

MusicWeek

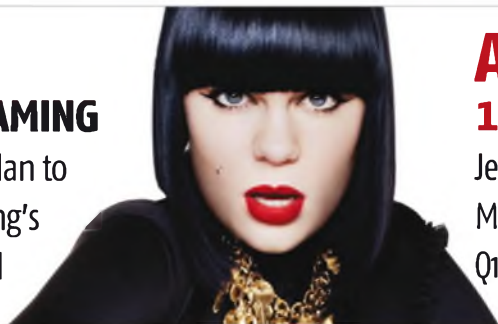


THE BUSINESS OF MUSIC www.musicweek.com

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DIGITAL 10 SOCIAL GAMING

One company's plan to mine social gaming's business potential



ANALYSIS 12 RADIO AIRPLAY

Jessie J leads the way as Music Week looks at the Q1 airplay figures



PROFILE 15 MODERN CLASSICS

The burgeoning classical sector has high hopes and new goals for 2011



Photo: Sally Evans / www.versaphoto.co.uk

MW's Breakout breaks the four-figure barrier

MORE THAN 1,000 PEOPLE ATTENDED *Music Week's* Breakout live music event at Proud Galleries in Camden last Wednesday night, making the event the most successful yet. Liam Gallagher was among those in attendance to see seven acts, including Dog Is Dead (pictured) who signed to Atlantic Records straight after their Breakout gig.

Dog Is Dead manager Daniel Ealam of DHP said, "The show was the perfect way to play to a large amount of industry but with the balance of a great number of non-industry music fans, which is a real bonus in comparison to the atmosphere at the traditional showcase-type gigs and great for building a London fanbase."

Also performing on the main and acoustic stages were Manchester Orchestra, Zena Kitt, David J Roch, Ruby Goe, Fem Fel and Billy Vincent.

Manchester Orchestra manager Brad Oldham of Vector Management (Kings Of Leon, Ke\$ha) said, "The crowd was the perfect blend of fans and music industry tastemakers; it was great to be a part of the biggest Breakout evening to date."

NEW AWARD CELEBRATES UK EXPORTS

MusicWeek 20 Awards 11

THE SUCCESS OF UK-SIGNED ARTISTIC talent overseas is to be recognised with the launch of an annual honour at the Music Week Awards celebrating international achievement.

The new award, which will sit alongside the Strat, record company of the year, independent record company of the year, A&R award and manager of the year in being in the gift of Music Week, will be given out for the first time at this year's event on May 24 at The Roundhouse in Camden. The award can go to an individual, team or company.

Its launch is recognition of what continues to be a healthy number of international successes achieved by the UK music industry every year, despite high global sales for albums proving to be ever harder to come by.

"The UK is second only to the US in terms of exporting music worldwide, so it is only right that at the Music Week Awards each year we recognise the very best international achievements by British artists and songwriters," said *Music Week* head of business analysis Paul Williams.

Last year alone UK acts and songwriters were heavily represented among the biggest global sellers, including Susan Boyle, who for the second year in a row achieved the highest sales overseas for an album by a British artist.

The US market provided plenty of successes, ranging from long-established acts such as Sade and Rod Stewart, artists including Gorillaz returning with new albums and breakthroughs by the likes of Taio Cruz, Florence + The Machine, Mumford & Sons and The Script.

Meanwhile, the Music Week Awards received a record number of entries this year for the judged categories, with the shortlist announced today (Monday, see editorial, page 4).

SONY TIES ITS PHONOGENIC LABEL INTO NEW DEAL TO MANAGE EPIC

Phonogenic assumes Epic role

LABELS

BY ROBERT ASHTON

PHONOGENIC HAS TAKEN over the management of Epic Records in a new deal that sees The Script's label tied into Sony for another five years.

The move represents a significant coup – and very neat solution – for Sony UK chairman and CEO Ged Doherty, who had been in talks with the Phonogenic team to extend their deal with the company and also find a replacement for Nick Raphael, who

is leaving the major for Universal at the end of June.

And Doherty conceded as much. "It was very seamless. It is sad to see him [Raphael] go, because Nick is a great character. But with Phonogenic coming in now to take the reins, they'll have a different perspective."

Key to this is Phonogenic's record of breaking UK signings on a global level, with Natasha Bedingfield, The Script (pictured) and Hurts all selling significant numbers outside of the UK. For all Epic's domestic successes, its signings have yet to really break internationally (see page 5).



The move follows a dramatic couple of months at Sony, which has hired a succession of heavy-hitting executives, including former Universal and EMI executive Nick Gatfield and former EMI A&R Chris Briggs. Lisberg and his team will report to Gatfield in his new role as president of the music division.

"We've been busy bees," Doherty said. "It sends out a hugely positive message about Sony and its ongoing A&R."

The Phonogenic team comprises Paul Lisberg, who heads the A&R function, general manager Tops Henderson and songwriters Andrew Frampton and Steve Kipner. Meanwhile, Universal has confirmed to *MW* that Colin Barlow is leaving the major at the end of the year, with the Geffen president believed to be going to Sony.

✉ robert@musicweek.com



See page 5 for more analysis

DIGEST

▶ THE PLAYLIST

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



ARCTIC MONKEYS
Don't Sit Down ('Cause I've Moved Your Chair) (Domino)

A thundering, guttural riff underpins this return by Sheffield's finest. It enjoyed its radio debut last week (single, out now)



ROME
Two Against One (Lex/Parlophone)

Jack White features on this stunning track from the Danger Mouse/Daniele Luppi collaboration album (from album, May 17)



THE MIDDLE EAST
Hunger Song (PIAS)

Bridging a gap somewhere between Paul Simon and Fleet Foxes, this single leads a near faultless album by the Aussie group. (single, June 6)



CHRISTIAN AIDS
Stay Positive (unsigned)

Christian Aids are enjoying a spark of A&R interest with their dark, moody electronica. (demo)



HOWLING BELLS
Invisible (Bella Union)

The Killers' Mark Stoermer makes his production debut on this darkly sexy single from Howling Bells' forthcoming album (single, May 9)



SADE
Love Is Found (RCA)

One of three new songs from Sade's new hits collection, it boasts a fresh production reuniting Sade with former producer Mike Pela (single, May 9)



J.MAJIK & WICKAMAN
In Pieces (MOS)

Already picking up specialist radio support, this a strong crossover track with a dubstep/drum & bass edge. (single, May 29)



GYPSY & THE CAT
Time To Wander
(Dave Sitek remix) (RCA)

Dave Sitek's production touch takes the latest single by this RCA signing up a notch sonically (single, May 30)



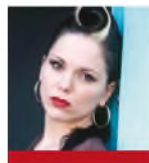
THE HEARTBREAKS
Jealous, Don't You Know (Fierce Panda)

Steve Lamacq is a fan and the single is added to XFM's evening list. It was released as a Record Store Day exclusive over the weekend (single, out now)



CHARLI XCX
Stay Away (This Is Music)

The 18-year-old Brit makes a striking debut with this Ariel Rechtshaid (Diplo, Glasser)-produced piece of avant-garde pop (single, May 16)



SIGN HERE

BMG Chrysalis has signed a world-wide publishing deal with singer songwriter **Imelda May** for all current albums and future works. The rockabilly singer recently received gold status for her third studio album *Mayhem*

Former Savage Garden frontman **Darren Hayes** has signed to Mercury Records Australia ahead of the release of a fourth solo studio album later this year

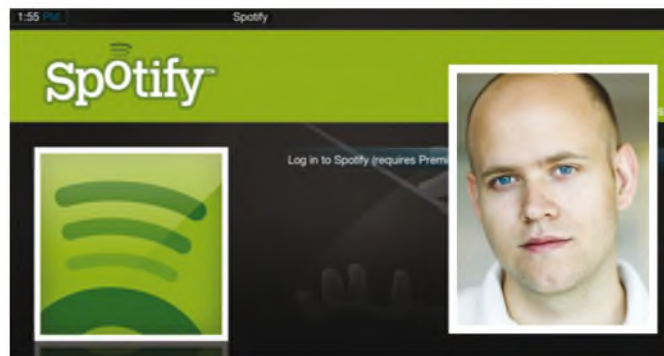
Magic Panda has signed a deal with German indie Mariposa Records



GIG OF THE WEEK

What: Made In Japan: Squarepusher (pictured), LFO, Fuck Buttons
Where: Kentish Town Forum, London
When: April 21
Why: Hosted by ATP, Made In Japan is the latest in a series of Japan benefit gigs with all profits going to the Japanese Red Cross

Time delay to hit free Spotify users



From May 1, anyone signed to Spotify's free ad-funded tier on or before November 1 2010 will only be able to play any track in the service's catalogue up to five times. Users who signed up after November 1 will see the new restrictions apply six months after the date they set up their account.

Total listening time for users on the free tier will now be limited to 10 hours per month after the first six months. This is a 50% reduction in the current Spotify Open offering.

In a blog posting on the Spotify site, founder and CEO Daniel Ek (pictured) said, "The changes we're having to make will mainly affect heavier Spotify Free and Open users, as most of you use Spotify to discover music - on average over 50 new tracks per month, even after a year [...]"

"For those of you using Spotify to find new tracks to enjoy and share with friends, these changes shouldn't get in the way of you doing that."

The move is clearly designed to push users to subscribe to one of Spotify's two monthly paid tiers (£4.99 for ad-free unlimited streaming and higher audio

quality; or £9.99 for ad-free unlimited streaming, higher audio quality and mobile portability).

The challenge for Spotify is spelled out in a survey for Nielsen for Midem. The Hyper-Fragmented World Of Music shows awareness of legal online streaming services has dramatically increased in recent years but there is a worrying gap between knowledge and use (see graph below). The study of 26,644 respondents across 53 markets during September 2010 showed 17% paid to download music, while 26% streamed music.

Yet just under half of respondents admitted to downloading music without paying for it.

The biggest challenge for all streaming services remains monetisation, with just 22% of those who had used a streaming service in the previous three months feeling it was something they would pay for. Ad-funded streaming services appealed to 57% of respondents while 37% said they would hand over certain personal information in exchange for free access to music this way.

To download the report, go to www.nielsen.com.



Lowe brings Monkeys back via BBC

ARCTIC MONKEYS' NEW SINGLE DON'T SIT Down 'Cause I've Moved Your Chair (Domino), the first track to be taken from *Suck It And See*, has been added to the A-list at 6 Music and the B-list at Radio 1. The track was premiered by Zane Lowe at Radio 1 last Monday and subsequently

NEWS DIGEST

■ SHRINKS RAP STUDENTS

Research by psychologists has found that students regard stealing CDs as a much worse act than using P2P to access music for free. The report in the *Psychology, Crime & Law* journal was authored by researchers at the University of Nebraska-Lincoln and they spoke to 172 students in the Midwest in the US.

What the report revealed was that, despite lobbying efforts from the content industries and moves to sue online infringers in the US, students felt illegal downloading was nowhere near as wrong as stealing a CD. It also found that they were not hugely concerned about legal repercussions and there was little discernable social influence to stop them using P2Ps. Males, according to the report, displayed lower respect for the music industry than females and those from poorer education backgrounds were more likely to use P2Ps and have no moral or ethical concerns about doing so.

■ KIWIS OUTLAW PIRATES OF THE ANTIPODEAN

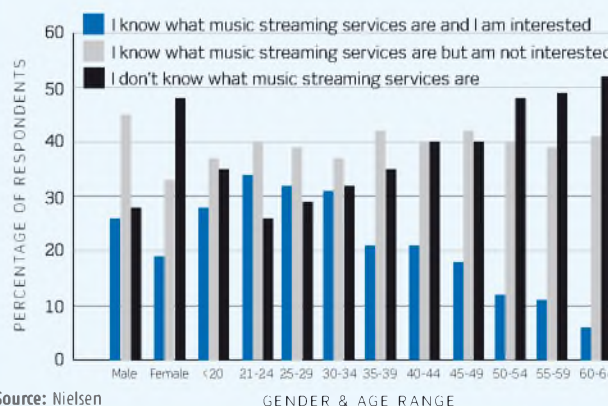
The New Zealand government's anti-piracy proposals have become law. The Copyright (Infringing File Sharing) Amendment Bill has caused controversy but has now cleared the final stages ahead of its implementation. ISPs will have to send warning letters to those suspected of infringement and can then be disconnected for up to six months and could face penalties of up to \$15k (£7k).

■ V2 CO-OPERATES WITH CSS

Brazilian band CSS have signed a licensing deal with V2 Music to release their new album through the Co-operative

INDUSTRY SNAPSHOT

PUBLIC UNDERSTANDING OF STREAMING SERVICES



COMING SOON

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

>> For daily news visit musicweek.com



made available to download. An exclusive seven-inch, featuring Don't Sit Down... and album track Brick By Brick, went on sale last Saturday (April 16) for Record Store Day, while a regular seven-inch, 10-inch and digital bundle are released

on Monday, May 30, featuring new B-sides.

Suck It and See, the band's fourth album, is released on June 6. It features 12 new songs produced by James Ford at Sound City Studios in Los Angeles.

Music network later this year.

Co-operative Music general manager Vincent Clery-Melin said under the terms of the new deal the band's album La Liberación would be released worldwide (excluding Japan and Brazil) on August 29. CSS were previously signed to US label Sub Pop, which released Cansei de Ser Sexy in 2006 and Donkey in 2008. CSS will be touring with Sleigh Bells in the US through April where they will perform at Coachella festival. They will tour Europe this summer and autumn.

FINANCE BOOST FOR MUSIC MINNOWS

The European Commission has delivered a programme with three key music industry issues at the top of its agenda. EC president Jose Manuel Barroso said the Commission, which has proposed a Single Market Act to deliver growth, had identified 12 instruments, including access to finance for SMEs, strong copyright law and a single digital market.

Access to finance for small music companies has been a major lobbying issue for indie organisation Impala and others over the last couple of years. The Commissioner for Internal Market and Services Michel Barnier is also expected to deliver his major strategy document on copyright on May 4 – around the time that Professor Ian Hargreaves is likely to present his IP Review to the UK Government

On access to finance for SMEs, the pair said it was a "crucial measure for over 20m small and medium-sized European enterprises which, lacking finance, often have difficulty in recruiting staff, launching new products or building up their infrastructure." The aim is to put in place common rules for venture-capital funds, enabling those established in one member state to invest in any other member state. Barrosa and Barnier said Europe needed

legislation to guarantee mutual recognition of electronic identification and authentication throughout the continent.

STELLAR LINE-UP ANNOUNCED FOR I FESTIVAL

Foo Fighters (pictured), Adele and Jessie J are all set to appear at the iTunes Festival 2011. The event takes place every night in July at the

Roundhouse in Camden,

London. Tickets are free

via www.itunesfestival.com

As in previous years,

every live performance

will be recorded and sold

exclusively on iTunes. iTunes

is also releasing a festival app,

which includes a guide to the festival and the opportunity to watch gigs streamed live. The app is available for free from the iTunes App store.

