the people they pushed messages to, based on criteria such as the music they liked, where they lived and their proximity to the event in question.

Massey added, "Because we have a list of the full-price ticket purchasers on our database, we can guarantee we won't send a message to anyone who paid full price for the ticket."

Typically the company sends one

introduction message, which then encourages concertgoers to register with Last Second Tickets. Massey added, "If someone hasn't properly registered with us then they won't receive the details of any events."

Massey told *Music Week* that his company was on the verge of signing a partnership deal with a major mobile operator, giving it access to the owners of more than 28m SIM cards.

An estimated 50m tickets remain unsold in the UK each year.

✉ gordon@musicweek.com

VIAGOGO

Ticket resale price chart

Pos	Event	Ave price (£)
1	BARRY MANILOW	156
2	NEIL DIAMOND	144
3	TAKE THAT	109
4	ROGER WATERS	109
5	DURAN DURAN	108
6	DOLLY PARTON	107
7	RUSH	106
8	THE MONKEES	98
9	ERIC CLAPTON	96
10	KYLIE MINOGUE	95
11	ADELE	90
12	QUEENS OF THE STONE AGE	82
13	FOO FIGHTERS	82
14	RIHANNA	81
15	WHITESNAKE	73
16	BRUNO MARS	71
17	NE-YO	70
18	ARCTIC MONKEYS	69
19	ARCADE FIRE	66
20	KINGS OF LEON	65

HITWISE

Primary ticketing chart

Pos	Prev	Event
1	NEW	T IN THE PARK
2	2	RIHANNA
3	12	JUSTIN BIEBER
4	1	ADELE
5	3	NEIL DIAMOND
6	5	JLS
7	NEW	X FACTOR TOUR
8	4	DOLLY PARTON
9	9	TAKE THAT
10	NEW	QUEENS OF THE STONE AGE
11	NEW	THE MONKEES
12	10	SONISPHERE FESTIVAL
13	NEW	BON JOVI
14	18	SECRET GARDEN PARTY
15	20	ROD STEWART
16	8	TINIE TEMPAAH
17	NEW	T4 ON THE BEACH
18	6	PLAN B
19	11	ARCADE FIRE
20	3	OLIVY MURS



Bromfield wins top Saturday job

BREAKOUT

BY STUART CLARKE

A NEW BBC TV SHOW WILL provide a launch pad for the forthcoming Dionne Bromfield album, set for release by Island this summer.

The 15-year-old singer, the first signing to Amy Winehouse's Island offshoot Lioness Records, will join a handful of contemporaries from various sectors to front the show, Saturday Download, which is set to launch in May.

"Dionne is one of five teenage presenters hosting the show and the only musician," said Island marketing director Sarah Boorman. "It is essentially a new Saturday morning format presented by teens, for teens, so a very strong platform for us."

Island is developing an online TV concept of its own to run in tandem with the series, allowing Bromfield to showcase her musical talent.

"It is in embryonic stage at the moment but will take the form of a weekly, online show on which we'll be able to communicate her music a lot more, which is obviously very



DIONNE BROMFIELD

CAST LIST

A&R

Julian Palmer/Darcus Beese, Island

Product

Manager Oli Bartlam, Island

Press

Shane O'Neill, Island

National Radio

Steve Pilron & Charley Byrnes, Island

Regional Radio

Charity Baker, Island

TV

Andrea Edmondson, Island

Online

Justin Dixon, Island

Manager

Raye Cosbert, Metropolis.

important," said Boorman. "Our challenge is to make sure the musicality comes across."

Lioness/Island released Bromfield's self-titled debut album two years ago. A collection of covers, it was intended to softly launch the artist to the Radio 2 demographic and has sold more than 65,000 copies in the UK to date. Brom-

field's profile was further boosted by an appearance on Strictly Come Dancing, in which she performed her single Mama Said, with Winehouse singing backing vocals.

The new album Good For The Soul is her first collection of original material and was recorded and written with Paul O'Duffy and Steve Booker.

Island is aiming for a broad contemporary audience with the set and is off to a strong start with lead single Yeah Right, which is already B-listed at 1Xtra ahead of its March 7 radio date. Island will release a second single, Muggin', ahead of the album's release later this summer.

myspace.com/dionnebromfieldmu-

THIS WEEK ON MUSICWEEK.com

■ UK acts shine in US charts

Ryan Sinclair: "About time the US got in touch with great British pop music! Adele, Mumford & Sons, Florence etc... Things are looking up"

Irf: "To be honest, the only reason British acts are doing better recently in America is because the music business is pretty much dead. For Mumford & Sons to have only sold 948,000 units and to get as far as they have is perturbing"

Ryan Sinclair: "Irf, although I agree with you that the overall sales aren't great, you can't say British music isn't doing well. Having been to America a few times I can totally see why music sales are in freefall in the US. Firstly, where can you actually buy CDs?"

Nathan: "Your comment doesn't make sense; the US public not buying as much music would not affect chart positions because surely less people are also buying these British albums, as music sales are down all over the board. These British albums will be selling less than they would have say 10 years ago along with all the other US acts"

DOOLEY'S DIARY



Dooley gets sweaty at the Foo's doo at Dingwalls

DOOLEY IS A WELL-KNOWN FAN of intimacy and was lucky enough to spend quality time with none other than **NME Godlike Genius Dave Grohl** and his Foo Fighter compatriots at a secret gig last week. The band were booked into the 500-capacity Dingwalls venue in north London under the name of White Limo – a name that will have fooled anyone who has never heard of the internet – and blew the roof off. This was no casual promo affair though: **the band delivered an electrifying 149-minute set**, fresh from headlining Wembley Arena the night before, playing their new album in its entirety before delivering classics, rarities and even a Prince cover in the shape of Darling Nikki. Grohl, ever the entertainer, delighted the crowd by proclaiming, "Tonight was meant to be a night off and I said, 'Fuck that! Dingwalls - let's go!'"... Even Dingwalls seemed cavernous next to the **launch of the new Ben Westbeech album**, which took place in a small cellar underneath a Japanese bar in Old Street. He's not the tallest man, we should note, but immaculately turned-out and sings like an angel, albeit an invisible one... Dooley has seen some disturbing sights in his days but nothing quite prepared him for **a man stripping**

naked while riding a unicycle – don't those tassles hurt? – and wouldn't recommend it; trying or viewing. But cabaret and fun were the themes at **the launch of Proud 2**, previously Matter, at The O2 complex last Thursday. Hats off to Alex Proud with the deep pockets, who ran a free bar all evening for gig-goers to enjoy entertainment from the likes of **Mystery Jets and The Bees**. Exploring the music industry to support the venture by booking bands there, he said, "The O2 is now the best venue in the world and in two years' time this will be the best music club in the world or I'll be bankrupt and you can all laugh at me!" We wouldn't dare... We all remember work experience: making tea, getting humiliated and



having to walk home for three miles in the rain because you had no money. Luckily, things turned out slightly better for **new writer/producer Yogi**, who started out interning for mix engineer Marc Franc and has now **signed to EMI Publishing**. Pictured at his signing are the man himself with EMI top bod Guy Moot ... And talking of publishing, does anyone else think **the title of Wiley's new album for Big Dada, 100% Publishing**, is a bit, well, rub-

bish? The title comes from the fact that this will be the first time Wiley has produced and vocalled an album entirely by himself, which makes sense, but it's no Screemadelica or Exile On Main Street, is it? We're glad to see Wiley back on Big Dada for the second time, bringing his total of label homes to a frankly incalculable level... Over to Sphere studios in Battersea where former Universal artist **Peter Grant celebrated the completion of his new album** with a playback last week. The album was described by his manager Paul Carey – who we can't help thinking might not be the most objective voice on the matter – as "an absolute masterpiece". The party carried on into the night at a



local French restaurant where dancing on tables ensued. Pictured here contemplating popping onto the nearest high surface are Claire Macdonald (The Music Management), Paul Carey and Grant himself... **We have a great deal of respect for John Lydon**, butter adverts and all. But if he gives you a betting tip, it might be best to politely decline. The former Sex Pistol apparently **bet £500 on Arsenal to lift the Carling Cup**, after permitting William Hill to use Pretty Vacant in an ad, only for the team to

lose to Birmingham courtesy of a quite execrable piece of defending in the dying minutes... How about this for a triple accumulator though: just a few years back **Adele, Mumford and Florence** were all part of a scene of fledgling acts in London but who would have gambled they would now be the UK's biggest music stars in the US? "All those artists did really come from a scene," noted Ben Beardsworth from Adele's label XL. "That scene didn't get the credit at the time but it has produced Adele, Florence and Mumford and other great acts have come out of

it"... The music industry may have its fair share of the upper classes but it's not every day we end up talking to a lord. So **hats off to Lord Lucas of Crudwell and Dingwall**, who stuck up for music retail in the House Of Lords last week. Not only that, he has an awesome turn of phrase: "It's not a moment to throw your hands in the air," he told *Music Week*. "But you might want to check you have a bottle of champagne in the fridge." Well quite... And news just in: Live Nation is among the companies to take at stable at Proud Galleries in Camden at **this Wednesday's Breakout** alongside *Music Week*. With **seven acts on the bill** and two major label signings, it's going to be a hot one...



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INTERVIEW FLEET FOXES**FANTASTIC MR FOX**

Fleet Foxes are ready to unleash their long-awaited second album – and frontman Robin Pecknold and his teams at Bella Union and Cooperative are confident that Helplessness Blues, backed by a strong campaign, will connect with people

**TALENT**

BY CHRISTOPHER BARRETT

“It does feel like a sequel, but it’s The Empire Strikes Back to A New Hope.” That is the assessment of Helplessness Blues, the new Fleet Foxes album, by the man who made it – the band’s frontman and key creative force Robin Pecknold.

Helplessness Blues is due for release on May 2, via Bella Union, and expectations are high. The Seattle-based quintet’s eponymous debut set, released in 2008, was met with widespread critical acclaim, sold-out shows and not inconsiderable sales.

Fleet Foxes was declared album of the year by *The Guardian*, *Mejo*, *Uncut* and on Pitchfork, and it has gone on to shift close to 470,000 units. Not bad for a band of bearded beatniks who have described their music as “baroque pop” and are seemingly content to have their music consumed for free.

Aged 24, Pecknold exudes a maturity beyond his years and appears unfazed by the anticipation surrounding the band’s return. And he has a seemingly unshakable conviction about the approach he took when writing the new album.

“I wasn’t interested in making a reactionary album,” says Pecknold. “I didn’t want the first album to dictate too much what the second album was either way – doing the same thing again because it did so well or doing something completely different as a kind of ‘fuck you’ – so we just did what felt natural.”

Helplessness Blues was co-produced by long-time collaborator Phil Ek and recorded over the space of a year in a quartet of local west-coast studios including Seattle’s Reciprocal Recording where years ago Nirvana kick-started the grunge movement by recording their debut album Bleach.

“I re-christened it Reciprocal because of the history,” admits Pecknold who renamed it after taking over the studio from Death Cab For Cutie. He and the band used it as a home studio where they were “off the clock” and had the freedom to work at their own pace.

What is apparent from the only cut currently available from Helplessness Blues, its title track, is that Pecknold and co have stuck close to the mellifluous poetic folk formula of the debut. Bella Union co-founder and managing director Simon Raymonde, who admits to shedding a tear on his first listen to the album, is convinced that its lyrical content will be a key factor behind its success and that Pecknold’s words will resonate deeply and widely.

“It blew me away,” says Raymonde recalling that first listen. “It’s not a huge departure from elements of the first album; obviously there are great harmonies, musicianship and songwriting, but there is a difference there. What is brilliant about this record is the lyrics. It is a really important record for the world, for people, not just for the band – they will do whatever they do – but I do believe that the record will connect with people very strongly right now.”

The song Helplessness Blues has certainly been making the right connections already. Made freely available via the band’s website on January 31, when the album was announced, Fleet Foxes swiftly topped the Hype Machine and Elbo.ws blog aggregators, 6 Music wasted no time adding the track to its A-list and Radio 1 was also quick to play it.

Considering that word-of-mouth online activity via the likes of Myspace and nefarious music consumption played a major role in raising the band’s profile and leading them to deals with Sub Pop in the US and Bella Union in the UK, it is perhaps unsurprising that the band and its labels have chosen to once again create a buzz online by making the lead track available for free.

“With the first album the tracks were so readily available online ahead of us even putting a record out, even ahead of the band being signed, so it was about recapturing that spirit and putting some music out there that people could be excited about,” explains Raymonde.

Indeed Pecknold has a somewhat easy-going attitude when it comes to the free distribution of his music and illegal filesharing. “Labels are putting a dollar amount on physical product and then the digital product is free if you want to get it free – or you can pay to download it if you want to; both are cool with me,” he says. “People who enjoy the music will then buy it or will contribute to the band monetarily in some way whether that is buying a T-shirt or a ticket. I am pretty chilled about the whole thing.”

**CAST LIST**

Bella Union
MD/A&R
Simon Raymonde
A&R Mark Byrne (Bella Union)
Marketing
Jason Rackham (Cooperative)
Product manager
Johnny Brocklehurst (Cooperative)
Press/PR
Duncan Jordan (Bella Union)
Online PR
Luke Jarvis (Bella Union)
Radio
Russell Yates, Mig Morland, Marty Raviraj (Cool Badge)
Live agent
James Alderman (Free Trade)
International
Paul Trueman (Cooperative)
Distribution
Mark McQuillan (Republic Of Music)

“The digital product is free if you want to get it free – or you can pay to download it if you want to; both are cool with me”

ROBIN PECKNOLD, FLEET FOXES

The distribution of a free track does not look like harming the prospects of the new album or making any significant dent in potential singles sales. Indeed of the three singles released from the debut album, none made it into the Top 75. So it appears there is little to lose.

“Everything that we did led people straight to the album,” says Cooperative Music UK general manager Jason Rackham, who is overseeing the current marketing campaign and worked with the band on its debut.

“We had three Top 40 airplay tracks, but people really did gravitate to the album as a whole. They are that kind of act – people buy into the sound of Fleet Foxes.”

Ahead of the arrival of the new album the teams at Bella Union and Cooperative are working hard to make sure that people continue to buy into the band. So far the signs look good. Album pre-orders are going strong and there will be a single proper on April 25 with Helplessness Blues and the song Lorelia being issued as a double A-side digitally and on 12-inch vinyl. When it comes to the album itself, fans of vinyl will again be offered a treat – along with a heavyweight 12-inch version will be a boxed set containing six seven-inch vinyl discs.

Meanwhile, demand for the band live is such that a third date has been added to a run at the Hammersmith Apollo leading into a June UK tour and discussions are taking place regarding a Glastonbury set. A headline slot at Green Man and an appearance at Eden Sessions are among the festival appearances in the bag.

The marketing plan is also coming together with significant media coverage looking set to include a spot on Later... With Jools Holland, a promo day at the BBC’s Maida Vale studios, where sessions for Zane Lowe and 6 Music are to be recorded, and an album playback at the Electric Cinema in west London for media, friends and fellow artists.

There will also be widespread press coverage with *Uncut* heralding the album’s arrival with a cover feature while *Q* is promising to dedicate no less than eight pages to the band. But, following its huge support from day one, it is *The Guardian* that has the real exclusive, with it streaming the entire album for a week prior to its release.

The campaign is, however, being kept largely straightforward and every effort has been made to ensure it is not too taxing on the band. Raymonde, himself a former member of the Cocteau Twins, is adamant that the young band is not overstretched and wants to make sure they do not come close to burning out.

“Last time they did everything and they don’t want to do that again, they don’t need to and nor should they have to, so we’re not going overboard this time,” admits Raymonde. “Robin wants to do as much as he can but not kill himself and I totally support that because I don’t want to see someone so talented bored and fed up by the time they are 25. If it means selling fewer records in order to have a happier artist, then that’s fine by me.”

It may well be early days but everything looks set for there being both a healthy artist and healthy album sales on Raymonde’s hands come the summer.

■ *Helplessness Blues* by Fleet Foxes is released by Bella Union on May 2.



“It blew me away... it is a really important record for the world, for people, not just for the band” SIMON RAYMONDE, BELLA UNION



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www.twitter.com/thewideboys
www.youtube.com/wideboystv

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mixed by the Wideboys out April 2011

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PROFILE MATT WATERHOUSE

THE KING OF CLUBS

From 'binge-buying' the Top 10 singles to helping to sculpt hits for his clients in club promotion and management, Matt Waterhouse has come a long way since his days as a teenage record shop assistant. MW pays tribute to a hardworking, evergreen champion of dance music

TRIBUTE

■ BY BEN OSBORNE

RIHANNA, LADY GAGA, KANYE WEST, Britney Spears, Mariah Carey, Taio Cruz, Black Eyed Peas... there is no shortage of gold discs on the walls of the Waterhouse residence. Indeed, over his 25 years in the business Matt Waterhouse has blazed a trail in club promotion and, more recently, management.

Waterhouse's career in music has seen him climb the ladder from being an avid record collector and shop assistant to promoting a wealth of chart-topping releases and managing Grammy-nominated producers.

"The first record I ever bought was the seven-inch of Bananarama's *Shy Boy*," he recalls. "Then I was addicted - I used to literally binge-buy the Top 10 singles at once."

"I went to Adrians record shop [in Wickford, Essex] every weekend. They used to have all the special formats: picture discs; 12-inch versions; Japanese imports; CD singles... I still dream that I'm in that shop looking for the Madonna section. Record shops like that don't exist anymore."

It was not long before he took the first step towards turning his passion for music into a career and started working behind the counter at Adrians. He soon moved into stock buying, where he met his first mentor, Tracy Jade.

Jade ran the dance department and played Waterhouse music that would literally change his life. "She introduced me to dance music," he explains. "My first dance single was Bobby Brown's *Don't Be Cruel*. I remember it because it was so out of my pop zone."

"I was selling dance records to DJs and I learnt what kind of music each DJ wanted," he says. So, when Tracy left to work at Soul Man, a leading specialist dance shop in Westcliff-on-Sea, Waterhouse was given the dance department.

"It was amazing. The shop was so busy. It won the Essex independent retailer of the year over and again. I worked weekends to start with and full-time when I left school. But after pressure from my parents, I went to catering college. I quit after a year and went to work full-time in the record shop again."

His parents were not impressed and packed him off to do a business diploma, which he completed - before returning to the shop.

Matt then moved to Soul Man, just as house music began to storm the UK charts.