COMPOSER AWARDS TIME

Nominations have opened for the ninth annual British Composer Awards, which takes place at Stationers' Hall at the end of this year. There are a dozen awards, including stage works and sonic art, with nominations invited for works that had a UK premiere between April 1 2010 and March 31 this year. The BASCA and PRS for Music-hosted

awards, will be held on November 30 with Radio 3 planning to broadcast a programme about them on December 4. Application forms, rules and regulations are on the BASCA website and the closing date for nomination is July 15

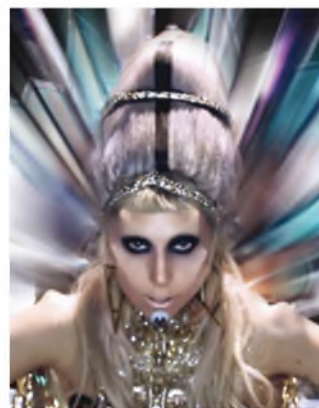
BARBICAN HOSTS CANADIAN CULTURE CELEBRATION

The Barbican and the Canadian Independent Music Association will present a celebration of Canadian music and film later this year. Canadian Blast on July 2 will see the Barbican play host to headliners The Hidden Cameras. Chilly Gonzales' critically acclaimed feature film, Ivory Tower, will also be shown. The film features Tiga, Feist and Peaches. The event is twinned with Canada Day in London celebrations, which is now in its sixth year

BBC AWARDS BEST CLASSIC DISC OF THE YEAR

Valery Gergiev and the LSO's performance of Prokofiev's Romeo and Juliet picked up disc of the year at the 2011 BBC Music Magazine awards. The category was decided by a public vote and a jury of critics and represents the best album reviewed by the BBC. title in 2010. In total, the magazine received more than 43,000 votes for the six categories open to the public

GAGA FIRST LADY OF MTV VMA JAPAN



Lady Gaga is to perform live at MTV Video Music Aid Japan, a live event to benefit the Japanese Red Cross. Gaga is the first performer announced for the event – a special edition of the MTV Video Music Awards Japan – which takes place on Saturday June 25. The gig will feature live performances from international, regional and Japanese artists. It will be broadcast live on MTV Japan, MTV Korea, MTV China and MTV Southeast Asia, with a one-hour

special airing on MTV channels worldwide as part of MTV World Stage.

BREAKOUT'S MAY LINE-UP



Starboy Nathan (pictured above), The Ultra Girls, The Jezabels and Jess Hall are among the acts who will perform at next month's Breakout event. The Main Stage line-up for the next event on May 11 is: Starboy Nathan – London based R&B/pop talent who has supported N-Dubz, JLS and The Wanted; The Ultra Girls, a girl band currently supporting Kylie Minogue on her UK tour and recording with her co-writer and musical director Steve Anderson; The Jezabels, an Australian group about to release a single on Gold Dust and just signed by Image Music's Lucy Francis (Jessie J, Bombay Bicycle Club); and More Diamonds, a new London electro outfit managed by promoter Pearse Grady

The line-up for the Acoustic Stable is: Jess Hall, a singer-songwriter writing with Guy Sigsworth (Bjork, Madonna) and managed by former V2 Records MD David Steele; Allie Moss, a singer-songwriter who sold 30,000 copies of her single Corner from the recent BT advert; and Paul Cook, a classic indie/pop songwriter with a mid-Atlantic twist.

Music Week readers should visit www.musicweek.com/breakout and click on "Industry Guestlist" for free attendance before 9pm. There they can watch film footage and listen free to the MW Breakout Podcast – featuring interviews with and music by the acts playing at last week's Breakout plus some of the industry executives working with them. The podcast is also available via iTunes

Breakout – a co-promotion between Music Week and All Night Long Promotions – is held on the second Wednesday of the month.

SHARKEY FOR PPA EVENT

UK Music CEO Feargal Sharkey will open this year's annual PPA magazine and newspaper conference on April 29. He will be interviewed at the conference by PPA chief executive and former Smash Hits editor Barry McIlheney.

MusicWeek

Incorporating *Foro*, *M&I*, *Future Hits*, *Green Sheet*, *Hit Music*, *Promo*, *Record Mirror* and *Tours Report*

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MUSICWEEK.COM REACTION

VIEWPOINT: Q EDITOR

Adam Fisher: "Really interesting article by Paul Rees; however, Adele is another product of the Brit School and so maybe not manufactured but moulded!"

Charlie Evans: "I don't see why all the hatred a) of Adele and b) of Brit School. Would you let a plumber who'd learned his trade by twisting pipes with spanners in the vain hope that something would work fix your radiator? Or would you get someone with City & Guilds qualifications who's Corgi-registered do it?"

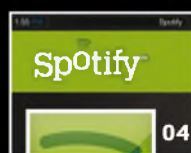
MYSPACE LOSSES REVEALED

Melcro: "That's what happens when you have a fickle business model and keep changing your user interface."

SPOTIFY CURBS FREE ACCESS

Carlos: "Oh well, we'll just go back to downloading illegally. At least that way we get to keep the tracks as well."

TOP 10 STORIES ON MUSICWEEK.COM



- 01 Barlow to leave Universal
- 02 HMV asks majors for help
- 03 Waterstone's founder in HMV bid
- 04 Spotify cuts back free access
- 05 Rise of The Music Machine
- 06 J-Lo and Adele continue their reigns at the top
- 07 Foos fighting for Adele's crown
- 08 Monkeys' new single makes radio playlists
- 09 Streaming outstrips downloads, claims report
- 10 Details of Myspace's losses revealed



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NEWS

EDITORIAL PAUL WILLIAMS



Anyone got any more Veras...?
Music Week seeks to reward exports

IT WILL BE THE 60TH ANNIVERSARY NEXT YEAR OF A BRITISH ARTIST – Vera Lynn – topping the American singles chart for the first time. Since then the UK industry has built up an enviable position as a rare net exporter of music globally, second only in sales to the US.

But achieving significant success outside your domestic market appears to be getting harder and harder, with sales of the world's biggest albums each year continually dropping, while the IFPI's 2010 report published last month highlighted the fact that domestic talent is growing its share in various territories. This means overseas acts, including British ones, all now have to compete for a smaller share of a shrinking pie.

And it becomes ever harder to break new acts globally, reflected by the same IFPI report revealing that for the first time in a decade last year no debut albums registered among the 10 top-selling albums of the year.

Despite all these difficulties, if an act wants to turn a decent profit, in most cases it has to achieve some kind of success overseas as well as domestically. With the exception of a few artists, diminishing recorded music sales in the UK mean there is just not enough business any more to keep going in the home market alone. You need to have a fanbase in other territories, too.

Thankfully, plenty of UK artists – a good number newly breaking – are overcoming these obstacles and enjoying genuine and sustained success abroad. That deserves some proper recognition, which is why from this year onwards the Music Week Awards will be presenting an award with the aim of celebrating some of these fantastic successes.

The award for international achievement will acknowledge an individual, team or company each year which is succeeding on an international basis with UK-signed talent. The importance we are attaching to it is reflected in the fact that the award will sit alongside the likes of the Strat and record company of the year, among the most prestigious prizes of the night. As with these two awards and a few others, it will be in the gift of Music Week rather than a judging award.

In the face of all these obstructions in the way of achieving international success, we are spoilt for choice as to who to make the first recipient, with 2010 alone throwing up a long and diverse list of overseas successes for UK-signed acts. These range from long-established global sellers such as Sade and Take That to newer names including Susan Boyle, Florence + The Machine and The xx. And the story continues this year with Adele's phenomenal UK sales matched by success abroad, including in the US where her album 21 returned to number one last week and became the first album there this year to surpass 1m sales.

For many of these acts, the difficulties in achieving overseas sales have been counterbalanced by new opportunities in what is becoming a truly global music market where the old country barriers are disappearing. Susan Boyle, for example, broke in the US through her Britain's Got Talent audition, even though the show was not screened there. However, the buzz coming from the UK was enough to persuade many Americans to check the clip out on YouTube and the rest is history.

Similarly, Adele's simple-but-stunning Brits performance of Someone Like You played a big part in 21's sales in the States and elsewhere because of the audience who watched it online.

From The Beatles to Adele and beyond, the UK has a proud history of global music superstars and the evidence is that story is continuing. This new award will recognise these achievements and inspire a few more.

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

MACHINE MANAGEMENT ENTERS LABEL ARENA

Machine pays Lips service



LABELS

BY BEN CARDEW

MACHINE MANAGEMENT, an independent company whose clients include everyone from Mika to Friendly Fires, has launched a record label, with releases already on the slate from its first three artists.

Loose Lips Records will be run by Machine founder Ian Watt and senior manager Phil Morais, with Stephanie Haughton assuming the role of label manager.

Its first three signings are Canadian dance act Azari and III, Oxford-based electronic artist Chad Valley and South London Experimental pop band Beaty Heart.

Loose Lips is intended as a stand-alone label: none of the three acts are managed by Machine. "We are not looking at any particular partners, we can offer flexibility, an arrangement that makes sense to us," said Watt. "As well as signing and running projects from start to end we may even look at partnering with third parties once we got things moving, if the project would benefit."

The label's first release will be a single from Beaty Heart on June 13,

followed by a mini album from Chad Valley one week later. An album from Azari and III will be released in July.

"It is very easy to moan about record labels but if there were no record labels there would be no managers and no publishers," Watt said. "They are the people creating careers and giving people the opportunity to have these successes."

Morais explained the motivation behind the label. "We come across a lot of fantastic artists, which for some reason or another we are unable to work with in a management context," he said.

"The whole ethos is to keep the label boutique and to reflect the musical tastes of Machine Management and to release some fantastic music in the process."

The move reflects a wider trend across the industry for managers to branch out into new areas of expertise: increasingly, they are being called upon to develop acts in the early stages of their careers, with labels only willing to sign artists with a demonstrable track record.

Watt said it was getting ever harder for larger labels to focus on the early stages of an artist's recording career but managers could fill

this hole. "Managers are often best placed to really getting things moving during this phase and Loose Lips Records has been launched to allow us to apply our skills to this challenge alongside our existing management roster," he explained. "If you look at the skill set you have at Machine, you can adapt that to coming up with strategies with brands and strategies for record releases."

Watt said an entrepreneurial spirit was also key. "The music industry, as it stands today, whether you are a manager, a record company or a publisher you have to be entrepreneurial," he explained, adding he was open to working with brands both as a manager and label boss.

"Selling records is one element [to the label] but you have to be entrepreneurial, to look at other ways of making income."

The size of the label will be crucial, too, according to Watt. "With the investment required and our expertise it is easier to make money," he said. Despite this, though, Watt said the label was on the lookout for new acts and would not entirely rule out signing them to the label

ben@musicweek.com

BRITAIN'S FESTIVALS GARNER GREEN KUDOS

THE LIVE MUSIC SECTOR HAS become a beacon for the green movement, with environmental group Julie's Bicycle awarding an unprecedented 14 Industry Green awards to festivals.

The move follows a mass enrolment of festivals to take part in JB's scheme to help measure and curb greenhouse gases.

Some festivals that have been tackling sustainability issues for many years were able to measure improvements year-on-year, while most were able to at least set benchmarks to improve upon during this year's festival season.

JB operations director Catherine Langabeer said many festivals signed up to the pro-

gramme before their events took place last year giving them time to put systems in place to gather statistics.

"Over the best part of the last year they have been working to get the data and establish the targets," she said.

Langabeer said the festivals would be able to track their environmental performance against each other and that JB also planned to establish an industry average in the next couple of months.

The organisation, which uses a complex set of tools to measure carbon emissions, energy, waste,



water and audience travel, has produced its first festival IG ranking based on its star system.

Nine festivals that demonstrated they have

built systems to achieve a better environmental performance have been awarded IG*.

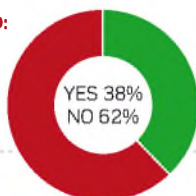
Four festivals that provided evidence they had reduced carbon emissions received an IG**.

Shambala was the only festival that has demonstrated an exceptional performance and received an IG*** mark.

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:

With compilation sales falling 19.3% in Q1, is there still a market for various-artist albums?



THIS WEEK WE ASK:

Will Spotify's move to cut back on free access increase its paid subscriber base?
Vote at www.musicweek.com

Epic task for Phonogenic

LABELS

BY ROBERT ASHTON/PAUL WILLIAMS

SONY UK CHAIRMAN AND CEO Ged Doherty has charged the Phonogenic team with the task of taking Epic to new markets, after they took over the running of the Sony label.

"To sign global artists is where we want to go," he said. "[Departing Epic UK managing director] Nick Raphael had done a very good job running Epic, but he hadn't had any international success so that is where we see Phonogenic with the knowledge they've got."

He added that the success of Natasha Bedingfield, The Script and Hurts meant Phonogenic had had three international successes out of three.

"It seemed the logical move to make to bring their record-making skills, their song-making skills to help the artists that are already there and bring in new artists.

"They bring a global perspective to running Epic with the global success they have had. They will take Epic to the next level."

The move is part of a wider strategy for Sony UK to break its UK signings abroad, in a way it has struggled to do in recent years. Former Universal and EMI executive Nick Gatfield, who joins the major next month as president of its music division, told Music Week that his priority in the role would be to make Sony UK into "a key exporter of British talent to Sony worldwide".

The Phonogenic roster will follow the team up to Epic and new releases are expected shortly from Scouting For Girls and JLS.

Phonogenic general manager Tops Henderson said, "We are excit-

ed to be entering a new chapter of Phonogenic with our partners Sony Music and building on the success we have had to date.

"We are also looking forward to the challenge of running Epic Records, which has such a great tradition."

Doherty said there was a strong logic to promoting the team. "It's always been in the back of my mind.

"I've always tried to persuade them to do more within the company and to grow their business. Taking over the running of Epic is the perfect timing and the perfect way for them to do that," he said.



International The Script, Hurts and Natasha Bedingfield

The move brings together two of Sony's most successful UK A&R streams, with Epic having provided one of the major's biggest home-grown breakthroughs in each of the last three years, beginning with Scouting For Girls in 2008, then JLS in 2009 and Olly Murs last year. Its first Paloma Faith album, Do You Want The Truth Or Something went platinum last year, while it also delivered a second multi-platinum JLS album.

between 2009-10 while almost doubling ticket sales.

Firefly Solar director Andy Mead, who acts as sustainability consultant to Lovebox and provides solar powered generators to festivals, said with the right backing the IG marks could become a standard and festival goers are already making decisions based on the sustainability of festivals.

"It annoys people to see rubbish lying around and when they are paying £150 for a festival ticket they are increasingly swayed by environmental considerations," he said.

Mead, whose company supplied six solar generators out of the 60 used at the last Lovebox, added that the festival would use the IG** mark on future advertising to pull in more green punters.

In turn, Phonogenic was behind Sony's most successful 2010-issued debut album by a UK act outside a TV vehicle with Hurts' Happiness. However, it was only the 166th top-selling artist album of the year, indicating room for improvement in the major's current track record of breaking acts away from the likes of The X Factor and other TV shows.

The Hurts album has been a far bigger success overseas, having last year sold around 340,000 copies outside the UK and reaching the Top 10 in a number of European markets, including peaking at two in Germany. A US release is planned this year.