"It was the era of Frankie Knuckles, Steve 'Silk' Hurley, David Morales, Roger Sanchez, F. Smoove... people were producing classic pop records that were house records."



"The shop attracted all sorts of DJs, from rave through to speciality hip-hop. It covered every base of dance music. I learned that each DJ had a niche within their genre and wanted a different sound. I could sell hundreds of pounds' worth of vinyl to DJs because I was quick to find out what they wanted."

"I was buying the big rave anthems as well as garage hits such as Kim Sims' *Too Blind To See It* and urban smashes including NWA's *Express Yourself*. I was able to market it all," says Waterhouse. But all this time he was still living at home and it was not long before the voice of parental disapproval was raised again.

This time he enrolled in an art and media studies course in London, moving into a flat with fellow students. But to his parents' dismay, this new-found freedom only served to give him the space to plan a career in music.

"I'd heard [record companies] gave people work placements and I thought I wanted to work in marketing. I managed to get a placement at Phonogram, but when I turned up we walked through the marketing

"I left my college course for a very low-paid job in Wandsworth...everyone thought I was mad"

MATT WATERHOUSE ON GETTING A JOB AT XL RECORDINGS



department and into this back office, where Wendy K was sitting.

"They told me I was doing club promotions. I was a little disappointed at first, but soon found it was almost exactly what I'd been doing at the shop.

"Instead of serving DJs over the counter, I was sending them records. They would get the records for free, but in return they would give us feedback and chart support. So it was the same job, but in another form."

But it was far from glamorous. He was working long hours, packing envelopes and collecting returns. But Wendy K was impressed. "When I left she called me her star pupil," he says.

Opportunity soon came knocking again through the record shop, this time courtesy a copy of a *DMC* magazine stuck on the wall.

"There was an advert saying XL wanted a club promotions expert. So I went in to see [XL founders] Richard Russell and Nick Worthington, who said they'd already appointed someone." But just a week later Waterhouse's phone rang and it was Worthington asking him to come back in. It turned out Wendy K had been helping XL to set up their club promotions department.

"So I left my course for a very low-paid job in Wandsworth. Everyone thought I was mad."

XL might not have had a club promotions department, but it did have an enviable roster of dance acts that included The Prodigy and House of Pain. And it was about to launch a dance imprint, Ore.

"Dance music was prolific, the second Prodigy album was out, as was House of Pain's *Jump Around*, and then there were all the Ore releases by Pamela Fernandez, Donna Giles and Mount Rushmore," recalls Waterhouse who had to start XL's club promotions from scratch.

"Out of nowhere we started sending records out to DJs. The first record I worked was Ore's debut release, Mount Rushmore's *The Vibe*. It went straight to number one in the club chart" he recalls.

This was unheard of for an indie, let alone a label that was not being promoted by the dominant force in club promotion, Power Promotions. "It was a big result. The records we were putting out were getting number ones, and the ones that weren't were still big records, such as *The Prodigy* and *House of Pain*."

"It was such a cool record company and these records were so hot it opened the doors to lots of people in other promotions departments."

His next career move soon came knocking. When A&M Records' A&R Steve Wolfe left the company to head up MCA, he asked Waterhouse's friend Laura Gate-Eastley, who ran A&M's club promotions department, to run urban and it was not long before Waterhouse was head-hunted for the dance department.

PROFILE MATT WATERHOUSE



hyperactive

"It was only a year after I started at XL and I felt quite obliged to them. But this was a major label, with more money and glamorous acts. So I decided to take the opportunity and set up their club promotions department."

"We immediately had six weeks at number one with MCA artists and it got to the point where we could get Livin' Joy's Dreamer to number one in the club charts with just the MCA mailing list."

Waterhouse soon benefited from another opportunity, this time created by *Music Week* and DMC splitting the dance charts in two. Record companies now needed to reach both the Upfront the Commercial Club

"We had more number ones than any of our competitors...it was the best move I ever made"

MATT WATERHOUSE ON LAUNCHING HYPERACTIVE CLUB PROMOTIONS

RIGHT
Full circle *Carinii* Minogue fan Matt ended up working on several singles with the star; he also worked with *Bananarama*, whose 1982 single *Shy Boy* ignited his love of music

charts and his experience in a formerly niche market was now in mainstream demand.

"The two biggest promotions companies at the time were Power and Music House, which had Euro Solution. Power promoted the upfront club charts and Euro Solution promoted to commercial charts."

The dominant companies decided to go for both charts. "I had been talking to Simon Walsh at Music House, who was chasing me to leave MCA and set up a cooler upfront company so I would be competing with Power," he explains.

Eventually Waterhouse relented and left MCA to set up Hyperactive. "We were looking to get into the upfront club area and the one name that kept cropping up was Matt's," says Walsh. "He was known for having hit after hit."

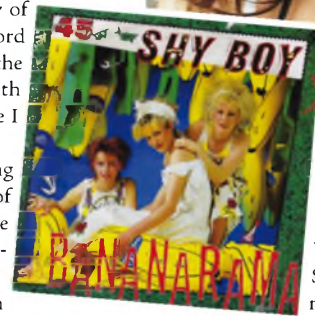
"We had more number ones than any of our competitors," he says. "The first record was Chicane's *Offshore* on *Xtravaganza*; the second Wildchild's *Renegade Master* - both big hits. It ended up being the best move I ever made.

"One standout moment was working with Paul Oakenfold. It was the time of *Planet Perfecto* and *Timo Maas*. These were anthems to me and I used to go clubbing with Paul at *Home* and *Pasha*."

"Another standout was working with *Dannii Minogue*. I was a massive *Dannii* fan. I don't think she knows this, but when her first single came out the guys in the shop knew I loved her, and one of the reps got a signed picture of her. I've still got it."

"I've now worked on 13 releases with her and every single one has been a club chart hit."

Waterhouse's work with Minogue also heralded the next phase of his career - managing producers. He masterminded her singles with *The Soul Seekers* (*Perfection*) and *Jason Nevins* (*Touch Me Like*



(That), before setting up management company MWR.

Another artist to receive the Waterhouse midas was *All Saints'* *Shaznay Lewis*. "Matt approached me to record with the *Wideboys*," she says. "He was a breath of fresh

air. He was so hands-on with the project and worked around the clock to make sure everything to do with the single was right and in place."

Eventually Waterhouse also came to work with *Bananarama*, whose single had kick-started his music career all those years ago. "I've got to know them well," he says. "It feels really good to take an act I've supported since childhood and get them to the top of the Upfront Club chart. That was a real buzz for me."

MATT WATERHOUSE REPRESENTS... BRANCHING OUT INTO NEW VENTURES

"Matt is great to work with," says Paul Oakenfold (pictured below). "He has continued to thrive and make smart choices with the [music] shifts we've seen in recent years."

Throughout his career Matt Waterhouse has always risen with challenges and moved with the times. His latest venture is *Matt Waterhouse Represents*, a producer and remix management company.

He started MWR after becoming frustrated by the remixes he was being given. "I love loads of different remix teams," he explains, "but it got to a point where the record companies were giving us packages that were absolutely dire and expecting us to deliver results with them."

Waterhouse followed his instincts and made a natural progression into remix management. "I started doing fewer days running *Hyperactive* and more days doing management. It was me dipping my toe in the water and seeing if I could do it and it worked. More importantly it meant I could help records I felt enthusiastic about."

"The turning point came when I took on an act called *Moto Blanco* - *Danny Harrison* and *Arthur Smith*. They used to be known as *Stella Brown*, *187 Lockdown*, *Nu Birth*... they had had so many different guises before. I loved what they were doing, it reminded me of *David Morales*, that old-school house vibe."

"Then the remix of *Mary J Blige's* *To Be Without You* came along. We got a first Grammy nomination and soon after they did a remix of *Just Fine*, and that was Grammy-nominated again."

"Without that I don't think I would have taken management on fully. But to get two Grammy nominations so early was a turning point."

"My experience of working for years and years on club promotions made me realise that the remixers from the past were often the most versatile. The *Soulseekers* hold the

record for having done the most remixes. They used to be *Perpetual Motion* and *Dream Catcher*, but decided to re-brand and evolve with the industry."

The fact that Waterhouse had also successfully evolved and taken on new challenges meant he became a beacon for producers wanting him to represent them. "Matt has been working behind the scenes of the music industry his whole working career," says *The Wideboys'* *Eddie Craig*. "He knew what needed to be done and, having worked with almost every major label on the planet, growth was not an issue. Plus Matt is a workaholic too, so we knew we were in good hands."

"He is upfront, fair, honest, musically knowledgeable, hard-working and a little crazy - the perfect combination for music management," agrees fellow *Wideboy* *Jim Sullivan*. "If he worked us any harder we would be either completely crazy or pretty much dead."

Waterhouse's approach to management mirrors his passion for collecting records. "I don't just stick on a remix team and take what they give me," he says. "I act as an A&R source for the record company. If I don't think it's up to scratch I send it back until I get to the point where I think the label is going to love it. We have a 90% success rate."

"Matt will always put his all into a project," says *Alison Toogood*, aka *Betty Boo*. "For instance, *Take Off* [with *Jack Rokka*] wasn't originally going to have a video but Matt went to hell and back to get one."

"His pop sensibility and devotion to music are key to his success in the ever-diminishing music industry. You need to be a big character and



"You need to be a big character and extremely talented to survive in this business, both of which he is a million times over"

ALISON TOOGOOD AKA BETTY BOO

extremely talented to survive in this business, both of which he is a million times over."

MWR has put out more than 50 records in the past few years and commercially successful club hits by

acts such as *The Wideboys* and *Shaznay Lewis*, *Dannii* with *Soulseekers* and *Jack Rockka Vs Betty Boo's* *Take Off*.

The next step for MWR is to move beyond putting out dance one-offs and to develop the producers as artist.

"I want to move my teams into releasing pop records. The *Wideboys* [have] gone from having a Top 40 hit, through to putting out our eighth compilation with *Ministry of Sound*, having sold 700,000 compilations, which is a feat in itself for a remix team."

Waterhouse is already moving *The Wideboys* beyond the club market, with them producing the mainstream radio mixes for *The Wanted* and *The Saturdays*. And having already inked a *Wideboys* publishing deal with *Sony/ATV*, he is now discussing a publishing deal for his next key act, *Digital Dog*.

Driving it all is an inextinguishable passion that burns as strong as ever.

"I've known Matt right from the beginning and there's no one quite like him," says *Skint/Loaded Records* owner/director *Tim Jeffery*. "Matt lives and breathes music and has an unrivalled understanding for dance. I don't doubt you'll be repeating this feature after his 50th year in the industry as well."



As Digital Dog (Steve Cornish/Nick Mace) we have been remixing/producing for Matt for nearly four years, in which time he has enabled us to remix/work with some of the biggest names in the industry, Rihanna/Cheryl Cole/Pussycat Dolls/Britney Spears/Armand Van Helden to name but a few. Without Matt we would probably be digging ditches somewhere! So Happy Birthday Matt!! thanks mate.



for information on Digital Dog see links below

www.myspace.com/digitaldogontour

www.facebook.com/pages/Digital-Dog/278094607931

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ANALYSIS TICKETING

SECONDARY STRIKE

From its position as a pariah of the live sector a few years ago, the secondary ticketing market is now a legitimate concern – and artists and managers are starting to take notice of the benefits



"I'm in constant dialogue with artist managers about establishing their own secondary ticketing sites"

WILL MUIRHEAD, TIXDAQ

LIVE

BY GORDON MASSON

ONLY A FEW SHORT YEARS AGO, secondary ticketing was being lambasted as a haven for unscrupulous touts to rip off fans. But as legitimate operations have emerged to tap into the resale demand, opportunities are now opening up for promoters and artists to get a share of those revenues.

Last month, Tixdaq and *Music Week* launched a new chart tracking the potential sales value of ticketing inventory available on the secondary market and with resale tickets for many tours adding up to millions of pounds



ABOVE
Will Muirhead: the Tixdaq founder believes it is time artists set up their own branded premium ticketing sites

(see chart over page), artist managers have started to sit up and take notice of where they could be generating significant new revenues.

The Tixdaq Resale Inventory Chart ranks artists by the total potential value of tickets available through ticket exchanges, as well as detailing the number of tickets available, number of shows and the average resale price of each ticket.

With millions of pounds worth of secondary upsale potentially available for many of the most popular tours, Tixdaq founder Will Muirhead believes the time is right for savvy acts and managers to set up their own branded premium ticketing sites to get a slice of the action.

"A manager might look at the data in our chart and see there is an additional £2.5m on the table for their act

through the inventory on the secondary market, so shouldn't they try to do something about it?" suggests Muirhead.

"Although there hasn't yet been much traction for the concept, I'm in constant dialogue with artist managers and the like about establishing their own secondary ticketing sites and they are all very keen to do it," he says.

Muirhead's assertion that only a tiny fraction of a tour's original inventory finds its way on to exchange sites is backed up by Ticketmaster UK managing director Chris Edmonds. But while Tixdaq figures suggest only about 1–3% of tickets are resold, Edmonds says this could be nearer 5% for some shows, albeit still a relatively low proportion. "The reality is the vast majority of tickets are still sold through primary outlets," says Edmonds, whose company also owns secondary site Get Me In. "The

OPERATION PODIUM: LIVE SECTOR TO BENEFIT FROM OLYMPICS WAR ON TOUTS

LIVE MUSIC IS SET TO BECOME A beneficiary of a multi-agency to clamp down on ticket touts ahead of next year's Olympic Games in London.

Much to the chagrin of many in the live entertainment industry, the UK Government has refused to implement rules to outlaw ticket touting, but has introduced legislation that specifically bans the resale of tickets for the Olympic Games. Nevertheless, with the Metropolitan Police working in conjunction with forces in other countries, an operation targeting touts is having knock-on effects for live music.

Ticketmaster UK managing director Chris Edmonds says he is already witnessing early signs that the Met's Operation Podium will be beneficial to the live music business.

"The Met are really focusing on that part of the resale market that also gets involved in other kinds of organised crime," reports Edmonds. "Because we experience a fair deal

of fraudulent credit card activity on our websites, we have a team of people who are specifically tasked with looking out for fraudulent transactions and the fact the police are now taking that more seriously is great news."

Given the number of years Ticketmaster has been trying to deal with those fraudsters,

Edmonds says the level of intelligence the company has been able to share with detectives is helping authorities nail organised gangs of touts even before Olympic tickets go on sale.

"We have a fairly significant database tracking fraudulent credit-card activity that we use to try to identify potential hits from organised criminals because we know the specific times they will be out to buy tickets or the certain on-sales that they will be after," says the Ticketmaster boss.

Police are remaining tight lipped about ongoing investigations, but Operation Podium is described as a "dedicated response to serious and organised crime affecting the

economy of the London Olympic and Paralympic Games in 2012."

Operation Podium is split into four distinct teams:

- The Proactive Prevention Team will work in partnership with key stakeholders to review systems, identify vulnerabilities and risks before providing advice and awareness training to reduce the opportunity to criminals.
- The Proactive Investigation Team is tasked with identifying and disrupting those organised criminal networks that are operating now, to make it difficult for them to avoid detection before the Games begin. Podium will use powers under the Proceeds of Crime Act to attack criminal networks by seizing and restraining their assets.
- The Dedicated Intelligence Team is responsible for developing and researching the key people involved in these crimes.
- The E-Crime Team is working closely with the

Met's Central E Crime Unit to make it harder for criminals to operate online with specialist e-crime detectives investigating illegal online ticket sales, mass data theft and fake websites offering non-existent goods.

Although not directly involved in the Olympics itself, Ticketline owner Paul Betesh welcomes any interest from the government in ticketing. "Their interest because of the Olympics is a step in the right direction, as it will maybe mean they are more open to taking a look at the rest of the industry as well," he says.

Edmonds adds, "Last time I experienced anything like this was during Euro 96 when the football intelligence unit made a number of arrests to prevent fraud around the tournament. If a similar initiative around next year's Olympics can help us reduce the level of credit-card fraud across our business, then it can only be a good thing for the live entertainment industry."



industry has definitely moved on in terms of its understanding of the issues involved in secondary ticketing, but our biggest challenge is in explaining to fans how the secondary market works."

As for artists creating their own bespoke secondary sites, Edmonds notes that opportunities to create "white-label secondary sites" would be fairly easy to accommodate. Indeed Oxford-based We Got Tickets already offers bands branded websites to sell their tickets and company founder Dave Newton says tweaking that to selling premium priced tickets would be a straightforward exercise.

Although We Got Tickets now ranks among the top five ticketing companies in the UK, in terms of tickets sold, Newton says the operation is flexible enough to try out new ideas for its clients. "Promoters approach us with premium packages from time to time, while we've also had someone wanting to give ticket purchasers a free track and we used the ticket code to allow them to download that on a linked site, so the trick is to be as nimble as possible and secondary, or premium ticketing is not much of a stretch."

Educating fans about the resale market remains a concern, but Muirhead contends the relatively small number of tickets that end up on exchange sites are meeting a need and therefore opportunities to turn that to the artist's advantage should be seized.

"Clearly fans value Block A seats higher than managers and promoters tend to price the tickets in the primary market because people who want to sit in the front row are prepared to pay a premium," says Muirhead. "There's also a significant population of fans who don't like buying tickets for a concert six months in advance and prefer to pay more if that means they can decide to go the week before."

One booking agent claims the practice of bands getting a slice of secondary revenues is already fairly common, but artists and their managers are reluctant to admit it. "The problem is secondary ticketing is still perceived to be a bit of a rip-off, so there aren't many artist managers who will want to publicise that their act is participating in those revenue schemes," says the source.

The agent points to Dolly Parton's website link to sec-

TIXDAQ SECONDARY TICKETING CHART				
Pos.	Last	ARTIST / Tour	Dates	Total value
01	1	TAKE THAT Progress Tour	27	£9.75m
02	3	RIHANNA Loud Tour	30	£2.73m
03	2	KYLIE MINOGUE Les Folies Tour	14	£2.56m
04	4	JUSTIN BIEBER UK Tour	13	£2.35m
05	5	ROGER WATERS The Wall Live	11	£2.30m
06	6	DOLLY PARTON UK Tour	14	£1.58m
07	7	KINGS OF LEON UK Tour	09	£1.20m
08	8	BARRY MANILOW Tour	04	£1.13m
09	9	GLEE LIVE UK Tour	11	£1.08m
10	11	DURAN DURAN Tour	11	£1.05m
11	13	NEIL DIAMOND UK Tour	07	£0.91m
12	15	ERIC CLAPTON Tour	15	£0.75m
13	16	IRON MAIDEN Tour	12	£0.70m
14	20	V FESTIVAL 2011	04	£0.59m
15	19	BON JOVI UK Tour	05	£0.57m
16	NEW	ARCTIC MONKEYS UK Tour	05	£0.54m
17	NEW	PLAN B UK Tour	11	£0.48m
18	NEW	ENRIQUE IGLESIAS UK Tour	05	£0.42m
19	NEW	SADE UK Tour	03	£0.37m
20	NEW	T IN THE PARK 2011	04	£0.37m

ondary giant Seatwave, while rival exchange pioneer Viagogo has exclusive deals with the Isle of Wight Festival, multiple Festival Republic events and has also signed agreements with the likes of Madonna, Roger Waters and Michael Bublé.

"We've always taken the position that we want to work with the industry to improve the ticketing business," says Viagogo UK director Ed Parkinson, "so we're very open to helping artists control their ticketing market and we've done a number of deals to make sure that secondary sales revenues go back to artists."

But the stigma of going public on such deals remains an issue. "The big question is who will be the first to jump forward?" says Muirhead. "People are scared of being accused of ripping off their fans by having high-priced tickets on an artist-branded website."

Nevertheless, Parkinson says creating co-branded solutions or providing secondary ticketing plug-ins for artist websites is something Viagogo is open to explore.

And a sea change in attitude could be close with Swedish House Mafia just one act that is currently setting up their own operation to thwart secondary sites.

"Artists setting up their own secondary ticketing is a great idea," says Amy Thomson whose company ATM Artists manages Swedish House Mafia. "We just announced our own mini-festival, The Masquerade Motel, in Miami on March 26 for 10,000 people and we just didn't expect it to sell out so quickly."

"The problem is that those \$100 tickets are now on sale on American secondary sites for \$250-450, but people will turn up expecting a \$250 experience, which with the best will in the world isn't fair on the fan or on the artists. But we've now got permission to extend our capacity by up to 3,000 people, so we're advising everyone on our Facebook site not to buy tickets through touts, but to wait for our offer."

Currently one of the hottest acts around, Swedish House Mafia sold out the forthcoming UK tour in just 17 minutes, leading Thomson to ponder taking all ticketing functions in-house. "We've sold 40,000 tickets but we don't have one of those fan's names," she says. "By taking control of our own ticketing, we also get that data capture, we can offer bundling and we can build loyalty by offering fans who've been to see shows before the chance to get the first tickets for our arena tour."

Thomson concludes that while an artist might have to build a sizeable fanbase before taking on ticketing, Swedish House Mafia's 1.1m fans on Facebook means the time has already come for them to capitalise on that connectivity.

"By doing our own secondary ticketing we know that some promoter is not getting kickbacks from the sales, so it's something we're definitely interested in," she adds. "When we opened ticketing for the UK tour we were getting 200 clicks a second, so Facebook provides us with a great way to communicate with the fans and allows us to press ahead with the final stage for our strategy - owning the ticketing."

PAPER TO PLATFORM: TECHNOLOGY THAT IS CHANGING THE FACE OF TICKETING

WITH SO MANY DIFFERENT platforms to sell and distribute tickets, companies in the UK are spending vast amounts of money developing new technology to give their systems an edge and entice both promoters and consumers to make theirs the outlet of choice.

One of the stated goals of Live Nation and Ticketmaster's merger was to use new technology work to ensure they could sell a higher proportion of tickets for concerts and shows. That is a goal the new Live Nation Entertainment organisation is continuing to work towards with Ticketmaster UK managing director Chris Edmonds revealing that the company has undertaken a complete review of all ticketing solutions, taking all aspects of e-commerce and consumer behaviour patterns into account.

"When it comes to mobile ticketing, for instance, we haven't seen a massive level of adoption so far, but on social media sites we're seeing ever-increasing numbers of people buying tickets through those platforms," says Edmonds.

Paul Betesh, owner of Manchester-based Ticketline, agrees that mobile technology still is not ready to roll out and that a different kind of ticketless solution could well emerge first. "The biggest issue with mobile is all the different handsets operate with different systems. You don't want loads of people turning up at a venue experiencing complications because their mobile barcode ticket can't be read, so at the moment most promoters and ticketing



companies are reluctant to use those systems."

Like his rivals, The Ticket Factory's general manager Will Quekett believes the rise of social media is "inexorable" and he now has a team of people monitoring various sites. "It seems that the 18-25 age group now run their entire social lives through Facebook and Twitter and that demographic is growing," he observes. "The way in which The Ticket Factory's digital team used social network platforms to communicate with fans during the Take That ticket release was excellent and shows just how you can use these tools to strengthen your business."

While the man in the street might think that virtually all concerts sell out, nothing could be further from the truth with statistics suggesting that only about 60% of tickets are sold on average for gigs globally. And as promoters by and large depend on that final few percent of sales to make a profit, any system that can help shift those remaining tickets is something

that the industry will embrace very quickly indeed.

One company utilising the social media phenomena to try to meet that challenge is Last Second Tickets, which is bringing various technologies together in order to identify targets for unsold inventory (see story on page 6).

Although tickets on phones might still be some way off, using handsets to push ticketing offers to consumers is something that Last Second Tickets founder Craig Massey is confident promoters will start utilising to get bums on seats. "Using mobile phones to sell tickets is definitely the future," he contends. "In Japan the single biggest revenue generator on mobile is ticketing - so although paper tickets are not dead, it's very much a case of watch this space."

Edmonds believes other technologies such as Radio Frequency Identification (RFID)-enabled wristbands or smartcards are "a logical step" for ticketing. "Live entertainments will probably embrace RFID in the next three to five years. Certainly, Live Nation has asked us to look at RFID for cash free festivals, while venues are also asking us to examine RFID for cashless food and beverage transactions, for instance," says Edmonds.

But not all technological developments are welcomed. Quekett says he was flabbergasted recently to discover the new Ticketmaster Extension gizmo, which provides links to keywords on Google Chrome to push ticket sales, but controversially also targets rival ticketing operations.

"If you visit The Ticket Factory website using

the Google Chrome browser, for any shows that Ticketmaster has allocations for, a pop-up appears enticing the user to click through to their site to buy tickets," says Quekett. "Our lawyers are investigating if this is even legal and what we can do to stop it, but I expect it will be one of the hot topics at the ILMC because I intend to make it so."

Ticketline's Betesh cites mobile phone Apps as an area he is keeping tabs on, while he says "print at home" is becoming much more popular with fans who want their tickets straight away.

That is one move Edmonds hopes the ticket-buying public will embrace in numbers. "The biggest problem with distribution remains the pre-print souvenir ticket," he says. "Lots of artists like pre-print tickets and UK consumers seem to expect them, but it puts us in a situation where we can be waiting on the promoter delivering hundreds of thousands of tickets just a couple of weeks prior to an event date."

"It would be a far better consumer experience if we could deliver those tickets through print at home, while souvenir tickets could be an upscale option to boost promoter revenues."

And when it comes to money spinners, Ticketmaster's investment in interactive seating maps is something Edmonds says is already paying its way. "People like to see where their tickets are in the seating plan before they make their purchase choice and we've found that they potentially spend more because they can see that for an extra £20 they can get a much better seat," he adds.

HOW MUCH IS A FAN WORTH?

Analysis of fans' social interaction with a product or band is vital in building a picture of how much value marketers can attach to their fans – and then how that relationship can be nurtured



SOCIAL NETWORKING

WHEN YOU CAN TRACK EVERY CLICK and purchase through online analytics, there is a strong and understandable temptation to use that data to assign a monetary value to every digital interaction, in an effort to figure out where your money is being spent most effectively. Track, analyse, and then tweak your spending accordingly.

There is logic to the approach, but some efforts to put a financial value on social interactions only tell part of the story. A recent report from group-buying firm ChompOn made headlines when it claimed that the value of a Facebook Share was \$14 (£9).

Not in terms of a share in the company – rest assured, they will fetch well over \$14 – but in terms of the value of someone on Facebook sharing a link to a commercial product or service. On average, each link generates \$14 worth of sales. Or so the theory goes, anyway.

ChompOn's report aimed to answer the question, "What is the value of a social action in online commerce?" – and it was not specifically focused on music. The report concluded that a Facebook Share was the most valuable social interaction, followed by a Facebook Like (\$8), a tweet (\$5) and a Twitter Follow (\$2).

It would be understandable if music marketers were to look at these topline findings, and immediately set to work trying to get fans of their artists to share links, while giving the bum's rush to efforts to build a big Twitter following.

However, in the report, ChompOn is open about what its figures do not show. They only show the immediate effects that a share, tweet or like/follow have on sales, rather than the longer term benefits. The company's business – group-buying – is all about the now, as people read about a short-term discount and either click to take advantage, or don't.

Music is different. Liking or following an artist is just the start of the digital relationship for a fan, and may not lead to a transaction straight away. It is about engagement, which may or may not lead to sales of songs, albums, tickets and/or merchandise a month (or many months) down the line.

To put it bluntly, an artist who is engaging and interesting on their social media presence will make more money from these initial social interactions than one who isn't. It goes without saying that the most important factor will be whether the actual music is any good, too.

ChompOn is not the first business to aim to put a value on fans and followers. Last year, a company called Syncapse surveyed 4,000 people who had "Liked" the top 20 brands on Facebook, to find out how much they spent a year on those brands' products. That methodology is good, because it should provide more of a long-term measure of the value of digital social relationships between brands (or bands) and their fans.

Syncapse found that Facebook fans spend an average of \$136.38 a year on the brands they have Liked – \$71.84 more than people who have not Liked them. Again, the key thing here is to avoid kneejerk reactions along the lines of "signing someone up as a fan on Facebook will make them spend more than double the money".

Online ticketing firm Eventbrite has also published research putting a monetary value on social interactions, in this case focused on people sharing links to buy gig tickets. It found that on average, someone linking to Eventbrite gig tickets on Facebook generates \$2.52 of



PICTURED
Follow the leader? the ChompOn report rated the value of a Facebook Share at \$14 and a tweet at \$5



'Liking or following an artist is just the start of the digital relationship for a fan'

ticket sales, whereas a tweet generates only \$0.43. Eventbrite's own mailout tool, on the other hand, results in \$2.34 of ticket sales per link.

Certainly all this data is interesting and can filter in to help shape music marketers' strategy – but the risk is in letting it define that strategy from the start. Taking the Eventbrite numbers as an example, there might be a temptation to assume that Facebook is thus a better place to promote gig tickets than Twitter.

The reality is this depends on what kind of relationship an artist has with their Facebook fans compared to that with their Twitter followers, and how well a ticketing message would fit in (or how badly it would stick out).

There is also the question of how much more effective these links are if the Twitter or Facebook message is the first time fans know that a tour is going on sale, versus tweeting or status updating during a tour to drum up interest. The overall message to marketers – and this is hardly an arcane secret – is that context is everything when assessing any data that puts a value on particular social interactions, or on fans themselves.

Actually, valuing fans is an idea that is coming into its own in other ways, without a specific financial value attached. The concept of "gamification" – wrapping game mechanics around non-game services or communities – is becoming something of a cliché, thanks to a number of self-styled Web 2.0 gurus proclaiming it at conferences.

However, gamification has a lot of potential for music. Applying a points system to an artist's community of fans sounds a bit strange, but it can identify the keenest and most influential fans. Social apps like Flowd and GetGlue are also showing potential in identifying these "superfans", as they check in to gigs or albums.

Superfans are valuable, but it is interesting to note two seemingly diametrically opposed theories about how to tap into this value. One theory has it that these are the fans who will stump up for the boxed set, the VIP tickets and the limited-edition T-shirt, spending hundreds of pounds a year on the artist(s) they feel a close connection to.

The other theory is that these superfans are the ones who should be rewarded with free music and tickets, because they will be the most motivated to then share those with friends. The idea is to cultivate them like an organic, highly-motivated street team, rather than try to milk them like cash cows. The jury is out on which approach is likely to prove most fruitful for artists.

The point is that being able to track and analyse social interactions is manna from heaven for music marketers, but it may be more important to get an understanding of which fans are most valuable for an artist, rather than get hung up on exactly how valuable they are in pounds and pence.

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BPI/ MUSIC ALLY DIGITAL MARKETING Promotion & Distribution Seminar

10th March,
BPI office, London

music :) ally

In conjunction with Music Ally, the BPI will be holding a seminar presentation featuring some of the UK industry's most current and prominent talents in the digital marketing area.

The UK digital market now accounts for nearly a third of total UK music industry trade income, which equates to nearly £350 million at retail... and is steadily rising. In a sector that posts double digit increases year-on-year, keeping on top of what's going on is vitally important whatever part of the music business you operate in.

The programme includes:

- The Top 10 digital tools for labels, managers and artists
- Case studies of digital marketing campaigns.
- The afternoon will close with a Q&A panel with representatives from different sectors of the digital music business.

There is no charge for admission. Booking priority will be given to BPI member labels, but the seminar is open to all interested parties. Please email carole.lampard@bpi.co.uk to reserve your place as soon as possible, space is limited. The event will begin at 2.30 PM on Thursday 10th March at the BPI office in Westminster, (Riverside Building, County Hall, Westminster Bridge Road, London SE 1).

The list of speakers includes:

Adrian Read, Darling
The PR who helped Lady Gaga shoot to fame

Aaron Bogucki, Universal
The man who devised the innovative and hugely successful "Ellie runs" campaign for Ellie Goulding

Sarah Thompson, Cham Factory
One of the UK's leading digital marketing agencies

Justin Cross, EMI
The man who discovered Razorlight, has worked at 3 of the 4 majors and won Best Artist of the Year at the 2010 BT DMAs

Chris Birrell, Demon
In charge of global digital deals, sales to individual stores and new digital revenue streams

Scott Cohen, The Orchard
Co-founder of leading indie distributor and all round net guru

Juan Paz, Music Ally
Presenting Music Ally's Top 10 digital tools for labels



Scott Cohen



Aaron Bogucki



Chris Birrell



Adrian Read



Justin Cross

BPI
The British Recorded Music Industry

For further details of upcoming BPI seminars, information on BPI International Trade missions and other services including BPI membership, please contact Debi.Blackgrove@bpi.co.uk

KEY RELEASES

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

Out this week

Singles

- **Black Eyed Peas** Just Can't Get Enough (Interscope)
- Previous single (chart peak): The Time (Dirty Bit) (1)
- **James Blake** The Wilhelm Scream (Polydor)
- Previous single: Limit To Your Love (39)
- **Dionne Bromfield feat. Diggy Simmons** Yeah Right (Island)
- Previous single: Mama Said (43)
- **Emma's Imagination** Brighter Greener (Polydor/Future)
- Previous single: Stamp Your Feet (65)



- **Lupe Fiasco** Lasers (Atlantic)
- Previous single: The Show Goes On (49)
- **Michael Jackson** Hollywood Tonight (Epic)
- Previous single: Hold My Hand (10)
- **McFly** That's The Truth (Island/Super)
- Previous single: Shine A Light (4)
- **The Naked & Famous** Young Blood (Fiction)
- Previous single: Punching In A Dream (did not chart)
- **The Pierces** You'll Be Mine (Polydor)
- Previous single: Love Goes Down (62)
- **Plan B** Writing's On The Wall (679/Atlantic)
- Previous single: Love You More (did not chart)
- **REM** Uberlin (Warner Brothers)
- Previous single: Supernatural Superserious (54)
- **Willow Smith** 21st Century Girl (Columbia/Roc Nation)
- Previous single: Whip My Hair (2)
- **Tinie Tempah feat. Ellie Goulding** Wonderman (Parlophone)
- Previous single: Invincible (11)
- **The View** Grace (1965 Columbia)
- Previous single: Sunday (did not chart)

Albums

- **Patrizio Buanne** Patrizio (Warner Brothers)
- Previous album (first-week sales/total sales): Forever Begins Tonight (12,423/58,392)
- **Elbow** Build A Rocket, Boys! (Polydor)
- Previous album: The Seldom Seen Kid (28,278/812,785)
- **Lupe Fiasco** Lasers (Atlantic)
- Previous album: Lupe Fiasco's The Cool (996/64,125)
- **Jonny Greenwood** Norwegian Wood (OST) (Warner Bros)
- Previous album: There Will Be Blood (OST) (215/5,041)
- **Avril Lavigne** Goodbye Lullaby (Columbia)
- Previous album: The Best Damn Thing (60,728/1,452,672)
- **Noah & The Whale** Last Night On Earth (Mercury)
- Previous album: The First Days of Spring (9,563/53,284)
- **Daniel O'Donnell** Moon Over Ireland (DMG TV)
- Previous album: O Holy Night (20,691/73,463)
- **Queens Of The Stoneage** Queens Of

- The Stone Age (Domino)
- Previous album: Era Vulgaris (30,487/108,726)
- **REM** Collapse Into Now (Warner Brothers)
- Previous album: Accelerate (60,795/159,178)
- **Nathaniel Rateliff** In Memory Of Loss (Rounder/Della)
- Debut album
- **Rival Schools** Pedals (Photo Finish/Atlantic)
- Previous album: United By Fate (167/39,819)
- **Those Dancing Days** Daydreams And Nightmares (Wichita)
- Previous album: In Our Space Hero Suits (970/5,105)
- **Kurt Vile** Smoke Ring For My Halo (Matacor)
- Previous album: Childish Prodigy (109/796)