The duo are the latest international success for Phonogenic which has achieved significant overseas sales with Natasha Bedingfield, especially in the US where the tracks Unwritten and Pocketful Of Sunshine both went double platinum, while The Script's second album Science & Faith debuted at three on the Billboard 200 in January and the single For The First Time climbed into the Top 40 of the Hot 100 last week to stand at number 39.

The Irish band's track Breakeven last year sold 1.8m copies overseas, making it the fifth biggest-selling single of the year internationally by a UK-signed act.

Conversely, despite significant success with its acts domestically, Epic has achieved more moderate success with its UK roster internationally, typified by JLS's self-titled first album which was released through Jive in the US last August but failed to chart.

Raphael is set to leave Sony at the end of June to set up his own label at arch rival Universal.

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BIOG'S BOOST FOR RETAIL

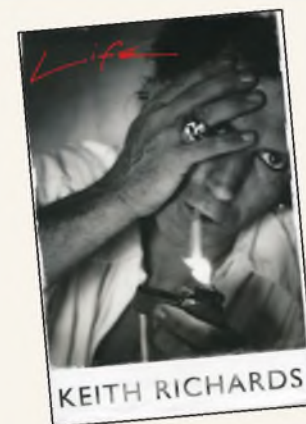
The UK's national book chains are betting on biographies of Michael Jackson, Freddie Mercury and Pearl Jam to drive sales in the second half of this year, with the three titles all starring at the London Book Fair last week.

Life, the autobiography of Rolling Stones guitarist Keith Richards which became the fastest selling rock and roll title when it was released last year in hardback, is also expected to top the best seller lists when it is released in paperback through W&N at the end of next month, while hardback autobiographies by rapper Tyrese Gibson and Aerosmith's Steven Tyler both currently feature in Amazon's top 10 pre-order's for books on music, stage and screen.

Four diaries by Iron Maiden, Guns N Roses and a biography of Michael Buble are also set for release this autumn.

However, it is the HarperCollins' release You Are Not Alone: Michael, Through a Brother's Eyes by Jermaine Jackson, which is anticipated to become one of the year's highest selling books when it is released in October.

Waterstone's spokesman Jon Howells said the book – which is the first about Michael Jackson to be written by a family member since his death in 2009 – is



guaranteed to generate a lot of attention, thanks both to the subject matter and the author.

"Music titles are a big market especially around Christmas time – every year there are one or two that generate a lot of excitement," he predicted. "Michael Jackson appeals to a large part of the market; he has a huge fan base and has a big family audience and this, coupled with the fact Jermaine is well known in the UK thanks to Celebrity Big Brother and the fact it will be the first by a family member since his [Michael's] death, means it will do very well."

Other music titles being pushed by book publishers include a re-issue of No Direction Home: The Life And Music Of Bob Dylan by Robert Shelton and biographies of Leonard Cohen and David Bowie as well as autobiographies by Beth Ditto and Nile Rodgers.

WATERSTONE'S ANTICIPATED BEST SELLING MUSIC TITLES OF 2011 (IN NO PARTICULAR ORDER)

You Are Not Alone: Michael, Through a Brother's Eyes – by Jermaine Jackson (HarperCollins) (October 13 2011) About: Biography

Michael Buble: Crazy Life – by Olivia King (Orion) (September 1 2011) About: Biography

Ed Force One – by Iron Maiden (Orion) (October 20 2011) About: high-spec behind the scenes glimpse of the band

My Appetite for Destruction: Sex & Drugs & Guns N Roses – by Steven Adler (HarperCollins) (August 5 2010) About: autobiography

Coal to Diamonds – by Beth Ditto (Simon & Schuster Ltd) (Sep 1 2011) About: autobiography

Bringing Metal to the Children: The Complete Bezerker's Guide to World Tour Domination – by Rob Zombie, Zakk Wylde and Eric Hendrikx (Collins) (September 13 2011) About: autobiography

Iron Man: My Life with Black Sabbath and Beyond – by Tony Iommi (Simon & Schuster Ltd) (October 13 2011) About: autobiography

Music for the People: The Pleasures and Pitfalls of Classical Music – by Gareth Malone (Collins) (April 28 2011)

In The Seventies – by Barry Miles (Serpent's Tail) (September 1 2011)

Pearl Jam Twenty – by Cameron Crowe (Simon & Schuster) (September 13 2011) About: band biography

Freddie Mercury: The Definitive Biography – by Leslie-Ann Jones (Hodder & Stoughton) (13 Oct 2011)

Le Freak: The Life and Times of Nile Rodgers – by Nile Rodgers Sphere (20 Oct 2011) About: Autobiography

Shambala festival director Chris Johnson said he had been following green principles for the last decade. In three years the festival, run on almost 100% renewable energy, has reduced its carbon footprint by 63%.

Johnson added the IG mark was the first credible attempt to benchmark genuine sustainability in the industry.

"You have to jump through hoops, it isn't just a marketing exercise," he said. "I guess it means things are moving in the right way and will help to push things in the right direction. The event industry is very creative and there is a real opportunity here to lead the way with a captive audience. If we walk the walk we can then talk the talk."

The newly IG*Lovebox achieved CO2e reductions of 38%

Other festivals which reduced emissions were Isle of Wight, which cut CO2e by 22%, mostly due to improvements to audience travel. Truck decreased emissions by 10% and Wood, the first festival to go fossil fuel free, has slashed biodiesel demand by 30% since 2009.

The move to brand festivals follows the decision earlier this year to extend the IG scheme to other parts of the live sector with seven live music venues, including Southampton Guildhall and Wembley Arena, picking up certificates for demonstrating improved environmental performance.

The first IG mark was unveiled on the sleeve of the Brits CD in 2009 and has subsequently been found on other packaging that has reduced carbon emissions.

NEWS IN BRIEF

■ Sky Arts lines up more festivals

Sky Arts will this year air coverage from the Bestival and Isle Of Wight festivals in 3D, as the channel looks to become the biggest broadcast partner of music festivals in the UK. In total, Sky Arts is to broadcast footage from 10 UK festivals this summer, with HD coverage of Download, Hard Rock Calling, Latitude, Lovebox, High Voltage, Cambridge Folk Festival, Camp Bestival, Sonisphere, Cropredy and Rewind joining the 3D experience at Bestival and IoW.

■ Ozzy gets cosy with Kerrang!



Ozzy Osbourne is to receive the "Legend" award at this year's Kerrang! awards, which celebrate 30 years of the magazine. The awards takes place in London on June 9 and Osbourne will also be playing a "30th anniversary party" for Kerrang! in London on June 21. Departing Kerrang! editor Nichola Browne said the magazine was "unbelievably excited" to have Osbourne play a show for the magazine.

■ Choice chooses Kojo and Max

Global Radio's London urban station Choice is launching a new breakfast show from Monday and has recruited two new presenters - Kojo and Max - who are known for their work at MTV. Kojo has appeared on the station's Young Gods of Comedy and Kojo's Comedy Funhouse shows, while Max is best known as one of the presenters of flagship show TRL.

■ MTV in Ibiza event partnership

MTV is to host a new music event this summer live from Ibiza, which will go out on two of its UK channels, MTV Spain and online.

I Want My MTV Ibiza, created in partnership with MTV Spain and nightclub Amnesia, takes place over 10 Fridays this summer from July 1, with live acts including Mark Ronson and the Business International, 2ManyDJs, Duran Duran and Plastikman. The headline sets will air in the form of two one-hour specials on flagship music channels MTV Music and MTV Dance as well as online and will include live performances and artist interviews. MTV Spain will promote the two shows across its channels. As part of the deal, Amnesia will host MTV and Amnesia Present Shake It at the club on Friday nights this summer, with DJs including Layo and Bushwacka and Mar-T. I Want My MTV Ibiza follows recent MTV live events including 2010's MTV Crashes Glasgow and MTV Presents Belfast.

PUBLISHER EXPANDS ALBUM/MAGAZINE FORMAT WITH NEW BLONDIE CD

Blondie moment for Future fan packs

MAGAZINES

■ BY BEN CARDEW

FUTURE PUBLISHING HAS overhauled the presentation of its fan packs in readiness for a new Blondie release after already notching up 50,000 sales of the editions.

To date, the company has released three special packs, which pair a new album from an established star - Slash, Motorhead and Whitesnake have been featured - with a bespoke magazine.

The fourth fan pack features new Blondie album *Panic Of Girls* - on Eleven Seven Music - which goes on sale on May 30. The fan-pack edition will include a magazine, a poster, two additional tracks and Blondie button badges. The standard CD release will follow one month later.

But while previous Future releases have been branded as *Classic Rock Presents...*, the Blondie album will not be tied to a specific magazine, in a move that expands the range of albums Future can offer.

Classic Rock and Metal Hammer publisher Chris Ingham said interest in the Blondie album was exceptional. "The scale of distribution requests is sobering," he said. "Waitrose ordered Blondie and they said it was their first music product in two years."

Ingham added that dropping the *Classic Rock* brand "really unlocks the format". "We have the distribution model," he said. "We are a content factory of excellence - we can make what you want and we can get it into 3,000 retailers."

"At a time when there is uncertainty in the high street there is something in our model."

Blondie's back with new album *Panic Of Girls* (below)

"Where the Future vehicle will work is when you have established acts with a core fanbase," explained Simon Carver, joint managing director of RSK, who works with Eleven Seven and Blondie in Europe.

"This release at once plays to the core fanbase, with a very nice added-value document around the record. And their distribution also takes you to places on the high street where it is very difficult to do something with a record or a CD."

The results of Future's work on its distribution network are already showing: 57% of the sales of the Slash fan-pack album came from non-traditional retailers, such as supermarkets, WH Smith and independent newsagents.

In addition, Future has sold almost 60,000 units of its fan packs at £14.99 a piece, generating close to £900,000 in revenue. *Classic Rock Presents Slash* is the biggest seller to

date, shifting 30,000 units; Motorhead's *The World Is Yours* has sold 19,000; and Whitesnake's *Forevermore*, which went on sale on March 25, has already shifted close to 9,000 units.

But the publisher will not abandon the *Classic Rock Presents...* brand entirely. Ingham said *Classic Rock Presents...* and *Metal Hammer Presents...* fan-pack formats will be used alongside unbranded fan packs if they will help increase sales.

Ingham also hoped that the company would be able to produce one a month "when the distribution pipeline and contacts" are in place.

He added the CD plus magazine was "the perfect media" for both lapsed fans of a band and hardcore devotees because it put the new release into a historical context.

"They want to know there are people out there who have the same passion that they do, to know how much of a shit somebody else gives," he said. "A magazine looks like a media by which people give a shit - you can't just toss these off."

Typically, the fan-pack editions come out one month before the album goes on general release, at a higher price to reflect the additional content.

"We act as an amplifier - the best ad that artists can have for their own version to come later," Ingham said. "The albums sit there as a giant ad - there is a new Whitesnake album, there is a new Blondie album."

Future may also look at expanding the model into Europe - to date up to 50% of sales are being shipped to addresses outside of the UK. "We are still finding our way forward," Ingham said. "You can imagine how busy life could get when we take the *Classic Rock* logo off."

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PANIC OF GIRLS FIRST IMPRESSION

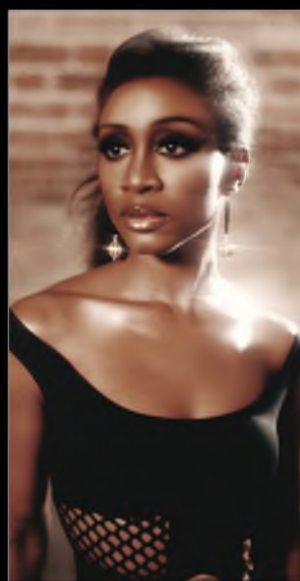
CHRIS INGHAM SAID PANIC OF GIRLS sounded like classic Blondie and compared it to *Parallel Lines* "with an updated sound".

A single, *Mother*, a test mix of which was previously available as a free download from the band's website, will be released on May 23. This has already been compared

favourably to *Maria*, a UK number one hit taken from the band's *No Exit* album in 1999.

Carver said media interest in the new album was already very strong: Radio 2's Ken Bruce has played *Mother* and there was a recent piece about Debbie Harry and the band in *The Sunday Times*.

CAMPAIGN FOCUS ■ BY STEPHEN JONES



BEVERLEY KNIGHT

SOUL SINGER BEVERLEY KNIGHT has mustered heavyweight producers for her new self-released album, which celebrates the songs by British artists that influenced her to launch her career.

The multiple Brit and MOBO Awards winner hopes that by paying respect to her forebears in the soul/gospel style, it will remind the new generation of UK urban talent of the artists who paved the way for their success today.

Marketing on Knight's seventh album *Soul UK* begins this week with a promo cover of obscure Soul II Soul classic *Fairplay* - it reached number 68 in 1988 - being serviced to club and specialist radio: Trevor Nelson gave it its first play on 1Xtra last Friday.

Its relative obscurity is indicative of the tracks that Knight has chosen: not necessarily obvious classics, but those which mean most to her.

Produced by Martin Terefe (James Morrison, Jason Mraz) and Future Cut (Lily Allen, Beyoncé), the album also features covers of Princess's *Say I'm Your Number One*, Lewis Taylor's *Damn*, George Michael's *One More Try* and even Jamiroquai's debut single on *Acid Jazz*, *When You Gonna Learn*.

Marketing consultant Roland Hill explained, "The aim was to deliver Beverley's significant audience with a different type of album proposition from her six studio albums of original material, while maintaining integrity and credibility."

"At the same time we were looking to offer media a strong editorial

angle and talking point that fits with the artist - something all too often lacking from recent concept albums - as well as added familiarity, which is important to certain broadcast media."

Soul UK is released on July 4 on Knight's own Hurricane Records label through Absolute. Preceding this will be the single release of *Mama Used To Say* on June 27. The song was originally by Junior, who was one of a host of artists to join Knight on stage for a performance of the entire album at Porchester Hall last week.

A DVD of the gig will be packaged with the album and feature performances and interviews with the original artists/writers, including Omar, Roachford, Jazzie B, Jaki Graham, Pete Waterman and Rod Temperton (*Thriller*, *Off The Wall*).