Out next week

Singles

- **About Group** You're No Good (Domino)
 - **Arcade Fire** City With No Children (Sonovox)
 - **Battle Of The Remixers** Just Buggin' (Whistle) (Champion)
 - **Braids** Lemonade/Plath Heart (Kanine)
 - **Chris Brown** Yeah 3X (Jive)
 - **Cage The Elephant** Shake Me Down (Relentless/Virgin)
 - **Alex Clare** Too Close (Island)
 - **Crystal Fighters** At Home (Zirkulo)
 - **Diagram Of The Heart** If I Were You (Deconstruction/Columbia)
 - **Duffy** My Boy (A&M)
 - **Encore** The One (Island)
 - **The Feeling** Set My World On Fire (Island)
 - **Fujija & Miyagi** Sixteen Shades Of Black & Blue (Full Time Hobby)
 - **Grinderman** Palaces Of Montezuma (Mute)
 - **Ironik feat. Mclean** Killed Me (Bpm Ent.)
 - **Pete Lawrie** Half As Good (Island)
 - **Maroon 5** Never Gonna Leave This Bed (A&M/Octone)
 - **Oh Land** Wolf And I (Epic)
 - **Nicole Scherzinger** Don't Hold Your Breath (Interscope)
 - **Shontelle** Perfect Nightmare (Island)
 - **Skunk Anansie** You Saved Me (2 Benelux)
 - **Toploader** Never Stop Wondering (Underdog)
 - **Alex Turner** Submarine EP (Domino)
 - **The Wanted** Gold Forever (Geffen)
 - **White Lies** Holy Ghost (Fiction)
 - **Patrick Wolf** The City (Mercury)
- Albums**
- **Michael Ball** Heroes (UMTV)
 - **Justin Bieber** Never Say Never – The Remixes (Def Jam)
 - **The Dears** Degeneration Street (Dangerbird)
 - **The Dodos** No Color (Wichita)
 - **Does It Offend You, Yeah?** Don't Say We Didn't Warn You (Cooking Vinyl)
 - **Funeral For A Friend** Welcome Home Armageddon (Distiller)
 - **Mastodon** Live At The Aragon (Reprise/143)
 - **Naked & Famous** Passive Me, Aggressive You (Polydor)
 - **New York Dolls** Dancing Backward In High Heels (Vinyl Lovers)
 - **Oh Land** Oh Land (Epic)
 - **Josh T Pearson** Last Of The Country Gentlemen (Mute)

- **Pet Shop Boys** The Most Incredible Thing (Parlophone)
- **The Pierces** You And I (Polydor)
- **Rise Against** Endgame (Geffen)
- **Francis Rossi** Live From St Luke's London (Ear Music)
- **Royal Republic** We Are The Royal (Roadrunner)
- **Sonic Youth** Simon Werner A Disparu OST (Sonic Youth)
- **Julia Stone** Julia Stone In The Memory Machine (Flock)
- **The Unthanks** Last (EMI)
- **The View** Bread And Circuses (1965/Columbia)

March 21

Singles

- **Susan Boyle** I Know Him So Well (Syco)
 - **Cocknbulldid** Asthma Attack (Island/Moshi Moshi)
 - **Distance** Falling (Island)
 - **Eliza Doolittle** Mr Medicine (Parlophone)
 - **Emin** Obvious (Warner/Saffron)
 - **Marianne Faithfull** Why Did We Have To Part (Dramatico)
 - **Alice Gold** Runaway Love (Fiction)
 - **Green Day** Cigarettes And Valentines (Reprise)
 - **Interpol** Lights (Soft Limit/Co-op)
 - **Jonathan Jeremiah** Happiness (Island)
 - **Jeremih feat. 50 Cent** Down On Me (Def Jam)
 - **Joy O Wade** In (Hot Flush)
- “Peter O'Grady – aka Joy Orbison – returns with a new name and a new direction, the shuffling dubstep-esque drums and throbbing bass of debut single Hyph Mngo replaced with a firmer percussive feel that owes a debt to Nineties Detroit. But much as the name change is hardly fundamental, the new direction isn't a million miles away from Joy Orbison's breakthrough debut, with his vibrant production skills and ability to flip a dance cliché – such as the filter sweeps of Hyph Mngo – still very much to the fore. Much as on that breakthrough track, O'Grady has created a sound that is oddly nostalgic but still very much about now. You can note the familiar dance sounds – that acid 303 gurgle, for example

– but they sounds re-contextualised and fresh. The hype may have died down somewhat – it's easy to forget Joy Orbison was on the BBC Sound of 2010 shortlist on the back of one single – but this is another excellent single from a young talent who really does leave you wondering where he might go next.”

www.musicweek.com/reviews

- **Justin Bieber feat. Jaden Smith** Never Say Never (Def Jam)
- **K Koke** Nobody But Us (RCA)
- **Kassidy** I Don't Know (Vertigo)
- **Madcon** Outrun The Sun (Jive)
- **The Maine** Inside Of You (Warner)
- **George Michael** True Faith (Aegean)
- **Mona** Listen To Your Love (Island)
- **N-Dubz** Morning Star (AATW/Island)
- **Plain White T's** 1, 2, 3, 4 (Island)
- **Mike Posner** Please Don't Go (I)
- **RetroGrade** Reset (Deconstruction)
- **Roddy Woomble** Roll Along (Parlophone)
- **Usher** Daddy's Home (LaFace)
- **The Vaccines** If You Wanna (Columbia)
- **White Lies** Strangers (Fiction)
- **Wolf Gang** Dancing With The Devil (Atlantic)

Albums

- **All Time Low** Dirty Work (Hopeless)



- **Travis Barker** Give The Drummer Some (Island)
- **Joe Bonamassa** Dust Bowl (Provogue)
- **Chris Brown** F.A.M.E. (Jive)
- **Cage The Elephant** Thank You, Happy Birthday (Relentless/Virgin)
- **The Drifters** Up On The Roof: Very Best Of (Sony)
- **Green Day** Awesome As F**K (Reprise)

- **Hiss Golden Messenger** From Country Hai East Cotton (Blackmaps)
- **Human League** Credo (Wall Of Sound)
- **Jonathan Jeremiah** A Solitary Man (Island)
- **Kassidy** Hope Street (Vertigo)
- **Ronan Keating** When Ronan Met Burt (Polydor)
- **Camilla Kerslake** Moments (Future)
- **Adam Lambert** Glam Nation Live (19/Rca)
- **Charlie Landsborough** Love, In A Song (Edsel)
- **Bob Marley & The Wailers** Live Forever (Island)
- **Roddy Woomble** The Impossible Song & Other Songs (Parlophone)
- **Scanners** Submarine (Influx)
- **Nicole Scherzinger** Killer Love (Interscope)
- **Shaheen** When I Come Of Age (Island)
- **Rod Stewart** The Best Of...The Great American Songbook (Spectrum)
- **Thousands** The Sound Of Everything (Bella Union)
- **The Vaccines** What Did You Expect From The Vaccines? (Columbia)
- **Lil' Wayne** Tha Carter IV (Island)

March 28

Singles

- **Alpines** The Night Drive EP (Polydor)
- **Travis Barker feat. Swizz Beatz, Lil' Wayne, The Game & Rick Ross** Can A Drummer Get Some (Island)
- **Luna Belle** Acid Book (Island)
- **Flo-Rida feat. Akon** Who Dat Girl (Atlantic)
- **Johnny Flynn** Churlish May (Transgressive)
- **Jon Fratelli** Santa Domingo (Island)
- **Glasvegas** Euphoria, Take My Hand (Columbia)
- **The Hoosiers** Bumpy Ride (Angelic Union)
- **Katy B** Broken Records (Columbia/Rinse)
- **Linkin Park** Burning In The Skies (Warner Brothers)

THE PANEL

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



PAUL SEXTON (SUNDAY TIMES)

Josh Bray: Rise (New Tide)

The time-honoured troubadour sensibilities of Devonian singer-songwriter Josh Bray are a good fit for the current heightened awareness of acoustic English music. This uplifting track has a Donovan flavour in its verses, building into choruses with an almost singalong nature after a few listens.



ANDY MAIT (CMU)

Seeräuber Jenny: Avalanche (Faith & Hope)

Seeräuber Jenny – singer-songwriter Fran Barker and Mint Royale's Neil Claxton – unveiled their debut single Push It Away last September. Avalanche further showcases their potential – upbeat, acoustic pop with downbeat lyrics, while B-side To Decide has more in common with This Mortal Coil.



JAMES LACHNO (NOTION)

Wye Oak: Civillian (City Slang)

Here the Baltimore duo fulfil the earlier promise of their two previous outings, which were thrillingly subversive but lacked focus. The hoarse beauty of Jenn Wassner's voice is promoted to centre-stage, providing a fulcrum of hooks upon which to hinge their inventive synthesis of folk, shoegaze and alt. rock.



MARK ELLEN (THE WORD)

Blancmange: Blanc Burn (Proper Records)

This is very nostalgic for me. Blancmange were on TOTP playing Living On The Ceiling, introduced by John Peel, when I was editor of *Smash Hits*. Their signatures are still firmly intact on Blanc Burn – flattened Eastern scales, yomping machine-driven rhythm – older, wiser, but no less optimistic.

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

- **Jennifer Lopez feat. Pitbull** On The Floor (Island)
- **Alex Metric & Steve Angello** Open Your Eyes (Postiva/Virgin)
- **Middleman** Spinning Plates (Bip)
- **My Chemical Romance** Bulletproof Heart (Reprise/43)
- **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)
- **The Wombats** Techno Fan (14th Floor)

Albums

- **Mary Byrne** Mine & Yours (Sony)
 - **Emin** Wonder (Warner/Saffron)
- Russia's answer to Michael Buble has got off to a flying start in the UK: Radio 2 is paying attention to the March 21-released debut single Obvious, while Emin is confirmed to appear on the Alan Titchmarsh show and This Morning this week. Wonder is the result of a collaboration with Brian Rawling (Enrique Iglesias, Cher, JLS, James Morrison) who produced and co-wrote the album.
- **G-Love** Fixin' To Die (Island)
 - **David Garrett** Rock Symphonies (Decca)
 - **Jennifer Hudson** I Remember Me (RCA)
 - **Sara Kempe** Let Me Fly (Mannhattan/EMI)
 - **Wiz Khalifa** Rolling Papers (Atlantic)
 - **Linkin Park** A Thousand Suns (Warner Brothers)
 - **Jennifer Lopez** Love? (Mercury)
 - **The Maine** Black & White (Warner Music)
 - **The Pains Of Being Pure At Heart** Belong (Fortuna Pop)
 - **Panic! At The Disco** Vices & Virtues (Decaydance/Fueled By Ramen)
 - **Pearl Jam** Vitalogy (Legacy)
 - **Peter, Bjorn And John** Gimme Some (Cooking Vinyl)
 - **Roxette** Charm School (Parlophone)
 - **Britney Spears** Femme Fatale (J)
 - **Sum 41** Screaming Bloody Murder (Mercury)

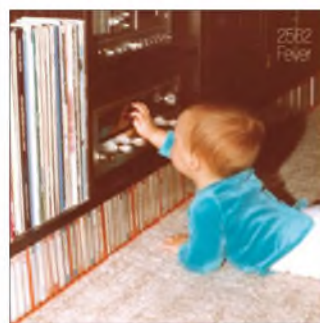
April 4

Singles

- **Asa** Dreamer Girl (Dramatico)
- **James Blunt** If Time Is All I Have

- (Atlantic/Custard)
- **Jodie Connor** In My System (Fascination)
 - **Marcus Foster** Tumble Down (Communion/Geffen)
 - **Funeral Party** New York City Moves To The Sound Of La (Live)
 - **Gypsy & The Cat** Jona Vark (RCA)
 - **The Japanese Popstars** Song For Lisa (Virgin)
 - **The Joy Formidable** Whirring (Canvasback/Atlantic)
 - **Imelda May** Sneaky Freak (Decca)
 - **Jess Mills** Vultures (Island)
 - **Katy Perry** ET (Virgin)
 - **Taylor Swift** The Story Of Us (Mercury)
 - **Trey Songz feat. Nicki Minaj** Bottoms Up (Atlantic)
 - **Jamie Woon** Lady Luck (Candent Songs)

Albums



- **2562** Fever (When In Doubt)
- “Fever, the third album by acclaimed Dutch producer 2562, apparently sees him go disco, with all the sounds sourced from obscure records from the Seventies. In a lesser artist, this might lead to a rather retro result, full of tired disco loops or Italo disco re-treads; but 2562 is made of sterner stuff and the result is an early contender for dance album of the year. It defies genre: 2562 is often loosely tagged as a dubstep artist but, for all its rumbling sub-bass and lolling drums, Fever cannot be so easily pigeonholed. The set is held together by 2562's excellent production skills: every track here is imbued with a propulsive energy, with the producer distinctively combining a tight production feel with a loose psychedelia and sense of space. Fever sounds immaculate, in other words, and

while 2562 may never be much more than a cult concern this album will make an impact on the dance underground.”

www.musicweek.com/reviews

- **Keren Ann** 101 (EMI)
- **Asa** Beautiful Imperfection (Dramatico)
- **Bibio** Mind Bokeh (Warp)
- **Glasvegas** Euphoric/Heartbreak (Columbia)
- **Hollywood Undead** American Tragedy (A&M/Octone)
- **Katy B** On A Mission (Columbia/Rinse)
- **The Kills** Blood Pressures (Domino)
- **Pigeon Detectives** Up, Guards And At 'em! (Dance To The Radio)
- **Sick Puppies** Tri-Polar (Virgin)
- **South Central Society Of Spectacle** (Egregore)

South Central's debut album is generating heat online with lead track Day I Die, which features a video directed by Steve Glashier and remix by The Prodigy. Over the past year the duo have been actively touring, opening for Pendulum and The Prodigy and DJing for Rage Against The Machine's Finbury Park gig. The album also boasts collaborations with Gary Numan and A Place To Bury Strangers.

April 11

Singles

- **Chipmunk feat. Keri Hilson** In The Air (Live)
- **Deerhunter** Memory Boy (4AD)
- **Caro Emerald** That Man (Dramatico)
- **Josh Groban** Higher Window (Reprise/43)
- **Guillemots** The Basket (Polydor)
- **PJ Harvey** The Glorious Land (Island)
- **Joan As Police Woman** Nervous (PIAS)
- **Mann feat. 50 Cent** Buzzin' remix (Def Jam)
- **Neon Trees** 1983 (Mercury)
- **Paul Simon** The Afterlife (Hear/Concord)
- **Queen** Keep Yourself Alive (Island)
- **Rumer** Goodbye Girl (Atlantic)
- **Jay Sean feat. Lil' Wayne** Hit The Lights (Cash Money/Island)
- **Sunday Girl** Human Love (Geffen)
- **The Wombats** Anti-D (14th Floor)

Albums

- **Autechre** EPs 1991-2002 (Warp)
- **Cat's Eyes** Cat's Eyes (Polydor)
- **Chipmunk** Transition (Live)
- **Elysium III** Rock Diva (Island)
- **Foo Fighters** tbc (RCA)
- **Gorillaz** The Fall (Parlophone)
- **Holy Ghost!** Holy Ghost! (DFA)
- **The Hoosiers** Bumpy Ride (Angelica Union)
- **Alison Krauss** Paper Airplane (Rounder)
- **Paul Simon** So Beautiful Or So What (Hear/Concord)
- **Robbie Robertson** How To Become Clairvoyant (Fontana)
- **Jamie Woon** Mirrorwriting (Candent Songs)

April 18

Singles

- **The Airborne Toxic Event** Numb (Mercury)
- **The Heartbreaks** Jealous, Don't You Know (Morecombe Rock)

With high praise flooding in everywhere from *NME*, Steve Lamacq, *The Fly* and Carl Barat, The Heartbreaks' new single will be released through their own Morecombe Rock imprint through Tri-Tone/PIAS UK. Its release coincides with live dates throughout the UK over the coming months. The single is the follow-up to Lie R, My Dear and I Didn't Think It Would Hurt To Think Of You, and comes with the Edwyn Collins-produced B-side Remorseful.

- **Japanese Voyeurs** Get Hole (Polydor)
- **Natalia Kills** Mirrors (Polydor)
- **Alison Krauss** Paper Airplane (Rounder)
- **Mohombi feat. Akon** Dirty Situation (Island)
- **Emily Osment** Lovesick (Virgin)
- **Plain White T's** Boomerang (Island)
- **Soundgirl** I'm The Fool (Mercury)
- **Twenty Twenty** Love To Life (Geffen)
- **Yuck** Getaway (Mercury/Phonemacy)

Albums

- **Explosions In The Sky** Take Care, Take Care, Take Care (Bella Union)
- **Guillemots** Walk The River (Polydor)
- **Kd Lang** Sing It Loud (Nonesuch)

- **Ricky Martin** Musica+Alma+Sexo (RCA)

April 25

Singles

- **Brother** Still Here (Geffen)
- **Colbie Caillat** I Do (Universal Republic)
- **Everything Everything** Final Form (Geffen)
- **Ben Howard** Old Pine (Island)
- **Nero** Guilt (MTA)
- **Port Isaac's Fisherman's Friends** No Hoppers, Jokers & Rogues (Island)
- **The Sound Of Arrows** Nova (Geffen)
- **Teddy Thompson** The Next One (Verve Forecast/UMTV)

Albums

- **The Airborne Toxic Event** All At Once (Mercury)
- **Alessi's Ark** Time Travel (Bella Union)
- **Joshua Redman** James Farm (Nonesuch)

May 2

Albums

- **Colbie Caillat** All Of You (Universal Republic)
- **Fleet Foxes** Helplessness Blues (Bella Union)
- **Pete Lawrie** A Little Brighter (Island)
- **Joshua Radin** The Rock & The Tide (14th Floor)
- **Stevie Nicks** In Your Dreams (Warner Brothers)
- **TD Lind** The Outskirts Of Prosper (Dramatico)
- **The Wave Pictures** Beer In The Breaker (Moshi Moshi)

May 9

Albums

- **Delta Maid** Outside Looking In (Geffen/Future)
- **Miles Kane** tbc (Columbia)
- **Jay Sean** Freeze Time (Cash Money/Island)

SINGLE OF THE WEEK

Willow Smith 21st Century Girl (Columbia)



Following the slick R&B of Willow Smith's debut single Whip My Hair, there is a touch of Rihanna

about the follow-up. More specifically, there are big great dollops of Rihanna's recent number one Only Girl (In The World) to be found here, from the title to the dancey, synth-heavy production. This, of course, is no bad thing – Only Girl was one of the highlights of last year and it's a little churlish to expect innovation from the 10-year-old. So what we have, in effect, is Rihanna with the edges smoothed off for a younger audience. Some may claim that it is precisely these edges that make Rihanna so interesting in the first place, but 21st Century Girl is a strong pop track nonetheless.

ALBUM OF THE WEEK

Elbow Build A Rocket Boys! (Fiction)



After almost two decades in the business Elbow's 2008 album Seldom Seen Kid gave the band a much-deserved commercial breakthrough. But how to follow up an album that picked up awards at every turn and sold more than 800,000 units? For Elbow it appears to have been a matter of sticking to what they do best. Recorded in the band's long-time facility at Blueprint Studios with keyboard player Craig Potter again manning production, Build A Rocket Boys! is a seamless step forward. Led by sweeping vocal harmonies, it is a brooding, emotive ode to youth in which religious imagery comes thick and fast. While it avoids bombast, Build A Rocket Boys! is explosive enough to fill those halls on their upcoming arena tour.

KEY RELEASES

Foo Fighters waste no time at retail



Foo Fighters *Wasting Light*

PRE-RELEASE FOCUS

BY ALAN JONES

BUILD A ROCKET, BOYS! BY Elbow topped the pre-release charts of Amazon, HMV and Play last week but, with the album now available, the vacancy at the top has been filled by three very different albums. While Amazon customers opt for Radiohead's *The King Of Limbs* and

Play punters prefer The Foo Fighters' *Wasting Light*, HMV's buyers make X Factor winner Matt Cardle's debut album their prime purchase. The Foo Fighters' album – their seventh – is the top title overall, adding fourth place at Amazon and fifth at HMV to its Play prominence. For its part, *The King Of Limbs* jumps 14-8 at HMV and 9-3 at Play. Matt Cardle's album, however, is nowhere to be seen on the Amazon and Play lists.

Most tracks that reach number one on Shazam's list of most-tagged pre-releases graduate straight from the top of that chart to a high place on the OCC chart – but Wiz Khalifa's *Black And Yellow* suffers the unusual fate of being dethroned before its release, dipping to number two this week. Its conqueror is Black Eyed Peas' upcoming single *Just Can't Get Enough*. Adele has been sitting pretty

atop Last.fm's overall chart for several weeks with *Rolling In The Deep*, but her reign is brought to a sudden halt, with the track diving to number nine this week, behind eight songs by the same act – her XL Recordings labelmates Radiohead. The surprise release of the band's new album, *The King Of Limbs*, on download last month has seen a rush to play it at Last.fm, where first single *Lotus Flower* is now perched at number one

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	LADY GAGA	1519	33
2	GREEN DAY	1240	55
3	RIHANNA	1215	162
4	SOULJA BOY TELL 'EM	1077	134
5	JUSTIN BIEBER	818	146
6	JASMINE V	730	-36
7	DEMI LOVATO	722	-51
8	TOKIO HOTEL	694	233
9	JONAS BROTHERS	499	-24
10	GREYSON CHANCE	432	75
11	MIRANDA COSGROVE	401	-97
12	TAYLOR SWIFT	312	-21
13	THE LONEY ISLAND	304	31
14	50 CENT	291	54
15	DRAKE	262	-29
16	TREY SONGZ	237	-1
17	JAY-Z	231	148
18	LIL WAYNE	217	-24
19	LIVING LOUD	211	209
20	RADIOHEAD	207	-358

musicmetric

Top 20 Play Pre-release chart

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

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	RADIOHEAD	<i>The King Of Limbs</i>	XL
2	JOE BONAMASSA	<i>Dust Bowl</i>	Provogue
3	VACONES	<i>What Did You Expect...</i>	Columbia
4	FOO FIGHTERS	<i>Wasting Light</i>	RCA
5	WHITESNAKE	<i>Forevermore</i>	Frontiers
6	GREEN DAY	<i>Awesome As F**k</i>	Reprise
7	WITHIN TEMPTATION	<i>Unforgiving</i>	Roadrunner
8	THE STROKES	<i>Angles</i>	Rough Trade
9	FGTH	<i>Liverpool</i>	Salvo
10	LADY GAGA	<i>Born This Way</i>	Interscope
11	FLEET FOXES	<i>Helplessness Blues</i>	Bella Union
12	HUMAN LEAGUE	<i>Credo</i>	Wall Of Sound
13	PET SHOP BOYS	<i>Most Incredible...</i>	Parlophone
14	PRIMAL SCREAM	<i>Screamadelica</i>	Sony CMG
15	THE UNTHANKS	<i>Last</i>	EMI
16	DURAN DURAN	<i>All You Need...</i>	Tape Modern
17	MURRAY GOLD	<i>Dr Who: Xmas Carol</i>	Silva Screen
18	MICHAEL BALL	<i>Heroes</i>	UMTV
19	WOMBATS	<i>This Modern Glitch</i>	14th Floor
20	KATY B	<i>On A Mission</i>	Columbia/Rinse

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	MATT CARDLE	<i>lbc</i>	Syco
2	LADY GAGA	<i>Born This Way</i>	Interscope
3	GLASVEGAS	<i>Euphoric/Heartbreak</i>	Columbia
4	VACONES	<i>What Did You Expect...</i>	Columbia
5	FOO FIGHTERS	<i>Wasting Light</i>	RCA
6	GREEN DAY	<i>Awesome As F**k</i>	Reprise
7	RISE AGAINST	<i>Endgame</i>	Geffen
8	RADIOHEAD	<i>The King Of Limbs</i>	XL
9	THE STROKES	<i>Angles</i>	Rough Trade
10	BRITNEY SPEARS	<i>Femme Fatale</i>	J
11	WOMBATS	<i>This Modern Glitch</i>	14th Floor
12	KATY B	<i>On A Mission</i>	Columbia/Rinse
13	JOE BONAMASSA	<i>Dust Bowl</i>	Provogue
14	DURAN DURAN	<i>All You Need...</i>	Tape Modern
15	PANIC! AT THE DISCO	<i>Vices...</i>	Decadance
16	THE VIEW	<i>Bread And Circuses</i>	1965 Columbia
17	LUPE FIASCO	<i>Lasers</i>	Atlantic
18	HUMAN LEAGUE	<i>Credo</i>	Wall Of Sound
19	DR DRE	<i>Detox</i>	Interscope
20	CHRIS BROWN	<i>F.A.M.E.</i>	Jive

hmv.com

Top 20 Last.fm Overall chart

Pos	ARTIST	TITLE	Label
1	RADIOHEAD	<i>Lotus Flower</i>	XL
2	RADIOHEAD	<i>Bloom</i>	XL
3	RADIOHEAD	<i>Codex</i>	XL
4	RADIOHEAD	<i>Little By Little</i>	XL
5	RADIOHEAD	<i>Ferel</i>	XL
6	RADIOHEAD	<i>Give Up The Ghost</i>	XL
7	RADIOHEAD	<i>Separator</i>	XL
8	MUMFORD & SONS	<i>Morning Mr Magpie</i>	XL
9	ADELE	<i>Rolling In The Deep</i>	XL
10	LADY GAGA	<i>Born This Way</i>	Interscope
11	RIHANNA	<i>S&M</i>	Def Jam
12	MUMFORD & SONS	<i>The Cave</i>	Island
13	RIHANNA	<i>Only Girl...</i>	Def Jam
14	MUMFORD & SONS	<i>little lion Man</i>	Island
15	ADELE	<i>Someone Like You</i>	XL
16	KATY PERRY	<i>Firework</i>	Virgin
17	THE XX	<i>Crystalised</i>	Young Turks
18	ARCADE FIRE	<i>Ready To Start</i>	Sonovox
19	RADIOHEAD	<i>Karma Police</i>	EMI
20	JESSIE J FEAT. B.O.B	<i>Price Tag</i>	Island/Lava

last.fm

CATALOGUE REVIEWS

LEE PERRY/GREGORY ISAACS/DENNIS BROWN

Reggae Genius – 20 Upsetter Classics (Spectrum SPEC 2059)/Night Nurse – The Best Of (SPECOX 2061)/Money In My Pocket – The Best Of (Spectrum SPECOX 2064)



Having acquired the Trojan catalogue when it bought Sanctuary in 2007, Universal generally does a good job in exploiting it, as these three new Spectrum releases illustrate. Lee 'Scratch' Perry has few peers, and produced and wrote a remarkable canon of work, from which the Reggae Genius set features 20 on a single CD. *Money In My Pocket*, and *Night Nurse* are 2CD sets, featuring hits and rarities from Gregory Isaacs and Dennis Brown, respectively. Isaacs, who died recently, was a superb vocalist, while Dennis Brown was a gifted and prolific singer/songwriter.

THE HERD

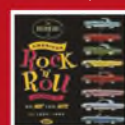
Paradise Lost – The Complete UK Fontana Recordings (Grapefruit CRSEG 018)



The Herd hit upon a commercial sound when placed with producer Steve Rowland and songwriters Ken Howard and Alan Blaikely. They scored a trio of anthemic Top 20 hits with *From The Underworld*, *Paradise Lost* and *I Don't Want Our Loving To Die*, with singer Peter Frampton becoming something of a teen sensation. But they weren't happy with the direction their music was taking, and after the song *Sunshine Cottage* failed to chart, the band disintegrated. This lovingly assembled reminder of their Fontana career includes everything they recorded for the label, including some fine early psych rock as well as the more aspirational but less effective *Down/Frampton* compositions.

VARIOUS

The Golden Age Of American Rock'n'Roll Volume 12 (Ace CDCHD 1280)



Ace's Golden Age Of American Rock'n'Roll series started in 1992 and sets an impossibly high standard by which all imitators must be measured. It always follows the same template: each album includes 30 Hot 100 hits from the period 1954-1963 (always a mixture of big and small), all remastered to perfection from the best source tapes, and lovingly packaged with a 32-page booklet providing copious amounts of information and illustrations. It is clearly a major success, and Volume 12 highlights include Etta James and Harvey Fuqua tearing up *If I Can't Have You*, the definitive version of *Boom Boom* by John Lee Hooker, and Arthur Alexander's poignant *You Better Move On*.

THREE DEGREES

Three D (Big Break CDBBR 0037)



This 1979 pairing of The Three Degrees and disco deity Giorgio Moroder was much less of a success than might have been expected. The only Top 40 song from the album, *My Simple Heart*, was a gentle chiming song penned by the English duo of Bugatti and Musker and sat easily in an album full of rock/dance hybrids by Moroder, Harold Faltermeyer and Keith Forsey. The album duly peaked at a lowly number 61 and The Three Degrees disappeared from the charts until Stock, Aitken And Waterman took an interest in them in 1985. Listening today, it's a blistering album, full of terrific tunes and velvet vocals. Remastered, repackaged and much expanded by the addition of 12-inch mixes, it really is worth seeking out.

Alan Jones

CATALOGUE SINGLES TOP 20



This	Last	Artist	Title / Label	Distributor
1	1	ADELE	<i>Make You Feel My Love</i> / XL (PIAS)	
2	NEW	DEPECHE MODE	<i>Just Can't Get Enough</i> / Mute (E)	
3	2	ADELE	<i>Chasing Pavements</i> / XL (PIAS)	
4	RE	VANILLA ICE	<i>Ice Ice Baby</i> / Capitol (E)	
5	RE	TRACY CHAPMAN	<i>Fast Car</i> / Elektra/Atlantic (CIN)	
6	4	KINGS OF LEON	<i>Sex On Fire</i> / Hand Me Down (ARV)	
7	3	ADELE	<i>Hometown Glory</i> / XL (PIAS)	
8	7	JOURNEY	<i>Don't Stop Believin'</i> / Columbia (ARV)	
9	RE	HOUSE OF PAIN	<i>Jump Around</i> / Tommy Boy (TBC)	
10	NEW	MAROON 5	<i>She Will Be Loved</i> / J (ARV)	
11	6	AEROSMITH	<i>I Don't Want To Miss A Thing</i> / Columbia (ARV)	
12	10	SNOW PATROL	<i>Chasing Cars</i> / Fiction (ARV)	
13	8	FLORENCE + THE MACHINE	<i>You Got The Love</i> / Island (ARV)	
14	9	COLDPLAY	<i>Fix You</i> / Parlophone (E)	
15	NEW	EAGLES	<i>Hotel California</i> / Asylum/Atlantic (CIN)	
16	RE	ANDREA BOCELLI	<i>Con Te Partiro</i> / Decca (ARV)	
17	17	EMINEM	<i>Lose Yourself</i> / Interscope (ARV)	
18	RE	RIHANNA FEAT. JAY-Z	<i>Umbrella</i> / Def Jam (ARV)	
19	16	JASON MRAZ	<i>I'm Yours</i> / Atlantic (CIN)	
20	RE	SURVIVOR	<i>Eye Of The Tiger</i> / Anista (ARV)	

Official Charts Company 2011

CLUB CHARTS

Durand's jam from The Dam busts Basto's reign



Born to win Lacy GaGa tops Commercial Pop for a ninth time



Riddim king Vato Gonzalez tops Cool Cuts

ANALYSIS

BY ALAN JONES

LEADERSHIP OF THE UPFRONT Club chart remains in continental hands this week, with Belgium's Basto! being dethroned by the Netherlands' Richard Durand. A trance DJ from Amsterdam, Durand tops the chart with Wide Awake, which layers rich synths over a fragile vocal by Ellie Lawson.

The track is the first number one for the Magik Muzik label, which is owned by Durand's fellow countryman Tiesto and comes a fortnight after Jes's Awaken reached number two on the same imprint. Wide Awake is 11% ahead

of new runner-up Sultan's Call My Name, which jumps from number seven and also features Ned Shepard and Nadia Ali.

Lady GaGa has a huge 22.43% victory margin at the top of the Commercial Pop chart, where her Born This Way single gives a whipping to Rihanna's S&M. Born This Way is GaGa's ninth number one on the chart, following Just Dance, Poker Face, Paparazzi, Love Game, Bad Romance, Video Phone, Telephone and Alejandro.

Chris Brown spends his second week at number one on the Urban Club chart, where Yeah 3X continues to hold a slight lead over Hey Baby (Drop It On The Floor) by Pitbull feat. T-Pain and S&M.

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title/Label
1	9	2	RICHARD DURAND FEAT. ELLIE LAWSON	Wide Awake / Magik Muzik
2	7	3	SULTAN & NED SHEPHARD FEAT. NADIA ALI	Call My Name / white label
3	1	3	BASTO!	Gregory's Theme / 3 Beat Blue
4	5	5	TIESTO + HARDWELL	Zero 76 / Music 1 Freedom
5	11	3	MILK & SUGAR VS VAYA CON DIOS	Hey (Neh Nah Nah) / MoS
6	25	3	CLARE MAGUIRE	The Last Dance / Polydor
7	17	4	REGI & TYLER	Runaway / Mostiko
8	15	3	CHRIS WILLIS	Louder (Put Your Hands Up) / AAIW
9	13	4	ATHENE NOELLE	Innamorata / Silver Blue
10	20	3	SKEPTA	Amnesia / 3 Beat/AATW/BBK
11	16	3	ULTRA NATE	Turn It Up / white label
12	23	4	ALAN CONNOR	Stone Cold / J1A
13	27	4	RIHANNA	S&M / Def Jam
14	18	3	MAX INC.	Infinite Highway / white label
15	26	4	DONDRIA	You're The One / Mezzco
16	4	5	ERICK MORILLO & EDDIE THONEICK FT. SHAWNEE TAYLOR	Live Your Life / 3 Beat
17	22	8	KATY PERRY	ET / Virgin
18	32	2	STARS ON 45	Stars On 45 / AATW
19	2	5	THERESE	Drop It Like It's Hot / Pewit Musik
20	25	2	THE BROOKES BROTHERS	Beautiful/Souvenir / Breckbeat Kcus
21	NEW		KARL G & JAMESIE PRESENTS	Winter Warmer EP / Born To Dance
22	15	7	TIESTO V DIPLO FEAT. BUSTA RHYMES	C'mon / We'll Of Sound
23	NEW		TAKE THAT	Kidz / Polydor
24	36	2	RICKY RINALDI FEAT. SUSAN BLAKE	Burning Flames / Ocean Trax
25	3	7	JES	Awaken / Megik Muzik
26	NEW		J LATIF	I Wanna Go There / White Label
27	6	4	GYPSY & THE CAT	Jona Vark / RCA
28	NEW		INNA	Sun Is Up / 3 Beat
29	10	5	MICHAEL CANITROT	You And I / Hed Kazi
30	35	2	DI SALAH	When The World Turns Around / Gcgc
31	NEW		MOOGMONKEY	Just Can't Stop / white label
32	12	6	INNA	10 Minutes / 3 Beat/AATW
33	NEW		STEPHANIE BENSON	Hangin On / Playtime Entertainment
34	38	2	SHOCKOLADY	Rock In My Bed / Red Star Music/Right Recordings
35	21	5	STATIC REVENGER & RICHARD VISSION FEAT. LUCIANA	I Like That / Frenetic/Mercury
36	NEW		LADY GAGA	Born This Way / Interscope
37	NEW		MATINEE IDOL	I Like A Good Time / Matinee Idol
38	8	8	SCOTT & LEON	You Used To Hold Me 2011 / S&L
39	28	9	ROGER SANCHEZ & FAR EAST MOVEMENT FEAT. KANOBBOY	2gether / MoS
40	NEW		PAUL MORRELL FEAT. MUTYA BUENA	Give Me Love / Maelstrom

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title/Label
1	4	3	LADY GAGA	Born This Way / Interscope
2	3	4	RIHANNA	S&M / Def Jam
3	7	3	PARADE	Louder / Asylum/Atlantic
4	8	7	BRITNEY SPEARS	Hold It Against Me / Jive
5	6	4	ERICK MORILLO & EDDIE THONEICK FT. SHAWNEE TAYLOR	Live Your Life / 3 Beat
6	13	3	CHRIS WILLIS	Louder (Put Your Hands Up) / AAIW
7	1	7	KATY PERRY	ET / Virgin
8	18	3	DONDRIA	You're The One / Mezzco
9	17	2	MILK & SUGAR VS VAYA CON DIOS	Hey (Neh Nah Nah) / MoS
10	NEW		BASTO!	Gregory's Theme / 3 Beat Blue
11	20	2	CLARE MAGUIRE	The Last Dance / Polydor
12	24	5	PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor) / J
13	15	2	MCFLY	That's The Truth / Island/Supercat
14	21	2	FLO-RIDA FEAT. AKON	Who Dat Girl / Atlantic
15	27	2	JOYCE SIMS	Lifetime Love / Loverush Digital
16	NEW		THE RAH BAND	Space Gypsy / Shocking
17	22	3	J LATIF	I Wanna Go There / white label
18	23	2	ULTRA NATE	Turn It Up / white label
19	25	2	SWAY & JAMIE KING	This Is The Life / love
20	NEW		TAKE THAT	Kidz / Polydor
21	NEW		KERRY ELLIS	Defying Gravity / Decca
22	NEW		TINIE TEMPAA FEAT. ELLIE GOULDING	Wonderman / Parlophone
23	NEW		NICOLE SCHERZINGER	Don't Hold Your Breath / Interscope
24	2	3	WONDERLAND	Not A Love Song / Mercury
25	5	4	CHIPMUNK FEAT. CHRIS BROWN	Champion / Jive
26	30	2	STARBOY NATHAN	Diamonds / Monie/Robb Corner
27	NEW		THE OVERTONES	Gambling Man / Rhino
28	NEW		CHRIS BROWN	Yeah 3X / Jive
29	16	6	KE\$HA	We R Who We R / RCA
30	25	2	YETUNDE	Mr GQ / Greengarden

URBAN TOP 30

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

COOL CUTS TOP 20

Pos	ARTIST	Title
1	VATO GONZALEZ FEAT. FOREIGN BEGGARS	Badman Riddim (Jump)
2	KATY B	Broken Records
3	ABOVE & BEYOND	Sun & Moon
4	SHARAM FT. ANOUSHEH KHALILI	Fun
5	WRETCH 32 FT. EXAMPLE	Unorthodox
6	HERVE	Together
7	DRUMSOUND & BASSLINE SMITH	Freak
8	CASSETTE JAM	Never Going Home
9	INNA	Sun Is Up
10	URBAN COOKIE COLLECTIVE	The Key
		The Secret
11	BEARDYMAN	Where Does Your Mind Go
12	MORY KANTE V LOVERUSH UK	Yeke Yeke 2011
13	BAG RAIDERS	Sunlight
14	HUMAN LEAGUE	Never Let Me Go
15	THE SLACKSONS	Lose Control
16	SHADES OF RHYTHM	Sweet Sensation 2011
17	FERRY CORSTEN	Punk 2011
18	STEVE FOREST V THE ONES	Flawless
19	FEX FELLINI	Cities
20	MASH	Somebody's Property



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

CHARTS ANALYSIS



Adele a cut above Jessie's best efforts

CHARTS: IN DEPTH

BY ALAN JONES

THE PHENOMENAL RUN OF Adele's 21 continues this week, as it dashes past the 1m sales mark while spending a sixth week as the nation's top album and with Someone Like You extending its singles reign to three weeks. The last artist to command pole position on both charts simultaneously for more than a fortnight was Leona Lewis, whose Bleeding Love and Spirit harmonised their reigns for four weeks in November/December 2007.