AIRPLAY

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

Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50									
This week	Last week	Weeks on chart	Sales on chart	Artist Title Label	Total plays	Plays %*or-	Total Aud (m)	Aud %*or-	
1	2	5	13	CEE LO GREEN Bright Lights Bigger City Warner Brothers	3360	12	73.74	7.04	
2	6	5	2	JENNIFER LOPEZ FEAT. PITBULL On The Floor Def Jam	2908	13.11	57.55	5.57	
3	5	8	6	ADELE Someone Like You XL	3934	-1.87	56.5	2.57	
4	1	11	12	JESSIE J FEAT. B.O.B Price Tag Island/Lava	4190	-5.42	54.74	22.96	
5	3	10	17	LADY GAGA Born This Way Interscope	3762	-5.81	54.63	11.47	
6	4	6	10	NICOLE SCHERZINGER Don't Hold Your Breath Interscope	4306	0.94	53.12	10.03	
7	8	11	34	PINK F**Kin Perfect LaFace	3544	-2.64	45.46	-5.29	
8	7	16	16	ADELE Rolling In The Deep XL	3322	2.34	44.32	11.09	
9	11	6	5	BLACK EYED PEAS Just Can't Get Enough Interscope	1891	16.08	41.56	5.56	
10	9	8	7	RIHANNA S&M Def Jam	2526	-8.84	40.75	-9.42	
11	16	2	1	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem Interscope	1132	23.45	39.41	29.89	
12	12	4	3	KATY PERRY FEAT. KANYE WEST Et Virgin	2103	23.71	39.25	13.16	
13	13	4	9	MANN FEAT. 50 CENT Buzzin' Remix Def Jam	1078	6.52	39.24	14.27	
14	10	16	18	BRUNO MARS Grenade Elektra/Atlantic	3225	-6.9	37.45	11.43	
15	15	3		WRETCH 32 FEAT. EXAMPLE Unorthodox MoS/Levels Recordings	739	-5.98	31.95	4.92	
16	36	4	36	DIONNE BROMFIELD FEAT. DIGGY SIMMONS Yeah Right Lioness/Island	1113	2.02	30.35	37.21	
17	18	8	23	THE WANTED Gold Forever Geffen	2718	2.92	29.22	1.88	
18	21	29	52	RIHANNA Only Girl (In The World) Def Jam	1904	2.2	28.17	6.87	
19	22	25	48	CEE LO GREEN Forget You Warner Brothers	2321	-1.28	26.5	0.8	
20	24	27		MIKE POSNER Cooler Than Me J	1798	-3.44	25.83	2.83	
21	14	4	19	KATY B Broken Record Columbia/Rinse	1158	-10.72	25.66	15.87	
22	49	16	35	JESSIE J Do It Like A Dude Island/Lava	837	27.98	25.55	41	
23	33	11	21	CHRIS BROWN Yeah 3X Sony RCA	1526	-1.17	25.53	13.72	
24	26	3		ALICE GOLD Runaway Love Fiction	247	33.15	24.68	2.28	
25	17	10	30	ALEXIS JORDAN Good Girl StarRoc/RocNation/Columbia	2194	-7.19	24.48	-15.09	
26	19	32	55	BRUNO MARS Just The Way You Are (Amazing) Elektra/Atlantic	1931	-4.83	23.98	14.45	
27	NEW			BROOKE FRASER Something In The Water Wood & Bone	67	0	23.81	0	
28	RE			SNOOP DOGG VS DAVID GUETTA Sweat (Wet) Capitol/Parlophone	969	0	22.97	0	
29	23	2		TAIO CRUZ Telling The World 4th & Broadway	384	64.81	22.66	11.28	
30	41	2	93	TAKE THAT Happy Now Polydor	1174	39.1	22.64	13.88	
31	RE			BLACK EYED PEAS Gotta Feeling Interscope	1448	0	22.6	0	
32	20	12	51	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home Bad Boy/Interscope	806	-9.34	22.05	16.89	
33	42	20	29	DAVID GUETTA FEAT. RIHANNA Who's That Chick? Positiva/Virgin	930	0.11	21.87	13.26	
34	32	2		RUMER Goodbye Girl Atlantic	455	-8.63	21.61	-3.96	
35	30	7	11	WIZ KHALIFA Black & Yellow Atlantic	948	-3.17	21.37	6.07	
36	25	45		KATY PERRY FEAT. SNOOP DOGG California Gurls Virgin	1312	-3.1	21.22	12.89	
37	40	12	31	CHIPMUNK FEAT. CHRIS BROWN Champion Jive	755	19.65	20.68	3.25	
38	46	10	27	MARTIN SOLIVEIG FEAT. DRAGONETTE Hello 3 Beat/AATW	775	7.79	20.26	9.93	
39	34	21	83	OLIVY MURS Thinking Of Me Epic/Syco	1320	2.96	20.04	10.01	
40	31	3		PATRICK WOLF The City Hitcut/Mercury	157	37.72	19.88	-12.19	
41	44	19	61	RIHANNA FEAT. DRAKE What's My Name? Def Jam	838	-8.81	19.24	1.37	
42	43	28		TAKE THAT The Flood Polydor	1401	-9.61	18.88	0.58	
43	39	55		MICHAEL BUBLE Haven't Met You Yet Reprise/143	1161	-8.22	18.85	-7.28	
44	45	2		TRAIN Mary Me Columbia	355	141.5	18.78	0.58	
45	47	18	57	ADELE Make You Feel My Love XL	1059	-2.31	18.2	0.11	
46	35	5	54	FOO FIGHTERS Rope RCA	328	-17.17	18.04	-18.56	
47	28	25	99	PINK Raise Your Glass LaFace	1059	-15.75	17.6	24.82	
48	NEW	1	24	NICKI MINAJ Girls Fall Like Dominoes Cash Money/Island	420	0	17.26	0	
49	NEW	1		NERO Guilt MTA/Mercury	231	0	17.03	0	
50	37	2	74	TIM MCGRAW & GWYNETH PALTROW Me And Tennessee Curb	124	87.88	16.35	-22.25	

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 1XTRA, 100.1FM, 102.4FM, 103.4FM, The Beach, 105.4FM, 106.3FM, 107.6FM, 107.7FM, 107.9FM, 108.1FM, 108.2FM, 108.3FM, 108.4FM, 108.5FM, 108.6FM, 108.7FM, 108.8FM, 108.9FM, 109.0FM, 109.1FM, 109.2FM, 109.3FM, 109.4FM, 109.5FM, 109.6FM, 109.7FM, 109.8FM, 109.9FM, 110.0FM, 110.1FM, 110.2FM, 110.3FM, 110.4FM, 110.5FM, 110.6FM, 110.7FM, 110.8FM, 110.9FM, 111.0FM, 111.1FM, 111.2FM, 111.3FM, 111.4FM, 111.5FM, 111.6FM, 111.7FM, 111.8FM, 111.9FM, 112.0FM, 112.1FM, 112.2FM, 112.3FM, 112.4FM, 112.5FM, 112.6FM, 112.7FM, 112.8FM, 112.9FM, 113.0FM, 113.1FM, 113.2FM, 113.3FM, 113.4FM, 113.5FM, 113.6FM, 113.7FM, 113.8FM, 113.9FM, 114.0FM, 114.1FM, 114.2FM, 114.3FM, 114.4FM, 114.5FM, 114.6FM, 114.7FM, 114.8FM, 114.9FM, 115.0FM, 115.1FM, 115.2FM, 115.3FM, 115.4FM, 115.5FM, 115.6FM, 115.7FM, 115.8FM, 115.9FM, 116.0FM, 116.1FM, 116.2FM, 116.3FM, 116.4FM, 116.5FM, 116.6FM, 116.7FM, 116.8FM, 116.9FM, 117.0FM, 117.1FM, 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LIVE

US RESELLER LAUNCHES INTERNATIONAL EXPANSION

StubHub moves on UK

EXECUTIVES

BY GORDON MASSON

US TICKET RESALE GIANT StubHub is aiming to expand into the UK and Europe as parent company eBay positions the secondary ticketing pioneer to become an international player in the music sector.

Senior executives from the group, which trades more than \$1bn (£614m) worth of tickets each year, have been visiting the UK and Germany on fact-finding missions. And although the StubHub is best known for its sporting ties in the US, *Music Week* has learned music events will be its bread-and-butter business in the UK.

The company now also has resources to start taking international orders for the first time; this means visitors can secure tickets for events in North America no matter where they are travelling from.

StubHub head of communications Glenn Lehrman (pictured) confirmed customers had previously needed a US postal address to trade tickets and technical issues such as different currencies and even more digits in telephone numbers hindered cross-border transactions.

Those issues have now been resolved. Tickets can either be held at the venue box office or can be printed at home and while the group uses FedEx in the US to deliver tickets Lehrman has revealed the company has looked at partnerships with other



couriers and postal services in new markets ahead of launching StubHub in Europe.

"We realise that every territory is different so we're looking at the likes of the Royal Mail in the UK as potential partners," said Lehrman. He added StubHub would be a very different operation outside of the US, where the vast majority of tickets traded are for sporting events.

Lehrman expects that to be reversed on these shores "In the UK, football tickets are restricted so we know that here it's more likely music would be the priority rather than sports, he said.

In the US StubHub has deals with Major League Baseball, Ticketmaster spin-off Paciolan, Tickets.com and individual sports franchises such as the New York Yankees, the Washington Redskins and the San Francisco Giants. It is expected the group will look for similar direct dealings with live music groups when it comes to the UK.

Although StubHub was the pioneer in the secondary ticketing business in the US, it will face tough com-

petition in Europe where Viagogo and Seatwave dominate.

However, Lehrman said eBay's share of the resale market had been estimated at close to 50% in the UK, giving StubHub a significant customer base to market their services to. "Our research shows that 30% of people who buy a ticket cannot attend the event, so there is a definite need for secondary ticketing services," argued Lehrman. Finding out the purchasing habits of the local population is probably the most important aspect of that because with that knowledge we can start catering to the needs of that audience."

San Francisco-based StubHub was founded in 2000 by former Stanford Business School students Jeff Fluhr and Eric Baker. Baker parted company with StubHub in 2004 and two years later set up his own secondary ticketing outfit Viagogo in the UK.

Both companies are based on a similar model, allowing people to exchange event tickets in a secure and guaranteed fashion. Typically the companies will take a 25% commission of the sale price of a ticket - 10% from the buyer and 15% from the seller.

In 2007, StubHub was acquired by eBay for \$310m (£190m) and has grown to become an important revenue stream for the online auction site. But while eBay has become a \$9bn (£5.5bn) a year global company, its secondary ticketing division has so far been restricted to trading in the US.

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Audit to make sense of big festival totals

THE ASSOCIATION OF Independent Festivals has partnered with Warwick University to undertake a massive audit of the festival sector.

The scale of many of the UK's festivals and U2's current record-breaking 360° tour has underlined the economic impact live music has on economies, but there are precious few statistics about the sector: Creative & Culture Skills estimated 51,580 people were employed full-time in the live performance sector, but the overall contribution the industry makes to UK PLC is unknown.

AIF member and Creamfields promoter James Barton wanted to change that in readiness for a range of issues that will soon be impacting the sector, including a possible change in the PRS for Music live rate.

Barton said, "The one piece of advice I would give to anyone running a festival would be to find an independent body that can do the research for you to work out the impact of your event. Not only will that help when it comes to dealing with the licensing authorities but also it helps in conversations with local residents and businesses if you can show how much money your event brings in."

Last year Warwick University calculated AIF's 24 members contributed more than £130m to the UK economy, while a fan survey revealed the total spend of the average festival-goer, including transport, was £346.

Barton added there were a number of upcoming issues, such as PRS for Music fees and policing costs, that would impact the live sector and comprehensive stats on the sector's economic impact would help it fight its corner. "If we can demonstrate our contribution to the community and the economy to argue our point, then that can only be positive," he explained.

Barton and his colleagues have collected some data for the Warwick researchers (see box). "When you know how successful Glastonbury is, it's laughable now when you think of the battles it used to have in getting its licence," added Barton. "The likes of Visit Britain now use music festivals in its marketing material outside the UK, so I think it's important more groundwork is done to show what live music can do, both culturally and economically".

GLASTONBURY IN NUMBERS

- 1,000-ACRE GREENFIELD SITE
- 177,500 CAPACITY
- 40,000 STAFF AND VOLUNTEERS
- MORE THAN 500 PERFORMERS
- MORE THAN £2M GENERATED FOR CHARITY ANNUALLY
- 4,700 TOILETS
- 30KM OF ROAD
- 60KM OF FENCING
- MORE THAN 30 BARS
- 9KM SECURITY WALL
- 4M UNIQUE ANNUAL VISITORS TO GLASTONBURY FESTIVAL WEBSITE

SOURCE: AIF

VIAGOGO

Ticket resale price chart

pos	prev	event	Ave resale price £
1	NEW	NEIL DIAMOND	122
2	4	TAKE THAT	117
3	1	ERIC CLAPTON	115
4	2	ADELE	113
5	3	ROGER WATERS	105
6	NEW	RUSH	100
7	NEW	FOO FIGHTERS	90
8	9	RIHANNA	88
9	NEW	FAITHLESS	78
10	NEW	JAMIROQUAI	75
11	10	BRYAN ADAMS	74
12	11	KYLIE MINOGUE	70
13	NEW	HARD ROCK CALLING	68
14	14	KINGS OF LEON	64
15	13	PAOLO NUTINI	58
16	12	BLINK 182	55
17	15	ARCADE FIRE	53
18	16	KATY PERRY	49
19	18	DAVID GUETTA	48
20	NEW	KESHA	45

HITWISE

Primary ticketing chart

pos	prev	event
1	2	T4 ON THE BEACH
2	1	RADIO 1 BIG WEEKEND
3	10	NEIL DIAMOND
4	11	GLEE LIVE TOUR
5	NEW	EITON JOHN
6	7	TAKE THAT
7	3	ADELE
8	4	RIHANNA
9	8	X FACTOR 2011
10	14	JLS
11	6	GLASTONBURY
12	NEW	SCOUTING FOR GIRLS
13	NEW	OLLY MURS
14	20	DOLLY PARTON
15	NEW	MICHAEL BUBLÉ
16	NEW	ANDRE RIEU
17	5	BRYAN ADAMS
18	NEW	KYLIE MINOGUE
19	NEW	ROXETTE
20	17	THE WANTED

TIXDAQ

Secondary ticketing chart

pos	prev	event	£m
1	1	TAKE THAT	6.0
2	2	ROGER WATERS	3.1
3	3	RIHANNA	2.9
4	4	DOLLY PARTON	1.3
5	5	NEIL DIAMOND	1.2
6	7	READING/LEEDS	1.2
7	6	BRYAN ADAMS	1.1
8	11	GLEE LIVE	1.0
9	9	DURAN DURAN	1.0
10	10	V FESTIVAL	1.0
11	12	BARRY MANILOW	0.8
12	13	ARCTIC MONKEYS	0.8
13	14	ADELE	0.7
14	15	BEADY EYE	0.6
15	17	BON JOVI	0.6
16	16	ERIC CLAPTON	0.6
17	NEW	JOHNNY MATHIS	0.5
18	18	T IN THE PARK	0.5
19	19	ROB STEWART	0.4
20	20	JANET JACKSON	0.4



SEE MORE LIVE CHARTS AT MUSICWEEK.COM

Logistics giant targets festivals

ONE OF THE WORLD'S BIGGEST transport providers, DSV, has put a move into music festivals as its top priority just one year after entering the UK live sector.

Since launching 12 months ago, the group's live entertainment business, DSV Entertainment Logistics, has become the fastest growing division at the €5.7bn group.

Logistics director of sales and marketing Chris Malyon revealed the company's air freight division had already secured contracts to deliver video, sound and lighting equipment to Coachella in California and Big Day Out in Australia.

However, he admitted the trucking sector, which at any one time has around 19,000 trucks on the road in Europe, had been slower at shipping music equipment for UK companies.

"This is a niche market for DSV but it's one we're very excited about as the potential is massive," said Malyon. "Much of the first year has been about telling people in the

entertainments sector that we exist and trying to give them the confidence to try us. That's been a tough task at times, but internally we're very happy with the way the first 12 months has gone."

DSV Entertainment Logistics director Richard Lawford said some of the company's difficulties had been the size and relationships within the UK sector. He added, "There are only a small number of operators but they have been working the live music business for years, so it's a bit of a closed-shop mentality because of those existing relationships."

DSV has developed a strategy of aligning with emerging acts and up-and-coming tour managers to help grow the business in year two and beyond. And Lawford said the company would now be targeting festivals "It was too early to get into festivals in our first year, so that's a goal. We mean to grow organically so that in four or five years' time we should be making a real impact."

PUBLISHING



FORMER EPIC PRESIDENT LAUNCHES INDIE LABEL AWAY FROM CORPORATE STRUCTURE

Ghost in good spirits as Outsider boss

INDEPENDENTS

BY CHARLOTTE OTTER

UK SONGWRITER AND former Epic Records president Amanda Ghost has ruled out a return to the corporate coal face as she concentrates her energies on Outsiders, a new independently funded label.

Ghost's 20 months at the helm of the Sony imprint – the experiment ended last Christmas – has left a strong impression on the self-styled maverick songwriter, who is best known for co-authoring James Blunt's *You're Beautiful*.

But the challenge of running Epic has also helped the composer shape her future plans – and they do not involve a quick return as a major-label executive.

Since leaving Epic, Ghost has spent time in the studio with Florence Welch and John Legend as well as penning tracks for Beyoncé



Old haunts Ghost has been writing for and with John Legend, Florence Welch and Beyoncé

"I can't work in a box unless it's one which I made for myself... I don't like to be second-guessed"

AMANDA GHOST

and Shakira. Getting Nowhere – a track she co-wrote with Legend also enjoyed chart success for Sony artist Magnetic Man earlier this year, peaking at 65 in the OCC singles chart.

The singer, who shares her time between New York and London, is also working with up-and-coming US rapper K.Flay, who she has signed to her label, and there are plans to write a Broadway musical.

Outsiders has also entered into a joint venture with Sony to represent Dutch singer Oh Land (Nanna Øland Fabricius) – Ghost's first signing while at Epic, and Sony are set to release her album later this year.

These working methods – where Ghost has the whip hand and final say over projects – work for the songwriter. "I'm too much of a maverick. I can't work in a box unless it's one which I made for myself and I don't like to be second-guessed," she said.

Indeed, there is no love lost between the songwriter and how major corporations are run. "There is no creativity any more and that's to do with the fact that these corporations run music labels the same way they would be if they were in a business selling toasters. One of the things I learned from my time at Epic was that in these economic times it's very hard to find, nourish and develop new talent and not enough time is being given towards this."

Ghost said her strengths lay in writing, producing and creating music as well as identifying new talent and admitted she was no good at chasing the "next big thing".

However, she did credit her experience as a label executive with helping her develop as a writer and to run her own company. She explained, "Ultimately my time there [at Epic] has helped me as a songwriter, a producer and a record-label boss. I can see what happens to the product

once it's completed – how it's treated, how it's marketed, how it's sold

"And it makes me believe even more in the power of content and how important it is to get that content as brilliant as possible. When I am in the studio I have that experience to guide the creative process knowing how it will get judged further along the line."

Ghost said she now believed the future of the industry lay in small labels such as her own, which can take time to produce quality music away from the pressures faced by larger corporations.

"With publicity and television and viral and online and social media, there is no reason why you can't get that music out there – and if it's good, people will respond," she said. "There is no need for artists to experience the pressures of a major label now – they have a freedom to do as they choose which I never had when I was starting out."

✉ charlotte@musicweek.com



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NEWS IN BRIEF

■ **Dutch to outlaw P2P downloading**
 The Dutch government is proposing a change in the law that would see downloading from P2Ps classified as an illegal act for the first time.

■ **LimeWire pays publishers \$11m**
 Reportedly US publishers received \$11m (£6.7m) in settlement from LimeWire. The labels' dispute with the P2P service is ongoing.



■ **TV On The Radio... on YouTube**
 TV On The Radio have made their entire *Nine Types Of Light* album available to stream on YouTube as an album-length movie, creating bespoke footage for each track.

■ **Shazam financials revealed**
 Shazam has reported revenues of £10.6m for the year ending June 30 2010 and losses after tax of £635,366.

■ **Ovi downloading 5m per day**
 Nokia's Ovi Store now has 40,000 apps available and is delivering 5m downloads of apps and other mobile content every day.

■ **Vevo moves fifth in US**
 Figures from comScore reveal that Vevo is the fifth biggest video site in the US with 52.6m viewers in February. It has now overtaken Facebook with 48.8m viewers.

■ **Orchard revenues rise almost 15%**
 Independent digital distributor The Orchard has reported its 2010 revenues were \$71.4m (£44m), up from \$62.3m (£38.3m) in 2009.

NEW APPS

■ **8tracks Radio (iPhone - free)**
 lets users create mixtapes of at least eight songs that can be streamed by others. It allows searches by artist and genre.

■ **iheartradio (iPad - free)**
 Clear Channel's app is only available in the US for now but has been retooled for the iPad and offers streaming access to 750 radio stations as well as social elements.

NEW SERVICES

■ **YouTube Live** is YouTube's first dedicated live-streaming platform, covering music, sports and interviews. It follows one-off live-streaming events such as U2's show from the LA Rose Bowl in October 2009.

■ **TakesQuestions** is a new service from SoundCloud where users record themselves asking questions for artists to answer on the audio-sharing platform. Imogen Heap and DJ Nihal are among those already signed up.

MUSIC COMPANIES STAND TO BENEFIT FROM \$5bn BUSINESS POTENTIAL

MXP 4 to exploit social gaming

GAMING

■ BY EAMONN FORDE

THE MUSIC INDUSTRY IS set to tap into the massive potential market of social gaming, with MXP4 one of the first companies to profit from a sector that is predicted to be worth \$5bn (£3bn) by 2015.

MXP4 CEO Albin Serviant told *Music Week* that his company was moving from one focused on B2B solutions for labels such as EMI, Universal and Sony into one opening up B2C opportunities on social platforms, beginning with a Facebook offering today (Monday).

"The social gaming business is set to reach \$5bn in the next two years and I don't see why music can't take 20% of that," he said.

"Music is relevant and can be updated on a weekly basis to keep it fresh and, through third-party developers, we can update the catalogue. Then there is the social aspect to give it reach."

The Paris-based company, which had previously built remixable web-based apps for acts including Cheryl Cole and David Guetta, has launched four new games within Facebook - Pump It (pictured), Space It, Match It and Snake It - with deals in place with the four major publishers as well as a recorded music licence from EMI.

Users can choose which songs soundtrack the games - based on an initial cleared catalogue of 250 titles - with the music shaping the actual gameplay.

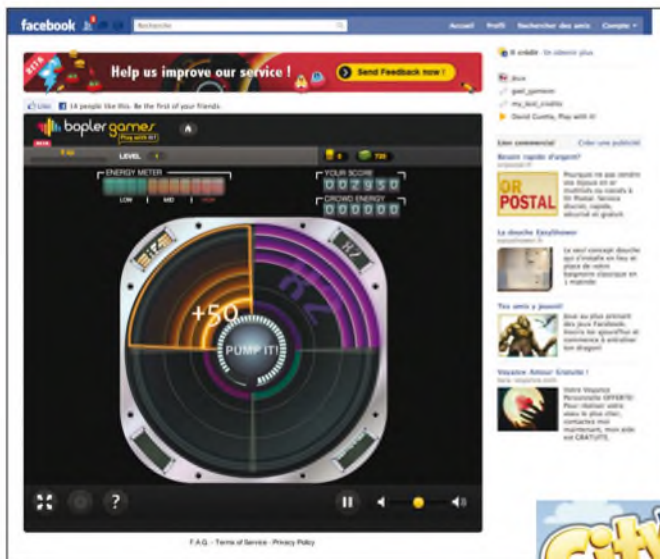
"We have created a brand new social gaming platform," said Serviant. "The first iteration will be the first music-based social gaming on Facebook and we are able to transform any MP3 on the fly into a casual game."

Using patented technology, the games analyse the waveforms of the audio tracks, extracting details around the rhythm, sub-segments, pitch and harmonies. These are then fed into the games themselves so the playability is unique to each track, running at the tempo of the track and play elements being triggered by vocals or the shift from verse to chorus.

The Facebook games are free to play but gamers can buy extra levels or booster packs to enhance their gaming in exchange for Facebook Credits.

Those on the free tier will only have 60-second clips playing in a loop in the background of the games but can upgrade to the paid VIP tier to get the full song.

Revenues are shared between MXP4 and licensed partners after



"By definition a social game on Facebook has to be viral to be successful and if it's not, we will fail..."

ALBIN SERVIANT, MXP4

ners to date in a \$1bn (£0.6bn) market have been non-music games such as Farmville.

However, MXP4 believes that by offering customisable games, the music industry can steal a march on other businesses in this area.

With Parks Associates forecasting social gaming revenues will reach \$5bn by 2015, this could bring in significant revenue for a music industry still struggling with falling sales. But the importance of such games is not just commercial, according to Serviant, who said they could also help with marketing.

"For labels and publishers, this is mainly about monetisation and to do something on social networks that hasn't been done yet," he said.

"For artists and managers, there is a different angle. It's good to have millions of fans on Facebook, but what do you do with those fans? You need to ensure that you engage with them on a daily basis."

This growing area could also address the problem of declining games revenues from titles such as Guitar Hero and Rock Band.

Serviant said such titles lost out as they failed to innovate. "I am not surprised [they are declining]," he said. "They had innovation issues plus there was a problem with the business model in terms of gross margins for console games. The console business is going down and social gaming is going up."

This comes as new data shows growing user churn among Zynga's gamers.

The Facebook & Zynga blog reports that CityVille had 21.1m users in March but this had slipped to 19.7m in April, while Farmville gamers dropped from 13.8m to 12.7m over the same period.

User retention will therefore be key to the future of this sector and having games that can be refreshed and tailored using music can play a role, according to Serviant.

"By definition, a social game on Facebook has to be viral to be successful and if it's not, we will fail," he said. "Viral impact is key and that's why we have made the games as social as possible and pushing people to share."

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Facebook takes its 30% share for using its Credits payment platform.

While the games launch with the majors on board, Serviant suggested that the structure of the platform meant any act can integrate their music into the games.

"New artists can put new tracks on the game and they get the opportunity to spread their music online through the 'share' option," he said. "The platform is based on classic

casual gaming but we believe the strongest part is the social element within the game. People want to compete to be the best on particular games."

With almost half of Facebook's estimated 600m users playing social games according to the social networking company, the biggest win-

NO MORE HERO? AU CONTRAIRE...



While Activision announced the end of the Guitar Hero franchise in February, it is now claimed the brand is simply taking a sabbatical. The company's VP of developer relations Dan Winters told *GamesIndustry.biz* last week, "Actually, just to clarify, we're just putting Guitar Hero on hiatus, we're not ending it. We're releasing products out of the vault. We'll continue to sustain the channel; the brand won't go away. We're just not making a new one for next year, that's all."

How it attempts to reposition itself as a brand will be interesting, however, given that the greatest gaming innovations are taking place around mobile and social platforms. Indeed, after being acquired by Disney last year, Tapulous began this year by taking its *Tap Tap Revenge* to Android and has just released its latest mobile music game *ClubWorld*, a direct challenger to existing Facebook game *Nightclub City* from developers Booyah.

TALENT & DIARY

BREAKOUT ■ BY STEPHEN JONES

ALEX CLARE / Island Records



www.alexclare.com

Huggett finds a nugget in Clare's musical flair

WITH A PEDIGREE THAT includes deals with the likes of Adele and Dizzee Rascal, Nick Huggett's first signing at Island Records was always going to prove intriguing.

However, few people would have expected the first act signed by Island's new A&R director to be as genre-defying as Alex Clare.

Indeed, Huggett could be on course to deliver one of the most interesting releases of 2011 – the result of him overseeing the metamorphosis of Clare from his bedroom studio to the dancefloor.

The 25-year-old former acoustic singer/songwriter's debut album *The Lateness Of The Hour*, released in July, is a mix of blues, soul, jazz, funk, reggae, jungle, drum & bass, punk and dubstep.

Clare's stand-out vocals first attracted the interest of Huggett, but the A&R director said seeing him perform four songs live helped fire his imagination and led him to complete the signing within a fortnight.

"I was hearing something for the first time which moved things forward from the traditional singer/songwriter and the suggestion of where you can go with that. I immediately set about thinking, 'What kind of record could we make?' He's influenced by blues and soul but grew up on

garage and hip-hop and I thought it would be good to build that in," Huggett said.

Huggett called on production duo Diplo & Switch – aka Major Lazer – best-known for their work with acts such as MIA and Santigold, "to make something progressive rather than another singer/songwriter record".

"I knew Nick as he was the A&R that got me into the studio with MIA," said Diplo. "I trusted him and he came through. Alex's voice is strong but his personality is what drove me more in the music. This record is huge."

Huggett added, "It's been about getting the ideas out of Alex's head. My brief was to make something exciting. It was XL [Recordings'] thought processes coming back to me. People like different types of music and that's reflected in this record."

Manager Daniel Tuffin, who first met Clare when he was living on a canal boat, said, "When Alex wrote *Too Close* we thought, this is going to happen."

January set-up single *Up All Night* has paved the way for the April 18 release of *Too Close* before the release of the next two singles, *Treading Water* and *Hands Are Clever*, both co-writes with Eg White (Adele, James Morrison).

www.musicweek.com/breakout

CAST LIST

Label Island Records
A&R Nick Huggett
Publisher Mick Shiner, Pure Groove
Agent Angus Baskerville, 13 Artists

Lawyer Alexis Grower, Magrath
Manager Daniel Tuffin, Metropolis Music
Management Producers Diplo & Switch, Ariel Rechtshaid,

Mike Spencer Promoter Laura Davidson, Metropolis
Product Manager Olivia Nunn Press Shane O'Neill Online Seb Burford

Regional Press Monique Wallace
National Radio Steve Pitron
Regional Radio Charity Baker Digital Oli Mowbray

DOOLEY'S DIARY



Industry digs for gold in Royal flush

THE ROYAL WEDDING IS, YOU may have noticed, taking place at the end of the month and it seems to have the music industry into something of a spin: not only is **Decca** set to release the whole kit and caboodle as a download before the tears are even dry on the **nation's cheeks**, but man band **Blake** have recorded a new single, *All of Me*, in anticipation of the happy day. On a slightly more ravey level, clothing brand **Bench** has thrown its crown into the ring with its own souvenir for Wills and Kate's special day: namely a limited-edition **commemorative dubplate** from up-and-coming producer **Doorly**, who has produced a tune apparently inspired by Elgar's *Land of Hope and Glory*. The song is, **Bench** claim rather cheekily, "sure to feature in Harry's after hours **bash**, if not the happy couple's". The dubplates is available in **Bench** stores and as a **free download** so you can make up your own mind... Now **Bench** and **Doorly** are clearly big fans of the Royal Wedding. But for those who verge more towards the **Sex Pistols' God Save The Queen** than the beloved national anthem, how to mark the big occasion? Well it seems there is something of a trend for **anti-Royal Wedding parties**, with PR company **Bite** hosting their own affair last week, complete with **Tiaras**, **bunting** and, **booze** and **Anorak London** hosting a Royal Wedding Party this Thursday. **Anorak** promise a "special guest appearance from the happy couple to be" but cunningly don't specify which happy couple to be... But let's face it – if you're talking real rock royalty, it seems **Music Week's own Breakout night** has the edge, with **Liam Gallagher** sticking his imperial Manc nose into last Wednesday's event. He's got taste... As for music industry royalty, how about Mercury director of promotions **Bruno Morelli**, who celebrated 20 years at the label last week? He was presented with a rather large cake – with his face on, naturally (pictured above) – and champagne by Universal UK chairman **David Joseph**, Mercury president **Jason Iley** and the rest of the Mercury team. Here's to another 20...