With sales last week of 180,493 copies lifting its 41-day tally to 1,020,951, 21 is the second fastest million-seller by a female solo artist, again trailing Spirit, which took 29 days to reach the target. In third place on the list, Dido's Life For Rent took 50 days to reach seven figures in 2003. 21 is the first album ever to accumulate sales in excess of 1m in the first quarter of the year.

Adele's debut album 19 will cross the 1m mark this week too - it falls 2-4 this week, with sales of 46,290 lifting its career tally to 986,804 in a little over three years.

21 has sold upwards of 100,000 copies every week thus far, becoming only the ninth album to sell six figures for six weeks in a row. Six of the others - The Beatles' 1, Westlife's Coast To Coast and Robbie Williams'

Swing When You're Winning (all in 2000), Williams' Escapology and Westlife's Unbreakable (both 2002), and Michael Jackson's Number Ones (2003) ended their run after six weeks but Leona Lewis' Spirit (2007) and JLS' self-titled debut (2009) both extended their runs to seven weeks. Spirit also holds the record for most cumulative weeks selling more than 100,000 copies - 10. It is noticeable that all albums mentioned above are post-2000 - even Oasis' 1997 monster Be Here Now, which set the record for selling most copies in a week (663,389) sold only 95,049 copies on its third week in the shops.

21 is now also the longest-running number one indie album since 1997, when another XL Recordings act - The Prodigy - spent six weeks at the summit with The Fat Of The Land.

Four albums debut inside the Top 10 this week - and all are the first albums for the acts concerned. **Jessie J** leads the new intake, debuting at number two (105,859 sales) with Who You Are, despite initially fierce competition from Different Gear, Still Speeding, the first album by **Beady Eye** - essentially Oasis minus Noel Gallagher. Beady Eye's album arrives at number three (66,817 sales), securing the highest sale for a number three album outside the year's final quarter since the Kaiser Chiefs' Employment debuted at number three on sales of 74,439 exactly six

SALES STATISTICS WEEK 09

vs last week	Singles	Artist albums
Sales	3,035,071	1,717,454
prev week	3,158,621	1,660,666
% change	-3.9%	+3.6

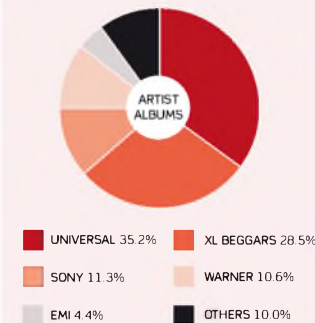
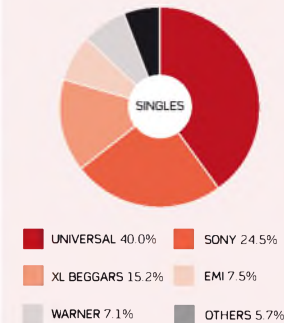
vs last week	Compilations	Total albums
Sales	278,142	1,995,596
prev week	266,344	1,927,010
% change	+4.4%	+3.4%

Year to date	Singles	Artist albums
Sales	28,778,067	15,293,349
vs prev year	24,208,529	15,025,226
% change	+18.9%	+1.8%

Year to date	Compilations	Total albums
Sales	2,766,162	18,059,511
vs prev year	3,158,489	18,183,715
% change	-12.4%	-0.7%

Compiled from sales data by Music Week

MARKET SHARES • WEEK 09



years ago. While **Clare Maguire's** introductory hit single The Last Dance slips 23-24 (13,099 sales), her maiden album, Light After Dark, debuts at number seven (17,967 sales). US singer **Alexis Jordan's** self-titled debut album arrives at number nine (14,635 sales), following the Top 10 success of her first two singles, Happiness and Good Girl. The rest of the Top 10 is made up of Brits winners/performers in remission - Rihanna's Loud (3-5, 31,944 sales), Mumford & Sons' Sigh No More (5-8, 17,108 sales) and Cee-Lo Green's The Lady Killer (9-10, 13,733 sales) - and Bruno Mars' debut Doo-Wops & Hooligans, which holds at number six (25,836 sales).

Just five days after replacing Kings Of Leon's Only By The Night as the all-time biggest-selling download album, **Lady Gaga's** The Fame becomes the first title to sell more than 300,000 copies in the format. The Fame ebbs 23-26 on the chart this week, on sales of 5,603, including 1,145 downloads. It has sold 2,523,266 copies overall, 301,104 of them downloads. It became the 41st album to sell upwards of 2.5m copies last month, and has been on the Top 75 continuously for 112 weeks since its 2009 debut. It recently eclipsed Norah Jones' Come Away With Me to become the biggest-selling studio album by a US female solo artist. Michael Buble's Crazy Love becomes the 42nd album to sell 2.5m copies, with the 4,023 copies it sold last week increasing its career tally to 2,501,754.

Only By The Night has sold 1,644,884 copies, 298,957 of them downloads. The third album to sell more than 250,000 copies on download - and a cert to replace The Fame atop the list in less than a fortnight, Adele's 21 has sold 260,042 downloads, including 39,422 in the last week.

closes the gap, selling 85,821 copies - the fifth week in a row it has sold more than 80,000 copies. **Rihanna's** S&M cannot punish its rivals, and holds at number three (51,108 sales), while Lady GaGa's Born This Way rebounds 8-4 following its video premier, even though its sales slip marginally to 37,233. Adele's Rolling In The Deep dips 4-5 (36,012 sales).

Foo Fighters register their 23rd chart single since 1995 with Rope - the introductory effort from their seventh album Wasting Light - debuting at number 22 (13,456 sales). Even more seasoned campaigners, **Manic Street Preachers** score their 38th chart entry since 1991, with Postcards From A Young Man (number 54, 5,348 sales). With more hits than either act in a career spanning little more than a year, the **Glee Cast** check in with their two latest chart entries, Marry You (51, 5,800 sales) and You May Be Right (69, 3,674 sales), increasing their tally to 63.

Its physical release helped Kidz to climb 31-28 for **Take That** last week but the track - the band's 25th hit - now retreats to number 30 (10,876 sales), despite growing radio media exposure (it climbs 6-4 on the radio airplay chart this week, while debuting at number 32 on TV airplay). Unless it recovers, Kidz will have the indignity of becoming Take That's lowest-charting single since Once You've Tasted Love flatlined at number 47 in 1992.

DJ Tiësto secures the highest-placed single of his 10-year chart career, with C'mon (Catch 'Em By Surprise) - his collaboration with Diplo and Busta Rhymes - moving into the Top 20. Climbing 50-43-36-13 since charting in February, the track sold 19,690 copies last week. Of Tiësto's 11 previous chart entries, the most successful - Urban Train - reached number 22 in 2001.

Singles sales dip 3.91% week-on-week to 3,035,071 - 3.93% above same-week 2010 sales of 2,920,221.

After two weeks at number one on the compilation chart, the Brit Awards 2011 sampler dips to number three (10,367 sales). Its replacement **Anthems: Hip-Hop** (16,227 sales) is the third number one Anthems compilation from Ministry of Sound, each with a different major as a partner. Anthems: Electronic 80s, number one in 2009, was an EMI collaboration, while Anthems: R&B last summer saw UMTV sharing the spoils. Anthems: Hip-Hop pairs Ministry of Sound with Sony Music.

Overall album sales are up 3.56% week-on-week to 1,995,596, and also 3.56% above same-week 2010 sales of 1,927,097.

While the albums chart this week finds Adele at number one and Jessie J at number two with a further Adele title and Rihanna elsewhere in the top five, so does the singles chart.

Someone Like You has its best week yet, selling 116,347 copies for Adele, but Jessie J's Price Tag

INTERNATIONAL CHARTS

PJ Harvey helps England shake up the global album rundowns

STRONG ENOUGH TO SPEND FOUR weeks in a row atop the world sales pyramid even before it was released in North America, **Adele's** 21 surges even further ahead of the chasing pack this week after selling 352,000 copies in the US and 31,000 copies in Canada to earn number-one debuts in both countries. It is the highest weekly sale in either country thus far in 2011.

The album rebounds 2-1 in Switzerland and Flanders and 3-1 in New Zealand, while completing fifth straight weeks at number one in Ireland and the Netherlands. 21 also improves its status in Austria (5-2), South Africa (5-3), Wallonia (4-3), Australia (9-5), France (12-7), Norway (9-7), Poland (17-8), Finland (14-12) and Spain (26-14), falling only in Germany (3-4), Denmark (4-7),

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE 21	£7.99	£7.99	£7.99	£6.99
2 JESSIE J Who You Are	£6.99	£8.99	£8.99	£6.99
3 BEADY EYE Different Gear...	£8.93	£8.99	£8.99	£8.99
4 ADELE 19	£3.99	£4.99	£3.99	£3.99
5 RIHANNA Loud	£8.93	£8.99	£8.99	£8.99

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	4	TIESTO V DIPLO FEAT. BUSTA RHYMES c'mon (Catch' Em By Surprise) / Wall Of Sound (PIAS)
4	3	ADELE Make You Feel My Love / XL (PIAS)
5	NEW	BREAKAGE FEAT. JESS MILLS Fighting Fire / Digital Soundboy (SRD)
6	8	HYPE SQUAD Black And Yellow / Secret R (SECRET R)
7	5	WRETCH 32 FEAT. L TRAKTOR / MoS/Levels Recordings (ARV)
8	7	CASSIUS I Heart U So / Because/Ed Banger (ADA/CIN)
9	NEW	NERO Me & You / MTA (SRD)
10	6	BEADY EYE The Roller / Beady Eye (E)
11	10	GYPTIAN Hold You / MoS/Levels Recordings (ARV)
12	11	ADELE Chasing Pavements / XL (PIAS)
13	13	ADELE Hometown Glory / XL (PIAS)
14	NEW	BELLE & SEBASTIAN I Want The World To Stop / Rough Trade (PIAS)
15	14	LETHAL BIZZLE FEAT. GRIME ALL STARS Pow 2011 / 360 (AMD)
16	16	ADELE Set Fire To The Rain / XL (PIAS)
17	20	AFROJACK FEAT. EVA SIMONS Take Over Control / MoS (ARV)
18	17	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
19	18	DJ FRESH Gold Dust / Data/MoS (ARV)
20	19	EXAMPLE Kickstarts / Data/MoS (ARV)

INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE 21 / XL (PIAS)
2	NEW	BEADY EYE Different Gear, Still Speeding / Beady Eye (E)
3	2	ADELE 19 / XL (PIAS)
4	3	EVA CASSIDY Simply Eva / Sixx Street (ADA/CIN)
5	5	THE XX xx / Young Turks (PIAS)
6	NEW	RON SEXSMITH Long Player Late Bloomer / Cooking Vinyl (ESSIGEM)
7	4	GIL SCOTT-HERON AND JAMIE XX We're New Here / Young Turks (PIAS)
8	NEW	DROPKICK MURPHYS Going Out In Style / Cooking Vinyl/Born & Bred (ESSIGEM)
9	6	THE LOW ANTHEM Smart Flesh / Bella Union (ROMIARV)
10	7	MOGWAI Hardcore Will Never Die, But You Will / Rock Action (SDU)
11	10	VAMPIRE WEEKEND Contra / XL (PIAS)
12	13	EXAMPLE Won't Go Quietly / Data/MoS (ARV)
13	9	GRUFF RHYS Hotel Shampoo / Turnstile (PIAS)
14	RE	BELLE & SEBASTIAN Write About Love / Rough Trade (PIAS)
15	12	MARTI PELLOW Love To Love / Marti Pellow (AMD)
16	NEW	MIRRORS Lights & Offerings / Slant (ROMIARV)
17	NEW	LETHAL BIZZLE Best Of Bizzle / 360 (AMD)
18	8	JUNE TABOR Ashore / Topic (PROP)
19	16	THE DECEMBERISTS The King Is Dead / Rough Trade (PIAS)
20	RE	FLEET FOXES Fleet Foxes / Bella Union (ROMIARV)

INDIE ALBUMS BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)
1	NEW	RON SEXSMITH Long Player Late Bloomer / Cooking Vinyl (ESSIGEM)
2	NEW	DROPKICK MURPHYS Going Out In Style / Cooking Vinyl/Born & Bred (ESSIGEM)
3	1	THE LOW ANTHEM Smart Flesh / Bella Union (ROMIARV)
4	3	GRUFF RHYS Hotel Shampoo / Turnstile (PIAS)
5	NEW	MIRRORS Lights & Offerings / Slant (ROMIARV)
6	2	JUNE TABOR Ashore / Topic (PROP)
7	NEW	TRENT REZNOV & ATTICUS ROSS The Social Network OST / Null Corporation (IMPORAT)
8	NEW	EARTH Angels Of Darkness Demons Of Light / Southern Lord (SRD)
9	6	BELLOWHEAD Hedonism / Navigator (PROP)
10	RE	THE MUMMERS Mink Hollow Road / Big Bass Drum (ROMIARV)

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	2	VARIOUS Anthems Hip-Hop / MoS/Sony (ARV)
2	NEW	VARIOUS Ultimate Nrg 5 / AATW/UMTV (ARV)
3	1	VARIOUS Brit Awards 2011 / Rhino (CIN)
4	NEW	VARIOUS Your Songs / EMI TV/UMTV (ARV)
5	NEW	VARIOUS Pop Princesses 2011 / Sony Music/UMTV (ARV)
6	3	VARIOUS Now That's What I Call Music 77 / EMI Virgin/UMTV (E)
7	NEW	VARIOUS 80's Mixtape / EMI TV/Rhino (CIN)
8	5	VARIOUS The Sound Of Dubstep - Vol 2 / MoS (ARV)
9	4	VARIOUS Clubbers Guide 2011 / Ministry (ARV)
10	6	VARIOUS Love 2 Club 2011 / AATW/EMI TV/UMTV (ARV)
11	8	VARIOUS R&B Collection - 2011 / Sony Music/UMTV (ARV)
12	7	OST Grease / Polydor (ARV)
13	9	VARIOUS R&B Lovesongs 2011 / Rhino/Sony/UMTV (ARV)
14	11	VARIOUS The Workout Mix 2011 / AATW/UMTV (ARV)
15	12	VARIOUS Anthems - Electronic 80s 2 / EMI TV/MoS (ARV)
16	10	VARIOUS Godskitchen - Electric 2011 / New State (E)
17	13	VARIOUS Pop Party 8 / UMTV (ARV)
18	20	VARIOUS 100 Hits - 80's Rewind / 100 Hits/Rhino (ARV)
19	14	VARIOUS BBC Radio 1's Live Lounge - Vol 5 / Sony/UMTV (ARV)
20	17	VARIOUS American Anthems / EMI TV/Sony (ARV)

ROCK ALBUMS TOP 10

This	Last	Artist Title / Label
1	2	FOO FIGHTERS Greatest Hits / RCA (ARV)
2	3	LED ZEPPELIN Mothership - Best Of / Atlantic (CIN)
3	4	LINKIN PARK A Thousand Suns / Warner Brothers (CIN)
4	NEW	TURISAS Stand Up And Fight / Century Media (E)
5	5	MUSE The Resistance / Helium 3/Warner Bros (CIN)
6	8	GUNS N' ROSES Greatest Hits / Geffen (ARV)
7	NEW	RAINBOW Rising / Polydor (ARV)
8	1	DEVILDRIVER Beast / Roadrunner (ADA/CIN)
9	9	BLINK 182 Greatest Hits / Geffen (ARV)
10	7	PARAMORE Brand New Eyes / Fueled By Ramen/Atlantic (CIN)

DANCE ALBUMS TOP 10

This	Last	Artist Title / Label (Distributor)
1	1	CHASE & STATUS No More Idols / Vertigo (ARV)
2	NEW	VARIOUS Ultimate NRG 5 / AATW/UMTV (ARV)
3	2	MAGNETIC MAN Magnetic Man / Columbia (ARV)
4	4	THE STREETS Computers & Blues / 6791 Warner Brothers (CIN)
5	3	VARIOUS Clubbers Guide 2011 / Ministry (ARV)
6	7	DAVID GUETTA One Love / Positiva/Mirgin (E)
7	6	VARIOUS Hospitality - Drum & Bass 2011 / Hospital (SRD)
8	NEW	VARIOUS Toolroom Records - Miami 2011 / Toolroom (TOOLROOM)
9	9	VARIOUS Running Trax 2 / MoS (ARV)
10	RE	CHASE & STATUS More Than Alot / Ram (SRD)