If only the weather was as reliable as **Morelli**. The inaugural **Festival des Concerts Sauvages** took place last week in the **Portes du Soleil** in the middle of the Franco-Swiss Alps, with the plan being for each act to play at a secret location, with festival goers receiving a text two hours before each show saying who was playing and how to get there on skis. Sadly, though, this had to be abandoned as a **pre-mature** summer had already arrived, with many of the pistes closed. Just remember that when it's pissing it down with rain at **Glastonbury**...

Now there is nothing more than **Dooley** loves more than **slicking back his quiff**, donning his crepe-soled shoes and dancing like a billy-o to rollicking bit of rockabilly. So nothing made him happier to hear that **Decca** singer **Imelda May** put pen to paper last week with **BMG Chrysalis** for a new publishing deal. Pictured above at last week's signing are, from left to right: (front row) **BMG Chrysalis** UK's senior vice president **Alexi Cory-Smith**, **Imelda May**, manager **Hugh Phillimore**, (back row) **Chrysalis's** head of A&R **Ben Bodie**, **Chrysalis's** A&R manager **Hugo Turquet** and guitarist and husband **Darrel Higham**...

No wonder the **Phonogenic** team, which has just renewed its relationship at Sony, have been so successful globally. No one would dare say no to **Tops Henderson** – **Tops** is a 5th Dan Black Belt and national coach and teaches a **Ju Jitsu** class at **Sony's very own Dojo**. Soon **Epic** could be winning awards



Meanwhile, the good people at Sony have just finished their year-long partnership with the aforementioned **TCT**, raising more than £65,000 in hard cash for the charity through a series of fun runs, marathons, bake sales and sponsored silences in the

for being the hardest label...

Good to see **Wu Tang Clan** are keeping it in the family: the legendary rap group are touring the UK in June with none other than **Ol' Dirty Bastard's** son in tow. His name? **Young Dirty Bastard**, of course...

The **Featured Artists Coalition** opened up their doors last week for an informal meet and greet with journalists of all shapes and sizes. **Dooley**, we like to think, made his presence felt, getting a stomach rub from the legendary **Sandie Shaw**, advising **Marillion's Mark Kelly** on safe Tweeting and finding out all about the **Radiohead** studio from the band's **Ed O'Brien**. It's very homely, apparently. And they do still like making albums, contrary to what everyone might think...

And now a word for **HMV** who, despite enduring their own annus horribilis (although an annus at the end of which they'll still make £30m thank you very much) has managed to raise £1m for **CLIC Sargent** – the UK's leading cancer charity for children and young people – over three years. From May 1 **HMV** will have new charity partners in the shape of the **Teenage Cancer Trust** in the UK and the **Marie Keating Foundation** in Ireland, while **Fopp** will have its own nominated charity – **TrekStock**.

process. The last hurrah for the charity was a skydive made by the brave **Sony Sky Dive team** (pictured) made up of representatives from all the labels, which saw the plucky group raise more than £10,000 in one hit. Congratulations guys!

ANALYSIS AIRPLAY**A CHANGE IN THE AIR?**

Defying its lowly placing in the radio airplay chart during its week of release, Jessie J's Price Tag was one of the first big hits of the on air/on sale revolution. Music Week studies the first quarter's airplay results and looks at the brewing rivalry between Radio 1 and a newly national Capital Radio

QUARTERLY FOCUS

BY PAUL WILLIAMS

JESSIE J'S PRICE TAG BECAME ONE OF THE first big hits of the on air/on sale revolution, but its lack of pre-release airplay did not prevent it finishing as quarter's one's biggest radio song.

The Island/Lava single featuring US rapper B.o.B attracted a total audience of 651.65m across the first three months of 2011, according to Nielsen Music, just 10m behind Elektra/Atlantic's Bruno Mars with Grenade in second place.

Although it had been picking up early spot plays on various stations, including Radio 1, Kiss and Radio 1Xtra, Price Tag sat at a lowly 848th place on the weekly Nielsen UK radio airplay chart in the week of its commercial release.

As it debuted at number one on the OCC sales chart at the end of that week, radio then played catch-up, eventually making the track its biggest song three weeks after the public was able to buy it.

Radio 2 was a particularly big supporter, making Price Tag its number two track of the quarter based on the number of plays identified by Nielsen, while it ranked fifth at Radio 1 and ninth at 1Xtra. The Island single was also one of four tracks that appeared in both the quarter's top five radio tracks and biggest sellers as consumers and radio programmers' choices of the very biggest hits coincided.

The top-selling single of the quarter, XL act Adele's Someone Like You, was radio's fifth top song, while Mars' Grenade was both the second-biggest radio hit and download. Another Adele release, Rolling In The Deep, was radio's third-most-aired song and the nation's fourth top seller as Q1's leading radio hit Price Tag was placed third on the OCC listings. Jessie J's other single in OCC's top five of the quarter, Do It Like A Dude, made it to 18th place on the equivalent radio chart.

While there was general agreement between radio and downloaders about the quarter's top songs, among the leading stations there were notable differences in their enthusiasm for these tracks, even taking into account the contrasting musical styles of their output. Nielsen's own study of the market was boosted in the quarter as it added another 100 stations to its portfolio, taking to 276 the number it now monitors.

Music Week has analysed the individual Top 100 tracks of the quarter based on the number of plays of eight radio stations - Radio 1, Radio 2, Absolute, Capital London, Heart London, Kiss, 6 Music and 1Xtra, with Adele's Rolling In The Deep winning the widest support. It was Absolute's most-aired track across the three months. Radio 1's third top song, placed 10th at Radio 2, 24th at Capital and 77th at Kiss. Its follow-up Someone Like You ranked third at Radio 2, 13th at Heart, 14th at Absolute and 28th at Radio 1.

Overall the quarter's Top 100 sellers and radio hits had 67 releases in common, although in some cases with very significant differences in popularity. They included Epic act JLS's Love You More, which was the 17th top radio hit but only 83rd biggest seller, while Def Jam/Mercury's Rihanna had the quarter's sixth top seller with S&M but was more modestly the 28th biggest song at radio.

That left 33 positions on the quarter-end radio Top 100 that were not on the

**ABOVE**

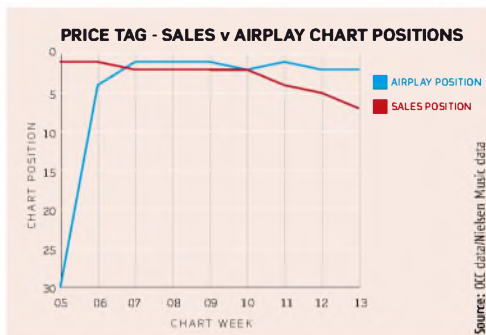
Tag team Jessie J with rapper B.o.B topped the airplay chart from a standing start (right)

ABOVE RIGHT

Glaring difference The Pierces performed well in the airplay chart leading the way at Radio 2, but fared less well in the sales chart

BELOW

Name check Rihanna's What's My Name collaboration with Drake topped the Kiss chart this quarter but her later single S&M performed better on the sales chart than it did at radio

**CAPITAL LONDON TOP 5 Q1 2011** Source: Nielsen Music

ARTIST	Title	Label
01	BRUNO MARS	Grenade Elektra/Atlantic
02	RIHANNA	Only Girl (In The World) Def Jam
03	MIKE POSNER	Cooler Than Me J
04	FAR EAST MOVEMENT	Like A G6 Interscope/Cherrytree
05	JLS	Eyes Wide Shut Epic

RADIO 1 TOP 5 Q1 2011 Source: Nielsen Music

ARTIST	Title	Label
01	MARTIN SOLVEIG & DRAGONETTE	Hello 3 Beat/AATW
02	NERO	Me And You MTA
03	ADELE	Rolling In The Deep XL
04	NOAH & THE WHALE	L.I.F.E.G.O.E.S.O.N. Mercury
05	JESSIE J FEAT. B.o.B	Price Tag Island/Lava

RADIO 2 TOP 5 Q1 2011 Source: Nielsen Music

ARTIST	Title	Label
01	THE PIERCES	You'll Be Mine Polydor
02	JESSIE J FEAT. B.o.B	Price Tag Island/Lava
03	ADELE	Someone Like You XL
04	ELIZA DOOLITTLE	Mr Medicine Parlophone
05	TAKE THAT	Kidz Polydor

KISS TOP 5 Q1 2011 Source: Nielsen Music

ARTIST	Title	Label
01	RIHANNA FEAT. DRAKE	What's My Name? Def Jam
02	NELLY	Just A Dream Universal
03	KATY PERRY	Firework Virgin
04	JESSIE J	Do It Like A Dude Island/Lava
05	EMINEM FEAT. RIHANNA	Love The Way You Lie Interscope



equivalent OCC chart and vice versa, a difference largely explained by long-established tracks such as Virgin act Katy Perry's California Gurls still winning widespread airplay months after their sales peaks and big sellers including PIAS's C'mon (Catch 'Em By Surprise) by Tiesto vs Diplo/Busta Rhymes not commanding enough widespread radio support.

The most glaring difference between radio support and commercial success in the quarter belonged to Polydor's New-York-based The Pierces whose You'll Be Mine was the period's 34th top radio hit but only the 236th top seller. It was one of several songs on the quarter's airplay Top 100 that largely owed its position to Radio 2 as it ranked as the BBC station's most-played track over the three months.

Similarly, the network's enthusiastic support for Beady Eye's The Roller, its ninth top song, helped the former Oasis men to 82nd place on the quarter-end radio chart, despite them finishing nowhere among Radio 1's

HEART LONDON TOP 5 Q1 2011 Source: Nielsen Music

ARTIST	Title	Label
01	ADELE	Make You Feel My Love XL
02	MATT CARDLE	When We Collide Syco
03	ALICIA KEYS	Empire State Of Mind (Part II) Broken Down J
04	TAKE THAT	The Flood Polydor
05	OLLY MURS	Thinking Of Me Epic/Syco

ABSOLUTE TOP 5 Q1 2011 Source: Nielsen Music

ARTIST	Title	Label
01	ADELE	Rolling In The Deep XL
02	BIFFY CLYRO	Many Of Horror 14th Floor
03	NOAH & THE WHALE	L.I.F.E.G.O.E.S.O.N. Mercury
04	ELBOW	Neat Little Rows Fiction
05	NEON TREES	Animal Mercury

RADIO 1XTRA TOP 5 Q1 2011 Source: Nielsen Music

ARTIST	Title	Label
01	JEREMIH FEAT. 50 CENT	Down On Me Def Jam
02	WIZ KHALIFA	Black & Yellow Atlantic
03	CHIPMUNK FEAT. CHRIS BROWN	Champion Jive
04	WRETCH 32 FEAT. L Traktor	MoS/Level Recordings
05	NICKI MINAJ FEAT. DRAKE	Moment 4 Life Cash Money/Island

6 MUSIC TOP 5 Q1 2011 Source: Nielsen Music

ARTIST	Title	Label
01	ELBOW	Neat Little Rows Fiction
02	GRINDERMAN	Palaces Of Montezuma Mute
03	GRUFF RHYS	Sensations In The Dark Oxnix
04	ARCADE FIRE	City With No Children Sonovox
05	THE GO! TEAM	Buy Nothing Day Memphis Industries

This table shows the Top 20 UK airplay chart for quarter one 2011 based on audience size and where each track ranked on the OCC Q1 chart and selected individual stations' charts, based on number of plays

TOP 20 OFFICIAL UK RADIO AIRPLAY CHART Q1 2011												
										Source: Nielsen Music		
ARTIST	Title	Label	Aud (000s)	OCC	R1	R2	Cap	Heart	Abs	6 Music	1Xt	Kiss
01	JESSIE J FEAT. B.o.B	Price Tag	651.7	3	5	2	18	-	-	-	9	15
02	BRUNO MARS	Grenade	641.8	2	15	-	1	-	-	-	13	12
03	ADELE	Rolling In The Deep	563.5	4	3	10	24	-	1	21	-	77
04	CEE LO GREEN	Forget You	492.7	21	91	69	20	7	-	-	78	9
05	ADELE	Someone Like You	469.4	1	28	3	47	13	14	-	-	-
06	JLS	Eyes Wide Shut	461.6	14	17	-	5	-	-	-	53	18
07	TAIO CRUZ/KYLIE MINOGUE	Higher	457.9	15	10	41	23	-	-	-	-	8
08	LADY GAGA	Born This Way	451.8	7	11	37	19	-	-	-	-	36
09	RIHANNA/DRAKE	What's My Name?	450.5	12	37	-	6	-	-	-	28	1
10	BRUNO MARS	Just The Way You Are	433.3	28	97	-	12	23	-	-	-	22
11	RIHANNA	Only Girl (In The World)	428.1	24	-	-	2	62	-	-	-	33
12	MIKE POSNER	Cooler Than Me	415.2	52	88	-	-	-	-	-	-	13
13	PINK	F**kin' Perfect	408.3	16	30	-	22	-	-	-	-	53
14	KATY PERRY	Firework	404.3	29	77	-	10	-	-	-	-	3
15	OLLY MURS	Thinking Of Me	364.2	54	-	-	37	5	-	-	-	-
16	KESHA	We R Who We Are	362.3	11	6	-	16	-	-	-	-	14
17	JLS	Love You More	356.5	83	-	-	32	6	-	-	-	58
18	JESSIE J	Do It Like A Dude	355.8	5	23	-	7	-	-	-	32	4
19	PINK	Raise Your Glass	350.5	46	-	-	8	-	-	-	-	17
20	TAKE THAT	The Flood	336.0	51	-	-	84	4	-	-	-	-



NATIONAL RIVALRY RADIO 1 v CAPITAL

RADIO 1 HAS FOUND ITSELF up against an FM contemporary music rival for the first time ever in most of the UK this year as Global Radio rolled out its Capital brand beyond London.

But while the BBC station is having to deal with its first such direct competition more than four decades after first coming on air, an analysis of both services' most-played tracks for the first three months of 2011 reveals significant differences in what they are offering musically.

The study compares Radio 1's 100 most-played tracks between January and the end of March with those of Capital's London service, but effectively what the flagship Capital station plays is mirrored by the brand's eight other operations around the UK.

Radio 1 and Capital's musical output does have much in common, sharing 44 of their 100 most-aired songs during the first quarter of 2011, but none of the 10 biggest tracks on each service is the same. However, five songs in their respective Top 20s for Q1 match, including Island/Lava's Jessie J whose Price Tag was Radio 1's fifth most-played track and Capital's 18th, while Capital's favourite of Q1, Elektra/Atlantic's Grenade by Bruno Mars, finished in 15th place at the BBC station. Interscope/Polydor act Lady Gaga's Born This Way, Epic signings JLS's Tinie Tempah pairing Eyes Wide Shut and Columbia-handled Ke\$ha's We Are Who We R are also in both Top 20s.

But dig a bit deeper and real differences start to emerge with Capital's Top 100 much more heavily biased towards pop and urban and Radio 1 giving significantly more support to rock. Pop and urban accounts for 87% of Capital's Top 100 for Q1 while Island's Florence + The Machine are the sole rock representatives with You've Got The Love appearing in 46th position.

Around a quarter of Radio 1's Top 100 for the first quarter of the year is pop and 33% urban, while rock makes up 26% of the chart, a mix of major-signed artists such as Mercury's Noah & The Whale, 14th Floor/Warner Bros's The Wombats and Columbia's The Vaccines and Foo Fighters and independent artists including Kistuné Music's Two Door Cinema Club and Bella Union's Fleet Foxes.

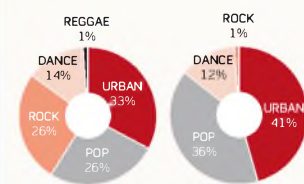
Radio 1's most-played track of the quarter, 3 Beat/AATW's Hello by Martin Solveig featuring Dragonette, was one of 14 dance tracks on the station's Top 100, two more than Capital. The Solveig track was played 211 times by the station across the three months, while Capital's top track Grenade was aired on 744 occasions, three-and-a-half times as many.

Radio 1's 100 top tracks are dominated by 2011 releases with 78 either brand new or first released as singles this year compared to 41 of Capital's 100 leading tunes. This partially reflects a much higher representation of emerging and breaking acts played by the BBC station.

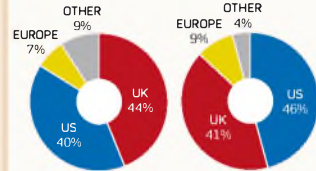
Perhaps surprisingly, Radio 1 and Capital had a similar number of UK and US artists in their respective Top 100s. Some 44 of the BBC network's 100 most-popular tracks were by home-grown acts compared to 41 of Capital's, while US artists occupied 46 of the Global brand's Top 100 and 40 of Radio 1's.



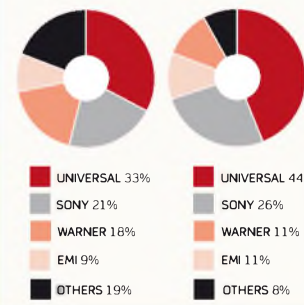
TOP 100 Q1 2011 TRACKS BY GENRE



TOP 100 Q1 2011 TRACKS BY NATIONALITY

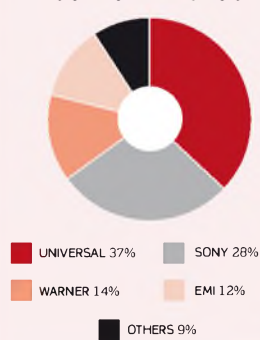


TOP 100 Q1 2011 TRACKS BY CORPORATE GROUP



Top performers Adele and Bruno Mars enjoyed plenty of radio support

TOP 100 BY CORPORATE GROUP



Source: Music Week research/Nielsen Music data

Top 100 songs, while it was also Absolute's ninth favourite track of the quarter. Asa, Edei, Sarah Bareilles and Wonderland also all made the overall quarter-end Top 100 after making it into Radio 2's 20 most-played tracks of the quarter but not appearing anywhere in any of the other surveyed stations' Top 100s.

Living up to its hit music credentials, Capital's own Top 100 had 66 tracks in common with the overall radio chart for the quarter, led by its most-played song, Bruno Mars' Grenade. For the purposes of this analysis, Capital London's quarterly chart has been used, but for the most part its music output matches the other eight branded Capital stations, while what is played by the Heart London station surveyed is largely mirrored by the other 15 Heart stations within Global Radio's portfolio.

At Capital's London station alone Grenade was played 744 times across the three months, an average of around 57 times a week, by far the most-played track of any of the surveyed stations' individual top songs. Kiss comes closest with its leading Q1 song, Def Jam/Mercury's What's My Name by Rihanna featuring Drake, being aired 626 times during 2011's first 13 weeks, while in total contrast Fiction/Polydor act Elbow's Neat

Little Rows was spun just 119 times as 6 Music's top song and The Pieces' You'll Be Mine 135 times as Radio 2's favourite hit of the quarter.

Fifty-four of Bauer-owned Kiss's Top 100 of the quarter made it into the overall airplay chart, while at the other end of the scale only 16 of Absolute's top songs and four of 6 Music's showed up in the overall Top 100.

The big difference in Absolute's musical output to what is generally selling in the singles market currently explains this situation, while over at 6 the digital station boasted the most individual quarterly Top 100 of the eight stations surveyed. Just 16 of its Top 100 cropped up in any of the other stations' Q1 Top 100s, with its other 84 favourites including Mute's Grinderman with Palaces Of Montezuma in second place and Ovni Records' Gruff Rhys ranked third with Sensations In The Dark.

The digital operator also had just seven songs in common with Radio 1's quarterly Top 100, among them releases by Rough Trade-signed The Strokes, Mom & Pop's Sleigh Bells and Atlantic's The Joy Formidable, while Radios 1 and 2 shared nine favourite tracks, including two by Adele and three by Warner Bros's Cee Lo Green.



Rocket men Elbow topped 6 Music's chart with just 119 spins



Top spins Hello (top) was Radio 1's top track of the quarter while Capital went for Grenade

Source: Music Week research/Nielsen Music data

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PROFILE CLASSICAL**MODERN CLASSICS**

After enjoying healthy sales in 2010 the classical music sector is this year concentrating its efforts on investing in A&R and making a crucial breakthrough in the digital market. And with the rebranded Classic Brit Awards due to hit TV screens next month, hopes are high for a similarly strong 2011

SECTOR PROFILE

■ BY ANDREW STEWART

CLASSICAL RECORDINGS ARE POISED TO receive a significant sales boost this year on the back of increased investment in A&R and a renewed focus on strategic marketing by the major labels.

Universal led the way in January with the relaunch of Decca Classics, backed by a bespoke strategy to drive consumer interest in core classical titles and build new markets for classical product.

The trend continued last month when Sony Classical signed young Israeli pianist and conductor David Greilsammer and lured Norwegian pianist Leif Ove Andsnes and the Emerson String Quartet from their long-term deals with EMI Classics and Deutsche Grammophon respectively.

In March, EMI Classics signed John Wilson and his orchestra in a move which broadened its A&R remit. The label, which reclaimed its place behind Decca and UCI in this year's first-quarter tally of album sales, plans to announce another signing later this month.

The major labels' renewed commitment to core classical recordings – long overdue in the eyes of many industry commentators – comes as the classical music market struggles to maintain a sales equilibrium.

Although sales of classical albums dipped sharply in 2009, the market reclaimed lost ground last year thanks largely to the spectacular success of André Rieu's *Forever Vienna* and *Moonlight Serenade* releases.

Inevitably, Q1 classical album sales this year fell short of the high-water mark set by *Forever Vienna* during the same period in 2010. Classical returned Q1 sales of 694,846 albums in 2011, compared with 1,071,538 in 2010's corresponding quarter. Rieu's genuine retail power should also be measured against 2009 Q1 classical sales total of 800,052 albums.

Many core classical recordings, notably of artist-led albums and niche titles, yielded respectable sales and decent profits in 2010. It remains to be seen whether the genre's growing media presence, in part propelled by Decca Classics' busy PR and marketing team, can deliver a significant and sustainable long-term increase in album sales and profitability.

The potential for profitability from core classics clearly appealed to Universal Music Group International CEO Max Hole, whose direct support led to Decca's renaissance as a key player in the classical market. Decca Classics hit the ground running in March when its world-premiere recording of music by 16th-Century Italian Alessandro Striggio rose to number 68 in the OCC albums chart. The label has recently signed a series of young artists, 18-year-old British pianist Benjamin Grosvenor, Polish soprano Aleksandra Kurzak and US cellist Alisa Weilerstein among them, and also added the conductor-pianist Daniel Barenboim to its books.

Barenboim was headline news on April 8 when he performed works by Chopin in Tate Modern's Turbine Hall. The free event, announced at 24 hours' notice, attracted a capacity crowd of around 1,500 people.

Decca Classics new media officer Oliver Krug conceived the concert idea, which received Barenboim's enthusiastic backing. "The idea to come to an unusual place appealed to me. I believe [classical] music can exist everywhere, except in an ivory tower," said the conductor.

Decca Records Group president Dickon Stainer says

**TOP-BOTTOM**

Score draws Daniel Barenboim's recent appearance at the Tate Modern created headlines. Barenboim with Universal Music Group CEO Max Hole: the 'André Rieu' effect last year caused a classical music sales spike

"The fact that a 450-year-old mass can go to number one shows how rediscovery can create reasons for buying classical recordings"

DICKON STAINER, DECCA, ON STRIGGIO'S MASS IN 40 PARTS



the decision to decouple Decca Classics from Deutsche Grammophon underlines Hole's intent to grow its classical operation. Universal has made several organisational changes in the last six months. Deutsche Grammophon has returned to Universal Germany's control while the historic red and blue Decca Classics label has been reunited with its UK parent company and names Decca Classics.

Decca Classics, with Paul Moseley as its new managing director, now comes under the wing of Decca Record Group. And according to Stainer its brief is to return the label to its former status as "a global powerhouse in serious classical music".

Universal's renewed interest in core classics mirrors buoyant box-office returns at traditional and emerging classical concert venues in key territories. Ticket sales at London's Wigmore Hall, one of the world's leading spaces for chamber music, have climbed by 50% in recent seasons, while classical audiences elsewhere are also on the increase.

"There's a terrific appetite for classical music at the moment," says Stainer. "That's exciting for the genre and is also an opportunity for recording companies to feed the demand for special performances."

EMI Classics president Eric Dingman suggests international and UK consumers have turned to classical music, whether in concert or on record, as an antidote to bleak news headlines and economic forecasts. The classi-

cal market has not been helped by high-street fragility or competing demands on consumers' time and money, but Dingman remains cautiously optimistic about the rise of new distribution channels.

"It's not all gloom and doom," he says. "Neither is the distribution business completely solved. God help us if HMV's troubles get worse – we're certainly not out of the woods yet. But we're learning new ways to reach audiences. We've had two challenging years in 2008 and 2009 but EMI Classics UK grew year-on-year for the first time in several years in 2010. We're working better with our roster and are now looking at how we can grow the core classical market."

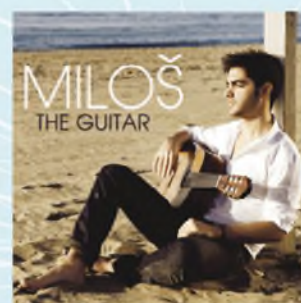
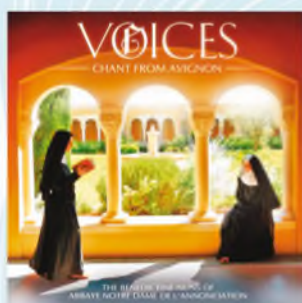
Building media events and touring projects around recordings makes artistic as well as commercial sense. Last October saw the EMI Classics release of Tchaikovsky's *The Nutcracker*, performed by the Berlin Philharmonic and Simon Rattle, issued in different versions such as an Experience Edition with hardcover book. The title, explains Dingman, sold well in the US and also returned encouraging UK sales.

"We have to address the strategic challenge of bringing new audiences to this market," he says. "John Wilson and his orchestra have created a strong emotional connection with a large UK audience, playing Broadway and movie music that's enjoyed by the many. Their work will bring the EMI Classics brand to a larger audience."

Meanwhile, sales of Alessandro Striggio's 40-part motet and 60-part mass, written in the 1560s, supports Dingman's conviction that even niche classical recordings can connect with a large audience. Decca's Striggio disc, recorded by early music group I Fagiolini, with sponsorship from a hedge fund manager, made its way to number one in the specialist classical album chart following its March 7 release. Its pre-release appearance at number one in the iTunes classical and Amazon specialist album charts spurred Decca Classics to maximise media interest in the story of a monumental mass lost for over four centuries.

"The fact that a 450-year-old mass, only recently rediscovered, can go to number one is fantastic news," says Stainer. "The Striggio story shows how rediscovery,

DECCA & DEUTSCHE GRAMMOPHON CONGRATULATE THEIR NOMINEES FOR THE CLASSIC BRIT AWARDS



PROFILE CLASSICAL



Classic BRIT Awards 2011
CLASSIC FM MasterCard RAYMOND WEIL GENEVE PPL

scholarship and a performing group's expertise can create irresistible reasons for people to buy classical recordings."

As with the recording industry in general, the classical recording industry faces challenges. But there is still a market for recordings and artists that stand out from the crowd."

Of course, one of the best ways to raise an artist's profile is national TV coverage. Barry McCann, co-chair of the renamed Classic Brits, says that although the event secured sponsorship late in the day, its organisers have since worked hard to build a programme with prime-time ITV1 appeal.

The annual event's name change has paved the way for the BPI to honour West End musicals and add a Les Misérables medley to the bill, complete with Alfie Boe and Cameron Mackintosh's West End stage company. Crossover stalwarts Katherine Jenkins, Russell Watson and Il Divo will also perform at the Royal Albert Hall show on May 12.

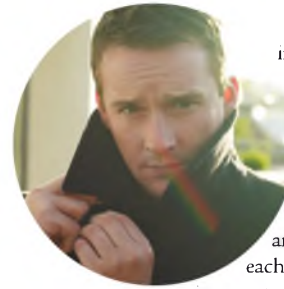
Classic Brit Awards nominees include big names from the classical mainstream, Anthony Pappano, Mitsuko Uchida and Arvo Pärt among them, outstanding younger talents such as Alison Balsom, Jonas Kaufmann and Eric Whitacre, and newcomers in the form of Norwegian violinist Vilde Frang, German pianist Alice Sara Ott and Montenegrin guitarist Milos. Balsom, Whitacre and violinist Anne-Sophie Mutter complete the evening's line-up of performers.



"The name change means we can open up the show to musical theatre and ballet," explains McCann. "We already have Classic FM, so the new name makes a natural fit for a popular ITV1 programme." The Classic Brits, he believes, will appeal directly to a broad mainstream television audience. "We can connect core classical music and great artists like Alison [Balsom] and Anne-Sophie Mutter with viewers who tune in to watch Les Misérables and Katherine Jenkins. The show definitely widens the audience for classical music."