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BY ALAN JONES



Iceland (3-10) Sweden (8-14) and Italy (8-18). Surprisingly, 21 is no longer the UK album to be found in most overseas charts - that honour passes to **PJ Harvey's** Let England Shake. The album simultaneously debuted in 18 countries last week. Although it dips out of the Czech chart, it remains aloft in the other 17 and adds another five, debuting in Denmark (number three), Australia (six), New Zealand (12), Poland (30) and Italy (58). It climbs in Norway (6-2), Flanders (18-4), Sweden (44-6), Wallonia (35-8) and the Netherlands (17-14) but loses

ground in Iceland (6-7), France (6-14), Ireland (7-15), Spain (20-26), Finland (7-34), Austria (15-37), Germany (20-44), Canada (23-45) and the US (32-77) while holding steady in Portugal (eight) and Greece (12). Earning chart placings in 14 countries over the previous fortnight, Sound Of 2011 runner-up **James Blake's** self-titled debut album falls off the list in four of them but improves its chart placing in Wallonia (50-24), while debuting in Australia (32). It falls in Flanders (1-2), Denmark (2-10), the Netherlands (12-16), Norway (5-17), Austria (21-

36), Spain (35-38), Ireland (35-58), Germany (43-65) and Spain (89-100). Manchester duo **Hurts'** debut album Happiness topped the 100,000 sales mark domestically last week and continues to impress with its tenacity in Europe. The band's latest single Stay is currently Top 10 in Germany, Switzerland, Austria and Poland, which helps the album to climb 17-15, 18-7, 29-23 and 19-17 in said countries' charts. Although easing 1-2 in Estonia, and 26-31 in Finland, Happiness is a re-entry in Russia (19), Ireland (38) and the Netherlands (96)

MusicWeek

Incorporating Info, MBI, Future Hits, Green Sheet, Hit Music, Promo, Record Mirror and Tours Report

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ABC Average weekly circulation: July 09-June 10: 5,218

PPA Member of Periodical Publishers' Association ISSN - 0265 1548

Subscription hotline: 01858 438816
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Rest Of World Airmail 1 £350;
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CHARTS SALES



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

THE OFFICIAL UK SINGLES CHART

Thk wk	last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	
(Prod/Co) Publisher (Writer)					
1	1	6	ADELE Someone Like You XL GBBS1000351 (PIAS)	(Ackins/Wilson) Universal/Chrysalis/Sugar Lake (Ackins/Wilson)	SALES INCREASE
2	2	5	JESSIE J FEAT. B.O.B Price Tag Island/Lava USUM7100541 (ARV)	(Dr. Luke) Warner Chappell/Universal/Scny ATW/Kobalt/Kcsz Money/Prescription (Lornish/Gottweil/Kelly/Simmons/Devlin)	SALES INCREASE
3	3	11	RIHANNA S&M Def Jam USUM71026591 (ARV)	(StarGate/Vee) EMI/TrueLove/PeerMusic (Eriksen/Hermansen/Dean/Vee)	SALES INCREASE
4	8	4	LADY GAGA Born This Way Interscope USUM7100638 (ARV)	(Lery Gaga/Geribay/DJ White Shadow) Sony ATW/Warner Chappell (Germannott/Larsen)	
5	4	7	ADELE Rolling In The Deep XL GBKS1000331 (PIAS)	(Epworth) EMI/Universal (Ackins/Epworth)	
6	5	4	CHIPMUNK FEAT. CHRIS BROWN Champion Jive GBAR1001608 (ARV)	(Hermony) Universal/Sony ATW/EMI/Kobalt (Fyfe/Lez/Lez/Brown/Bellinger/McLennan)	
7	6	2	ALEXIS JORDAN Good Girl Star/Roc/RocNation/Columbia USQX9100193 (ARV)	(StarGate/Vee) EMI/Stellar/TrueLove/Ultic Tunes (Hermansen/Elinc/Rcwe/Eriksen/Vee/Bjorklund)	
8	9	6	CHRIS BROWN Yeah 3X Jive US11000230 (ARV)	(DJ Fricn E) Warner Chappell/Universal/EMI/Seven Steeter (Brown/Fricnks/McLennan/Streeter/Wiles)	
9	7	8	BRUNO MARS Grenade Elektra/Atlantic USA21001883 (CIN)	(The Smeezingtons) Sony ATW/EMI/Warner Chappell/Bug/Wincswep/LLC (Mars/Lawrence/Levin/Brown/Kelly/Wyatt)	
10	13	15	JESSIE J Do It Like A Dude Island/Lava USUM7028107 (ARV)	(The Invisible Men/Parker & James) Sony ATW/Universal/BMG (Lornish/The Invisible Men/Parker & James)	SALES INCREASE
11	10	7	PINK F**kin' Perfect LaFace USLF21000091 (ARV)	(Merrin/Shellback) EMI/Kobalt/Pink Inside/EMI/Maraton (Parker/Shellback)	
12	12	8	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher 4th & Broadway GBUM71003722 (ARV)	(Neil Cruz) EMI/TrueLove/Ultic Tunes (Cruz/NeilCruz)	
13	36	4	TIESTO V DIPLO FEAT. BUSTA RHYMES C'mon (catch' Em By Surprise) Wall Of Sound WOSO09D51 (PIAS)	(Tiesto/Diplo/Busta Rhymes) Kobalt/Sony ATW/Universal/The Source Like Tunes/Med Devent/Zeus (Newes/Engblom/Gorrie/Penz/Allen/Devo/Smith)	HIGHEST CLIMBER
14	15	14	DAVID GUETTA FEAT. RIHANNA Who's That Chick? Positive/Virgin FR21000270 (E)	(Guetta/Tuinfort/Rieste/ri) Sony ATW/Bucks/Lip/Rister Ecitons (Hemid/Guette/Tuinfort/Rieste/ri)	
15	24	5	DR DRE FEAT. EMINEM & SKYLAR GREY I Need A Doctor Interscope USU7100233 (ARV)	(Alex Da Kid) Universal/LLC (Young/Guante/Gray/Mathers)	SALES INCREASE
16	17	8	TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman Parlophone GB71P100133 (E)	(McKenzie/Roberts) EMI/Stellar (Dokogwu/McKenzie/Williams)	
17	11	8	JLS FEAT. TINIE TEMPAH Eyes Wide Shut Epic GBAR1001366 (ARV)	(Deekay) EMI/Deekay/LLC (Williams/Hume/Gill/Merrigall/Brennan/McEwen)	
18	14	22	CEE LO GREEN Forget You Warner Brothers USA21001778 (CIN) ★	(The Smeezingtons) Chrysalis/LLC/Cat/Bug/Music Fame/maanem/EMI/CoG Given (Green/Mars/Lawrence/Brown/Levine)	
19	16	6	KE\$HA We R Who We R RCA USAR1000862 (ARV)	(Dr. Luke/Blanco/Ammo) Sony ATW/Kobalt/Dynamite Cop/Each Note Counts/KevinTheCity (Sebert/Gottwald/Levin/Coleman/Hindlin)	
20	18	7	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home Bad Boy/Interscope US11U10029675 (ARV)	(Alex Da Kid/Jay-Z) EMI/Universal/LLC (EMI/Universal/LLC)	
21	19	5	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E Tonight (I'm Lovin' You) Interscope GBUM7100094 (ARV)	(DJ Frank E/Luttrell/Pauca) Warner Chappell/Universal/EMI/Ludacris (Christy/Luttrell/Franks/Iglesias)	
22	New		FOO FIGHTERS Rope RCA USAR1100001 (ARV)	(Vig) MJ Twelve/ Love The Punk Rock/Living Under A Rock/Universal/Flying Earform (Foo Fighters)	HIGHEST NEW ENTRY
23	27	10	MARTIN SOVEIG FEAT. DRAGONETTE Hello 3 Beat/AATW GBKS100019 (AMD/ARV)	(Solveig) Temps D'Avance/Collect (Solveig/Sorbara)	SALES INCREASE
24	23	2	CLARE MAGUIRE The Last Dance Polydor GBUM7102189 (ARV)	(T Smith) Universal/Chrysalis (Maguire/T Smith)	
25	29	7	AVRIL LAVIGNE What The Hell Columbia USRC1000915 (ARV)	(Martin/Shellback) Universal/Maraton/Kobalt/Alamo (Martin/Shellback/Lavigne)	SALES INCREASE
26	20	16	RIHANNA FEAT. DRAKE What's My Name? Def Jam USUM71025031 (ARV) ★	(StarGate/Harrell) EMI/PeerMusic (Eriksen/Hermansen/Graham/Dean/Hale)	
27	25	30	ADELE Make You Feel My Love XL GBKS0700586 (PIAS)	(Ahhiss) Sony ATW (Dylan)	
28	21	3	FAR EAST MOVEMENT FEAT. RYAN TEDDER Rocketeer Interscope/Cherrytree USUM71022782 (ARV)	(Stereotypes/The Smeezingtons/LLC) EMI/Warner Chappell/Sony ATW/Bug/LLC (Choung/Mars/Lawrence/Nishimura/Reeves/Roh/Romulus/Yip)	
29	32	24	BRUNO MARS Just The Way You Are (Amazing) Elektra/Atlantic USA21001269 (CIN)	(The Smeezingtons/Needz) Universal/Warner Chappell/EMI/Bug/LLC (Mars/Lawrence/Levine/Cain/Walton)	SALES INCREASE
30	28	3	TAKE THAT Kidz Polydor GBUM71028638 (ARV)	(Price) Universal/Sony ATW/EMI/Farrell (Owen/Barlow/Donald/Orange/Williams)	
31	39	6	NOAH & THE WHALE L.I.F.E.G.O.E.S.O.N. Mercury GBUM71031174 (ARV)	(Fink/Lader) Universal (Fink)	SALES INCREASE
32	26	19	RIHANNA Only Girl (In The World) Def Jam USUM71023200 (ARV) ★	(StarGate/Vee/Harrell) EMI/TrueLove (Johnson/Eriksen/Hermansen/Wilhelm)	
33	30	5	NICKI MINAJ FEAT. DRAKE Moment 4 Life Cash Money/Island USCM51000722 (ARV)	(T-Minus) Universal/Warner Chappell/Vewrite/Harajuku Barbie/EMI/Universal Music/Mack/Brother Bagz (Maraj/Graham/Williams/Seetheram)	
34	New		BREAKAGE FEAT. JESS MILLS Fighting Fire Digital Soundboy GBAL1037001 (SRD)	(Breakage) Warner Chappell/Chrysalis (Boyle/Mills)	
35	57	2	HYPE SQUAD Black And Yellow Secret R USAQ0851078 (SECRET R)	(tbc) EMI/LLC (Eriksen/Hermansen/Thomas)	+50% SALES INCREASE
36	38	7	BRITNEY SPEARS Hold It Against Me Jive US11000320 (ARV)	(Dr. Luke/Blanco) EMI/Kobalt/Two (Merrin/Gottweil/Jompe-Lepine/McKee)	
37	33	20	KATY PERRY Firework Virgin USCA21001262 (E)	(StarGate/Vee) Warner Chappell/EMI/TrueLove/PeerMusic/Dez/EmmDeez (Harrison/Eriksen/Hermansen/Wilhelm/Deez)	
38	34	3	JUSTIN BIEBER FEAT. JADEN SMITH Never Say Never Def Jam USUM71015391 (ARV)	(The Messengers/Harrell/Rambert) Sony ATW/Universal/Warner-Barham/Messy/Tre Ball/Bieber Time/LLC (Messinger/Atweh/Bieber/Smith/Rambert)	

Thk wk	last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	
(Prod/Co) Publisher (Writer)					
39	22	2	GLEE CAST FEAT. GWYNETH PALTROW Singing In The Rain/Umbrella Epic USQX91001292 (ARV)	(Anders/Astrom/Murphy) Sony ATW/EMI/Warner Chappell/PeerMusic/March Ninth (Feed/Brown/Larrie/Stewart/Nash/Harrell)	
40	New		JESSIE J Who You Are Island/Lava USUM71029865 (ARV)	(Gad) Sony ATW/EMI/Kobalt/GAD/RDR (Pike/Gad/Lornish)	
41	35	6	CHASE & STATUS FEAT. LIAM BAILEY Blind Faith Vertigo GBUM71031037 (ARV)	(Kennard/Milton) EMI/Universal (Kennard/Milton/Bailey/Lee/Hartman)	
42	43	18	ALEXIS JORDAN Happiness Star/Roc/RocNation/Columbia USQX9100209 (ARV)	(StarGate) EMI (Deadmau5/Rover/Hermansen/Eriksen)	SALES INCREASE
43	45	6	JEREMIH FEAT. 50 CENT Down On Me Def Jam USUM71023043 (ARV)	(Schultz/Jeremih) Universal/Onaj/LLC (Schultz/50 Cent (Schultz/Felton/Jackson/James))	SALES INCREASE
44	37	7	WRETCH 32 FEAT. I Traktor MoS/Levels Recordings GBCE100119 (ARV)	(Scott/Tulsiani/Rosji-Griffith) CC (Scott/Tulsiani/Rosji-Griffith)	
45	68	2	OLIV MURS Hear On My Sleeve Epic/Syco GBAR1001336 (ARV)	(Shanks) Sony ATW (Shanks/Morrison)	+50% SALES INCREASE
46	46	2	KANYE WEST FEAT. DRAKE & RIHANNA All Of The Lights Roc-a-fella/Def Jam USUM71027273 (ARV)	(West/Bhasker) Universal/Way Above/Sony ATW/PeerMusic/Gimme My Publishing/EMI (West/Bhasker/Jones/Trotter/Ferguson)	
47	40	23	TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars Parlophone GB71P0900040 (E)	(SH) Warner Chappell/EMI (Mughal/Dokogwu/Turner/Bernico)	
48	42	11	KATY B FEAT. MS DYNAMITE Lights On Columbia/Rinse GB101000360 (ARV)	(Geeneus) EMI (Katy B/Daley/Geeneus)	
49	31	2	GLEE CAST FEAT. GWYNETH PALTROW Forget You Epic USQX91001291 (ARV)	(Anders/Astrom/Murphy) Chrysalis/LLC/Cat/Bug/Music Fame/maanem/EMI/CoG Given/Warner Chappell (Green/Mars/Lawrence/Brown/Levine)	
50	49	2	LUPE FIASCO The Show Goes On Atlantic USA21002369 (CIN)	(Kane Beatz/tbc) Sony ATW/Universal/Warner Chappell/LLC (Jaco/Gallucci/Judy/Brock/Brown/Bower/Johnson)	
51	New		GLEE CAST Marry You Epic USQX91001293 (ARV)	(Anders/Astrom/Murphy) EMI/Bug/Windswep/Warner Chappell (Lawrence/Levin/Mars)	
52	41	52	TINIE TEMPAH Pass Out Parlophone GB71P0900006 (E)	(Lubrin/Da Diggler) Stellar/EMI/LLC (Lubrin/Tinie Tempah/Williams)	
53	50	17	BLACK EYED PEAS The Time (Dirty Bit) Interscope USUM71026682 (ARV)	(Will.I.am/DJ Ammo) Sony ATW/EMI/LLC/Isper/PEN/McKee/Worl/Song (Acems/Pineda/Leioy/Pievite/Nicola/Markowitz)	
54	New		MANIC STREET PREACHERS Postcards From A Young Man Columbia GBAR1000818 (ARV)	(Ering/Williams/Manic Street Preachers) Sony ATW (Manic Street Preachers)	
55	New		BRITNEY SPEARS Till The World Ends Jive US11100074 (ARV)	(Dr. Luke/Martin/Billboard) Warner Chappell/Kobalt/tbc (Kronlund/Sebert/Gottwald/Martin)	
56	44	3	YOU ME AT SIX FEAT. CHIDDY BANG Rescue Me Virgin GBAA1000488 (E)	(SH) EMI/Sony ATW (Mughal/Anquetill/Anczner)	
57	New		HURTS Sunday Major Label/RCA GBAR1000734 (ARV)	(Quinn/Hurts) EMI (Anderson/Hutchcraft)	
58	55	37	EMINEM FEAT. RIHANNA Love The Way You Lie Interscope USUM71015397 (ARV)	(Alex Da Kid) Universal/imagem (Mathers/Giant/Halferman)	
59	53	17	ELLIE GOULDING Your Song Polydor GBUM71029333 (ARV)	(Lovett) Universal (John/Taupin)	
60	52	2	CASSIUS I <3 U SO Because/Ed Banger FR571000106 (ADA/CIN)	(Boombas/Zda) Kama Su/ra/Lovesupreme/Motorbass (Boombas/Zda/John/Jane)	
61	54	16	FAR EAST MOVEMENT FEAT. CATARACS & DEV Like A G6 Interscope/Cherrytree USUM71008138 (ARV)	(The Cataracs) Sony ATW/Hunnyy/Songs Of M3/MHorn/II Brothers/La Coquia Nostra (Nishimura/Roh/houng/Singer-Vine/Hollowell-Dhar/Loquia)	
62	Re-entry		BRUNO MARS Marry You Elektra/Atlantic USA21001887 (CIN)	(The Smeezingtons) EMI/Bug/Windswep/Warner Chappell (Mars/Lawrence/Levine)	
63	56	17	PINK Raise Your Glass LaFace USLF21000090 (ARV)	(Martin/Shellback) Kobalt/Pink Inside/EMI/Maraton (Pink/Martin/Shellback)	
64	New		THE NAKED & FAMOUS Young Blood Fiction GBUM7100849 (ARV)	(Powers/Short) Sony ATW (Powers/Short/Kaya/All)	
65	66	9	NERO Me & You MIA GB61F1000010 (SRD)	(Stephens/Ray) CC (Stephens/Ray)	
66	New		N-DUBZ Morning Star AATW/Island GBCE21000947 (ARV)	(Frez School) Discovery One/Frau Pink/Mei/ists/Michael McHenry/Cherry Line (Baptiste/Suendial/Marsh/Gordon/McHenry)	
67	New		MCFIY That's The Truth Island/Super GBUM71027326 (ARV)	(AustIn) EMI/Kobalt (Fletcher/Jones/Poynter/Udd/AustIn)	
68	61	12	MATT CARDLE When We Collide Syco GBHM1000265 (ARV)	(Stannard/Hoves) Warner Chappell/Good Soldier (Neil)	
69	New		GLEE CAST Just The Way You Are Epic USQX91001295 (ARV)	(Anders/Astrom/Murphy) Universal/Warner Chappell/EMI/Bug/LLC (Mars/Lawrence/Levine/Cain/Walton)	
70	63	17	TAKE THAT The Flood Polydor GBUM71027735 (ARV)	(Price) EMI/Sony ATW/Universal/Farrell (Barlow/Donald/Orange/Dwz/Williams)	
71	New		TREY SONGZ FEAT. NICKI MINAJ Bottoms Up Atlantic 0075679973566 (CIN)	(Kane Beatz/Track Dealer/Songz) EMI/Warner Chappell/Universal E. Miles/Haz/Juku Barbie/Back Slash/Chief Huntable/Barius (Newson/Scales/Miles/Johnson/James/Mae)	
72	51	4	BEADY EYE The Roller Beady Eye GBP31000008 (E)	(Beady Eye/Lillywhite) Sony ATW (Gallagher/Archer/Bell)	
73	48	36	PLAN B She Said 69/Atlantic GBFF51000013 (CIN)	(Drew/McLwan/Appapoulay) Universal/Sony ATW (Balance-Drew/Appapoulay/Goss/Cassell)	
74	59	28	TAIO CRUZ Dynamite 4th & Broadway GBUM71003721 (ARV)	(Dr. Luke/Blanco) EMI/Kobalt (Gottwald/Martin/Levin/McKee/Cruz)	
75	60	22	MIKE POSNER Cooler Than Me J USJA1000035 (ARV)	(Gigamesh) Sony ATW/North Greenway/Eric Holljes (Posner/Holljes)	

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All Of The Lights 46	Eyes Wide Shut 17	I Heart U So 60	Me & You 65	Rope 22
Black And Yellow 35	F**kin' Perfect 11	I Need A Doctor 15	Moment 4 Life 33	S&M 3
Blind Faith 41	Fighting Fire 34	Just The Way You Are 69	Morning Star 66	She Said 73
Born This Way 4	Firework 37	Just The Way You Are (Amazing) 29	Never Say Never 38	Singing In The Rain/Umbrella 39
Bottoms Up 71	Forget You 18	Just The Way You Are (Amazing) 29	Only Girl (In The World) 32	Someone Like You 1
C'mon (catch' Em By Surprise) 13	Forget You 49	Kidz 30	Pass Out 52	Sunday 57
Champion 6	Good Girl 7	L.I.F.E.G.O.E.S.O.N. 31	Postcards From A Young Man 54	That's The Truth 67
Coming Home 20	Grenade 9	Lights On 48	Price Tag 2	The Flood 70
Cooler Than Me 75	Happiness 42	Like A G6 61	Raise Your Glass 63	The Last Dance 24
Do It Like A Dude 10	Heart On My Sleeve 45	Love The Way You Lie 58	Rescue Me 56	The Roller 72
Down On Me 43	Hello 23	Make You Feel My Love 27	Rocketeer 28	The Show Goes On 50
Dynamite 74	Higher 12	Marry You 51	Rolling In The Deep 5	The Time (Dirty Bit) 53
	Hold It Against Me 36	Marry You 62		

Till The World Ends 55	Your Song 59	Key	As used by Radio 1
Tonight (I'm Lovin' You) 21		★ Platinum (600,000)	
Traktor 44		● Gold (400,000)	
We R Who We R 19		● Silver (200,000)	
What The Hell 25			
What's My Name? 26			
When We Collide 68			
Who You Are 40			
Who's That Chick? 14			
Wonderman 16			
Written In The Stars 47			
Yeah 3X 8			
Young Blood 64			



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

THE OFFICIAL UK ALBUMS CHART

This wk	Last wk	Wks in chart	Artist/Title (Producer)	Label / Catalogue number (Distributor)	
1	1	6	ADELE 21 XL XCD520 (PIAS) ★	(FT Smith/Rubin/Epworth/Abb's/Wilson/Adkins)	SALES INCREASE
2	New		JESSIE J Who You Are Island/Lava 2758627 (ARV)	(Dr. Luke/Brissett/Cumishi/Martin K/Oak/The Invisible Men/Pariker & James/Thurms/Ged/Gurdun)	HIGHEST NEW ENTRY
3	New		BEADY EYE Different Gear, Still Speeding Beady Eye B:ADY02 (:)	(Beady Eye/Lillywhite)	
4	2	76	ADELE 19 XL XCD313 (PIAS) 3★	(Abb's/White/Fonson)	SALES INCREASE
5	3	16	RIHANNA Loud Def Jam 2752365 (ARV) 4★	(Stevie Nye/Vee/Harrell/Boyzman/The Runners/Riddick/Polow/Da Doni/Shaz/Mei/Mus/Stewart/Denz/Soundz/Alex Da Kid)	
6	6	7	BRUNO MARS Doo Wops & Hooligans Elektra/Atlantic 756788271 (CIN) ●	(The Smeezingtons/Needlz/The Supe Dups)	
7	New		CLARE MAGUIRE Light After Dark Polydor 2756497 (ARV)	(FT Smith/CRADA)	
8	5	74	MUMFORD & SONS Sigh No More Gentlemen Of The Road/Island 2722538 (ARV) 3★	(Dravs)	
9	New		ALEXIS JORDAN Alexis Jordan StarRoc/RocNation/Columbia 88697845642 (ARV)	(Resen/Jiz/Tan/Stegate/Welker/Cuyle/Eriksen/Vee/Lewis/Rus/Sundere/Viege/Bjork/Lund/Deedemus)	
10	9	17	CEE LO GREEN The Lady Killer Warner Brothers 7567889289 (CIN) ★	(FT Smith/The Smeezingtons/Allen/Marsh/Reini/Simpkins/Splish/Dr. Luke/Nghin/Green)	
11	4	2	GLEE CAST Glee - The Music - Vol. 4 Epic 8869779242 (ARV)	(Anders/Astrom/Murphy)	
12	7	22	TINIE TEMPAH Disc-Overy Parlophone 9065132 (E) ★	(Tagell/Claire/Shuxi/McKenzie/Roberts/HM/SM/SH/Swedfish House Mafia/Haynie/Naughty Boy/Harrison)	
13	11	5	CHASE & STATUS No More Idols Vertigo 2745135 (ARV) ●	(Kennard/Milton/Nowels/Sub Focus/Plan B)	
14	8	47	PLAN B The Defamation Of Strickland Banks 679/Atlantic 5186584712 (CIN) 3★	(Drew/Epworth/Appapoulay/McEwan)	
15	14	5	EVA CASSIDY Simply Eva Blix Street G210199 (ADA/CIN) ●	(Lassidy/Biondo)	SALES INCREASE
16	10	15	JLS Outta This World Epic 88697742862 (ARV) ★	(Mac/Deekay/Stegate/Rigold/Imry/Bobby/Bass/Brungers/Wonda/Duplessis/Alfin/Gad/Sylence/Taylor/Smith/Secun/Braider/Ball)	
17	12	16	PINK Greatest Hits... So Far!!! LaFace 88697807232 (ARV)	(Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machopsychol/Dr. Luke/Martin/Kasz Money/Pink/Danaj/Shellback)	
18	16	16	TAKE THAT Progress Polydor 2748474 (ARV) 6★	(Price)	
19	13	18	RUMER Seasons Of My Soul Atlantic 524982752 (CIN) ●	(Brown)	
20	19	12	IMELDA MAY Mayhem Decca 2752925 (ARV)	(May/Wright/Goldberg)	
21	15	26	ARCADE FIRE The Suburbs Sonovox 2742629 (ARV) ★	(Arcade Fire/Dravs)	
22	28	9	HURTS Happiness Major Label/RCA 8869766682 (ARV) ●	(Hurts/Quant/The Nexus/Cross)	SALES INCREASE
23	26	25	THE SCRIPT Science & Faith Phonogenic 88697754492 (ARV) ★	(Sheehan/O'Donoghue/Frampton/Kipner)	SALES INCREASE
24	18	27	KATY PERRY Teenage Dream Virgin CDV3084 (E) 2★	(Dr. Luke/Blanco/Martin/Sig/Gate/Stewart/Harrell/Ammo/Wells)	
25	21	10	ALFIE BOE Bring Him Home Decca 2759210 (ARV)	(Morgan/Pochin)	
26	23	112	LADY GAGA The Fame Interscope 1791397 (ARV) 4★	(RedOne)	
27	38	20	KINGS OF LEON Come Around Sundown Hand Me Down 88697782411 (ARV)	(Petraglia/King)	SALES INCREASE
28	22	3	PJ HARVEY Let England Shake Island 2753189 (ARV)	(Harvey/Harvey/Parish/Flood)	
29	36	14	OLIVY MURS Ollly Murs Epic/Syco 88697765022 (ARV) ★	(Prime/Isaak/Future/Cut/Robson/Argyle/Brammer/Green/Fitzmaurice/Shanks/Abbott/Black/Syrne/The Invisible Men/Taylor/Horn)	SALES INCREASE
30	24	44	ELLIE GOULDING Lights Polydor 2732799 (ARV)	(FT Smith/Starrsmith/Frank/Music)	
31	30	82	FLORENCE + THE MACHINE Lungs Island 1797940 (ARV) 4★	(Epworth/Ford/Mackie/Hughes/White)	
32	34	15	NICKI MINAJ Pink Friday Cash Money/Island 2754184 (ARV)	(Kane/Swizz Beatz/Crawford/Money/Rotem/Wansee/Oak/Minus/Will.L./ami/Drew Money)	SALES INCREASE
33	20	16	LAURA MARLING I Speak Because I Can Virgin CDV3075 (E) ●	(Johns)	
34	17	2	JUSTIN BIEBER Never Say Never - The Remixes Def Jam 2765149 (ARV)	(The Messengers/Harrell/Rambert/Stereotypes/Ra Charm/Dirty Swirl/Wayne/Mel & Mus/Smith/Hamilton)	
35	25	57	JUSTIN BIEBER My World Def Jam 2736487 (ARV) 2★	(Sieber/Corran/Stewart/Harrell/Mile/Dirty Swirl/Wayne/Lewis/Muhammad/Hamilton/Shin/Pretti' Boy/Fresh/DJ Frank E/Malina)	
36	27	34	ELIZA DOOLITTLE Eliza Doolittle Parlophone 6099542 (E) ★	(Prime/Dodds/Johnny S/Hauger/Thornalley/Chris/Anthou/Napier)	
37	New		LYKKE LI Wounded Rhymes Atlantic/LL 524984332 (CIN)	(Ntling)	
38	31	72	MICHAEL BUBLE Crazy Love Reprise/43 9362496277 (CIN) 7★	(Foster/Rock/Gall/Chang)	

This wk	Last wk	Wks in chart	Artist/Title (Producer)	Label / Catalogue number (Distributor)	
39	37	47	THE XX XX Young Turks YTO31CD (PIAS) ★	(Smith/M.Dunelc)	
40	35	63	PALOMA FAITH Do You Want The Truth Or Something Beautiful Epic 8869754352 (ARV) ★	(Syrns/Mackichan/Robson/Bartel/Harcourt/Love/Jorgensen/ Kurstini/Marr/Noriega/Wells/Elofsson/Westerlund/Isaak/Oxon)	
41	39	128	KINGS OF LEON Only By The Night Hand Me Down 8869732711 (ARV) 5★	(Petraglia/King)	
42	61	48	FOO FIGHTERS Greatest Hits RCA 88697369211 (ARV)	(Jones/Norton/Kasper/Raskulnec/Vig)	SALES INCREASE
43	55	17	THE OVERTONES Good Ol' Fashioned Love Warner Music Entertainment 5249825442 (CIN) ●	(Southwood)	SALES INCREASE
44	43	37	EMINEM Recovery Interscope 2739452 (ARV)	(Lut. Blaz/DJ Khalil/Mr. Porter/Chin-Queen/Gilbert/Emine/Haynie/Bnide/Evanq/Burnett/Johns/Shepherd/Dr. Dre/Bringer/Alex Da Kid/Havx/Megednr)	
45	42	112	RIHANNA Good Girl Gone Bad Def Jam 1735109 (ARV) 5★3★	(Carter Administration/Sturken/Rogers/Nziru)	
46	44	16	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade Decca 533178 (ARV)	(Rieu/Jacobs/Vermeulen/Rieu)	
47	40	19	THE WANTED The Wanted Geffen 2741607 (ARV)	(McJibeig/Lutather/Rami/Elki/The Wideboys/Kurstini/Bary Blue/Phat Fab/Woodford/Chambers/Flack/Dreamlab/Hartman/Sommerdehl/Young)	
48	New		RON SEXSMITH Long Player Late Bloomer Cooking Vinyl COOKCD531 (Essential/GEM)		
49	47	10	MY CHEMICAL ROMANCE Danger Days: The True Lives Of The Fabulous Killjoys Reprise/43 936249596 (CIN)	(Levell/My Chemical Romance)	
50	50	92	PAOLO NUTINI Sunny Side Up Atlantic 2564690137 (CIN) 4★	(Nutini/Innes)	
51	41	16	LADY ANTEBELLUM Need You Now Capitol 6336412 (E) ●	(Worley/Shaw)	
52	59	140	PAOLO NUTINI These Streets Atlantic 094634 (CIN) 4★	(Nelson)	
53	52	4	JAMES BLAKE James Blake A&M/Atlas ATLAS02 (ARV)	(Blake/McAndrew)	
54	74	28	KE\$HA Animal RCA 88697640462 (ARV)	(Dr. Luke/Blanco/Martin/Gamson/Shellback/Neville/Kurstini/Cruz/FT Smith)	HIGHEST CLIMBER
55	New		LUCINDA WILLIAMS Blessed Lost Highway 2761430 (ARV)	(Williams)	
56	49	7	TWO DOOR CINEMA CLUB Tourist History Kitsune/Cooperative CDA025 (PIAS) ●	(Jezes/Zdz)	
57	60	63	RIHANNA Rated R Def Jam 2725990 (ARV) 2★	(Chase & Status/Stegate/Stewart/Riddick/Hermony/Ne-Yo/Kennedy/Will.L./Ami/Free School/Ericksen/Timberlake/Knox/Harrison)	
58	Re-entry		DUFFY Endlessly A&M 2753146 (ARV)	(Hermony/Duffy/Kizus/Price)	
59	67	18	BON JOVI Greatest Hits Mercury 2752339 (ARV) 2★	(Fairbairn/Jav/Ebbin/Semboiz/Shanks/Rock/Collins/Benson)	
60	33	2	GIL SCOTT-HERON AND JAMIE XX We're New Here Young Turks XLYTCD517 (PIAS)	(Scott-Heron/Russell/Smith/Cecil)	
61	65	6	MAGNETIC MAN Magnetic Man Columbia 88697765241 (ARV)	(Magnetic Man/Frank/Hofman/Geeneus)	
62	54	14	BLACK EYED PEAS The Beginning Interscope 2754899 (ARV)	(Will.L./Ammi/Free School/Guetta/Tainfort/Jerkins)	
63	New		FAR EAST MOVEMENT Free Wired Interscope 2759364 (ARV)	(Stereotypes/The Smeezingtons/The Celezced/Garibay/Cherry Cherry Broom Broom/mtbc)	
64	Re-entry		ELBOW The Seldom Seen Kid Fiction 1764098 (ARV) 2★	(Potter)	
65	29	2	THE SECRET SISTERS The Secret Sisters Decca 2743913 (ARV)	(Cobb)	
66	53	21	ROBBIE WILLIAMS In And Out Of Consciousness: The Greatest Hits 1990-2010 Virgin DVD3082 (E) 2★	(Horn/Tennant/Lowe/Ronson/Mek/Willis/Duffy/Stranger/Chambers/Power/Brumby/Heguel/Kennedy/Ward)	
67	70	102	MICHAEL JACKSON Number Ones Epic 2022509 (ARV) 6★	(Jones/Jackson/Various)	
68	48	4	THE STREETS Computers & Blues 679/Warner Brothers 2564674349 (CINR)	(Skinner)	
69	New		GLEE CAST The Rocky Horror Glee Show Epic 88697796462 (ARV)	(Anders/Astrom/Murphy)	
70	58	17	JAMES BLUNT Some Kind Of Trouble Atlantic/Custard 7567889301 (CIN) ●	(Robson/Kurstini/White/Griffin/Huet)	
71	66	69	BIFFY CLYRO Only Revolutions 14th Floor 5186561452 (CIN) ★	(GG Garth/Biffy Clyro)	
72	64	46	DAVID GUETTA One Love Positiva/Virgin 6401220 (E) ★	(Guetta)	
73	57	77	PIXIE LOTT Turn It Up Mercury 2700146 (ARV) 2★	(FT Smith/Huge/Inornalley/Kurstini/Ged/Jebeig/Zzool/EdOne/Lubscher/Cutlather)	
74	Re-entry		EMINEM Curtain Call - The Hits Interscope 9887893 (ARV) 3★	(Dr. Dre/Various)	
75	73	145	TAKE THAT Never Forget - The Ultimate Collection RCA 82876748522 (ARV) 3★	(Various)	

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Adele 1, 4	Doolittle, Eliza 36	Hurts 22	Marling, Laura 33	Strauss Orchestra 46	Williams, Lucinda 55	Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000) ★ 1m European sales	BPI Awards Albums Add: 21 (4 x plat)
Arcade Fire 21	Duffy 58	Jackson, Michael 67	Mars, Bruno 6	Rihanna 5, 45, 57	Williams, Robbie 66		
Beady Eye 3	Elbow 64	Jessie J 2	May, Imelda 20	Rumer 19	xx, The 39		
Bieber, Justin 34, 35	Eminem 44, 74	JLS 16	Minaj, Nicki 32	Scott-Heron, Gil And			
Biffy Clyro 71	Faith, Paloma 40	Jordan, Alexis 9	Mumford & Sons 8	Jamie xx 60			
Black Eyed Peas 62	Far East Movement 63	Ke\$ha 54	Murs, Oily 29	Script, The 23			
Blake, James 53	Florence + The Machine 31	Kings Of Leon 27, 41	My Chemical Romance 49	Secret Sisters, The 65			
Blunt, James 70	Foo Fighters 42	Lady Antebellum 51	Nutini, Paolo 50, 52	Streets, The 68			
Boe, Alfie 25	Glee Cast 11, 69	Lady Gaga 26	Overtones, The 43	Take That 18, 75			
Bon Jovi 59	Goulding, Ellie 30	Lott, Pixie 73	Overtones, The 43	Tempah, Timie 12			
Buble, Michael 38	Green, Cee Lo 10	Lykke Li 37	Pink 17	Two Door Cinema Club 56			
Cassidy, Eva 15	Guetta, David 22	Magnetic Man 61	Plan B 14	Wanted, The 47			
Chase & Status 13	Harvey, PJ 28	Maguire, Clare 7	Rieu, Andre, & Johann				



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