McCann surveys the classical scene from his perspective as co-director of Avie Records and he has seen how the indie and major labels have benefited from the rise of classical concert audiences. Avie's income has certainly been enhanced by post-concert record sales, an increase in part due to the loss of high-street retailers, and partly to audience enthusiasm for performances by the label's artists.

"Concert sales have gone through the roof, not only



in the UK but worldwide," McCann says.

"Pianist Simon Trpăeski, for example, is happy to meet the audience after his concerts and is selling 180 copies of his latest Avie album at one, 120 at the next. When you add up the number of classical artists with recordings to sell and the number of concerts they give each year, then you're talking about reaching a potentially huge market. We are nudging our distributors so they build relationships with venues."

But when it comes to digital downloads both McCann and Stainer argue that classical labels, both major and independent, could do more to encourage sales. Stainer admits growth of digital classical music consumption is slow and way behind that of other genres. "There's a generation of well-educated young people who make music in choirs or orchestras every week and who download music. We're not reaching all of those people; we're not reaching all of the older demographic that owns an iPad. We've got to get better at selling digital."

According to Hyperion Records director Simon Perry, the niche for serious classical recordings widened during the recession and continues to expand despite present economic uncertainties. His label has posted year-on-year sales growth and has seen a corresponding increase in its UK market share.

Perry refuses to predict the fate of high-street record retail but is confident internet sales will determine the classical music market's future. "If people cannot find classical music through traditional channels, they'll go online where they know they can find whatever they need. Sales of physical product are fast moving online in the US and we can see that happening in the UK." Hyperion's digital income, he notes, amounts to about 7-8% of its sales. "It's a low figure, but we've been prescriptive about who gets access to our content and are concentrating on direct digital sales from our website."

Although Hyperion tracks are globally available through iTunes, the company has kept its distance from other service providers. Hyperion's website model for digital downloads addresses issues of quality, accessibility and pricing that matter to core classical consumers. The label offers FLAC and MP3 files for the same price, with individual tracks priced by the second. Online shopping is backed by Hyperion's system for selecting and buying tracks.

"We've focused on quality and believe this will build our digital market and sales over the long term," says Perry. "Physical product remains the tangible measure of quality for new but we want to offer comparable-quality downloads."

The UK now accounts for around 20% of the global market for classical music downloads – behind the 60% share held by the US – and naturally digital distribution and promotion is an obvious point of focus for artists, managers and labels.

Eric Dingman cites examples of classical artists readily engaging with fans via their websites and online social networks such as Twitter feeds. Sales of US soprano Joyce DiDonato's albums on EMI's Virgin Classics label have been directly affected by her strong online profile: her backstage tweets during a recent Carnegie Hall recital, for instance, led to a 10% sales lift in New York.

Meanwhile mainstream media coverage in the US, including trumpeter Alison Balsom's appearance on Late Night with Letterman, is further evidence of the broadening market scope and scale for core classical artists.

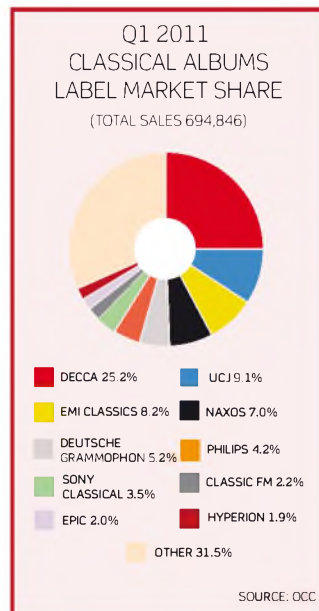
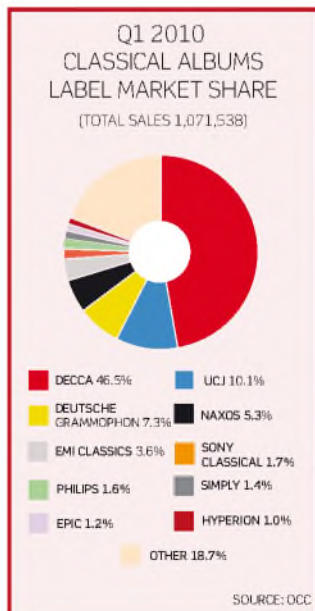
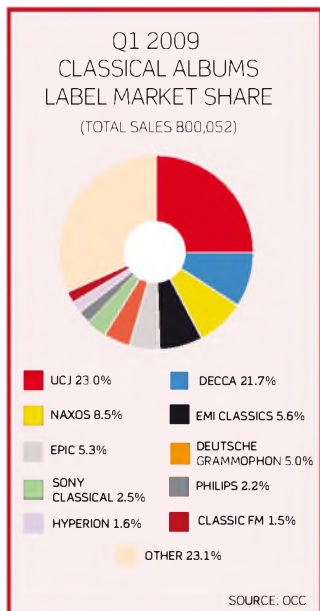
"The US was the first market to see a steep decline in sales and the first to experience extreme changes to distribution channels," says Dingman. But he points out that mainstream interest in classical artists and improved sales of core product in the US suggest the public's appetite for classical recordings is growing.

"It has to be a bellweather for the global classical market, especially for the UK, which is quite close to the US market in many respects. It appears the media and consumers now are paying more attention to the 'beautiful arts' as a counterpoint to what's happening in the wider world."

PICTURED
Flagship event
The renamed
Classic Brit
Awards will this
year feature
performances
from Russell
Watson and Il Divo

"We're not reaching the older demographic that owns an iPad... we've got to get better at selling digital"

DICKON STAINER,
DECCA



THE TRUTH IS OUT THERE

Piracy data is crucial for long-term survival. But too many reports have either failed to capture an accurate snapshot or have neglected key factors. Music Ally puts recent studies under the microscope

RESEARCH

THE MUSIC INDUSTRY NEEDS ACCURATE data on online piracy. How else are the rightsholders – not to mention legislators – to judge the success of attempts to reduce the levels of online infringement?

Companies such as BigChampagne have been providing fascinating analytics on P2P activity for years to increasing interest from rightsholders. They can find out what is being shared, and how often. But when it comes to deeper research into piracy usage and attitudes, there is a knowledge gap that all too often generates furious argument rather than reasoned discussion.

Piracy research is polarising. Few surveys avoid being roundly denounced as lickspittle propaganda from creatively bankrupt major-label lackeys – the perennial verdict of the many pro-P2P blogs on any research that portrays piracy as having harmed the creative industries – or pooh-poohed as head-in-the-cloud freemium-addled hogwash by those rightsholders, where research posits any kind of positive effect from filesharing.

And that is without even tackling the question of how many people are truly honest when asked about habits that may earn them a hefty fine or worse at the hands of the courts. Good data is hard to find, and the polarised nature of the piracy debate all too often leaves no room for firm conclusions to be drawn and acted upon.

Even so, the research keeps on coming. There has been a glut of piracy-related data and reports in the early months of 2011, each with a different angle and implications. There is plenty of information to chew over.

The London School of Economics timed the publication of its Creative Destruction and Copyright Protection report well, launching it just before the judicial review of the Digital Economy Act kicked off in March. Commissioned by the LSE's Media Policy Project, it took a hatchet to the notion that piracy is the major cause of the physical market's decline.

"Decline in the sales of physical copies of recorded music cannot be attributed solely to filesharing, but should be explained by a combination of factors such as changing patterns in music consumption, decreasing disposable household incomes for leisure products and increasing sales of digital content through online platforms."

The report aimed to put recorded music revenues into a context of wider consumer spending, yet its publication caused the usual furore, and a boiled-down message of, "Economists say piracy hasn't harmed the music industry" that lost all the nuances of the report.

Shortly after, a separate study by University of Minnesota applied economics professor Joel Waldfoegel emerged, with the media-friendly title of "Bye, Bye, Miss American Pie?". The focus here was not on the financial harm caused by piracy to the music industry, but rather the question of whether widespread online copyright infringement has negatively affected the supply of new music. In Waldfoegel's view, it has not.

"The legal monopoly created by copyright is justified by its encouragement of the creation of new works, but there is little evidence on this relationship," he wrote. "The supply of recorded music appears not to have fallen off much since Napster,



PICTURED
Keeping tabs? BigChampagne's digital analytics have served the industry well in recent years, but the effect the likes of LimeWire have really had on online piracy are variously reported



and there is at least suggestive evidence that independent music labels, which operate with lower break-even thresholds, are playing an increased role in bringing new works to market."

Cue more polarised reaction. The obvious criticism of Waldfoegel's study is that the number of new works is – from an industry standpoint, rather than an economists' – not the key metric to judge the harmfulness of digital piracy. Indeed, at a number of industry events in the last year or two, it is independent and unsigned artists who have been most vehement in their attitudes towards pirates, because the impact has been more keenly felt. We make this point not to criticise Waldfoegel and his methodology, but to show how serious economic studies fare when pitched into the tense environment around piracy.

The third study to attract our attention this month came from US firm NPD Group, with its bold claim that last year's shutdown of P2P service LimeWire had drastically cut the number of North Americans illegally downloading music. NPD says 12% of US internet users were using P2P in the third quarter of 2010 against 9% in Q4, once LimeWire had shut its doors in response to a comprehensive defeat in the courts.

Separately, Nielsen SoundScan announced last month that US music sales for the five-week period ending March 21 were up 4.5% on the same period in 2010 – the first time since 2004 that a year-on-year gain for this long a period had been recorded. Together, these statistics could be taken to mean that shutting down LimeWire relatively quickly led to people buying more music.

The problem with this glib verdict is that it requires a deeper consideration of other factors –

including specific releases during this period – to be proven.

An additional issue with NPD's figures is that they do not

show where those 3% who stopped using P2P in Q4 went: to legal music services or infringing cyberlockers/unlicensed streaming sites? People stopping using P2P is one part of the story, but what is important is finding out what they have started doing instead.

The fourth study to come under fire from the pro-P2P blogs was commissioned by the Australian Content Industry Group. It claimed that in 2010, 4.7m people in Australia accessed online music, films, TV shows and other content illegally, costing the creative industries AU\$900m (£572m). By 2016, the report suggested that this would have ballooned to 6.5m pirates costing the industries AU\$5.2bn – \$800 (£508) a head. To which the obvious riposte – and not just from pro-P2P advocates – is to question whether those sales are really lost.

You can get an idea of roughly how many people are accessing content illegally, but few qualitative surveys get to the heart of why they do it and whether they would have accessed that content legally if given an appealing option. We don't know how many pirates are hardcore – that is, determined not to pay a penny to rightsholders come what may – and how many are casual and ripe for drawing in to a legal ecosystem.

This article started by saying the music industry needs accurate data on online piracy. But how it finds it and shares it to inform the important decisions that must be taken to preserve digital momentum in 2011 and beyond remains a thorny question. What's that old chestnut about lies, damned lies and statistics? With most piracy research being slammed as lies as soon as it is published, getting to the truth of the matter remains a challenge.

There has been a glut of piracy-related data and reports in the early months of 2011, each with a different angle and implications

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SINGLE OF THE WEEK

SNOOP DOGG VS DAVID GUETTA *Sweat* (Capitol/Parlophone)

It is hardly big news for a US rapper these days to hook up with David Guetta and plunder European electronics for inspiration. But *Sweat* is a particularly brazen example, borrowing a hook from Felix's *Don't You Want Me* and adding heavy autotune to Snoop's ever cool vocals. Opinions on the results will probably vary depending on your affection for either Felix or classic Snoop - we are far from the world of *Gin and Juice* here and it's a shame to add heavy effects to one of the most distinctive voices in rap - but there's no doubting this is an eye-opening single, one that is already doing steady airplay business and climbing the charts. Expect it to be pretty ubiquitous this summer, with Snoop also playing UK dates, but you can't help wonder how long this trend for electro beats and US rap stars will last.

PREVIOUS SINGLE (CHART PEAK): **Sensual Seduction (24) BEN CARDEW**

ALBUM OF THE WEEK

GORILLAZ *The Fall* (Parlophone)

This release is probably better known as the album Damon Albarn recorded on an iPad while on a US tour and then gave away to Gorillaz fan club members last Christmas. Given the album's humble origins, it is no surprise that it is a far more low-key affair than Gorillaz' typically lavish guest-laden releases, but that doesn't mean *The Fall* is unworthy of your attention, now that it gets a wider release. Damon Albarn is, after all, one of the most talented songwriters of his generation and his brilliant way with a melody shines through the often Spartan production here. The obvious comparison is Albarn's 2003 album *Democracy*, a limited-edition collection of demos recorded during a Blur tour. But *The Fall* is a lot more than that - it sounds finished, for a start - and certainly deserves its strange, low-key place among the Gorillaz' catalogue.

BEN CARDEW

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

SINGLE KE\$HA *Blow* (RCA)

Following on from her number one single *We R Who We R*, *Blow* is the fifth track to be taken from the album

Animal + Cannibal. The single, which is already experiencing huge airplay in the US, is far more electro than its predecessors. Strong synth beats will help to push the track's popularity on dance floors nationwide.

CHARLOTTE OTTER**SINGLE PITBULL FEAT. NE-YO, AFROJACK & NAYER** *Give Me Everything* (RCA)

Pitbull follows on his recent number one hit with Jennifer Lopez with this not entirely dissimilar number:

both songs have a dance floor feel that owe a lot to Nineties trance; both come across as very summery and both have particularly large choruses. J-Lo's effort may have the benefit of her starry name attached to it - as well as an attention grabbing video - but with

radio support this could still be a massive hit, as it piles hook upon hook.

BEN CARDEW**SINGLE YUCK** *Get Away* (Mercury/Pharmacy)

Another laid-back, hook-laden cut from their eponymous debut, Yuck have an uncanny knack of

pulling off blistering and exhilarating *Dinosaur Jr*-meets-*Pavement* tunes. *Get Away* is no exception, awash with reverb and drenched in Nineties nostalgia. Currently road-testing their distinctly American sound across the Atlantic, Yuck return in time to play *The Great Escape* festival.

ED MILLER**ALBUM JAMIE WOON** *Mirrorwriting* (Candent Songs)

Woon's hotly anticipated debut is a swooning work of minimalism. From his breathy sighing on

Street to the sparse, singular vocals and soft soul influences, Woon marks the middle ground between James Blake's

stripped back beats and the pounding, confrontational mix of dubstep and R&B of Katy B. It is an album of contradictions; both modern and fresh while firmly nodding to the Eighties with the slap bass on *Shoulda*; gentle and edgy - thanks to jagged strings on tracks like *Middle* and *Echoes*. Woon's lyrics, while seemingly open and honest, give nothing away and leave the listener searching for more between the beats. It's a beautifully crafted release and, with production from *Burial*, one that will offer more with every listen.

CHARLOTTE OTTER**ALBUM EXPLOSIONS IN THE SKY** *Take Care...* (Bella Union)

The instrumental Texans return with their sixth album of lush guitar soundscapes.

Delicate, *Foals*-like arrangements lend complexity to the tracks - Sigur Ros had better watch out. EITS could have their market in TV trailer soundtracking mopped up on this evidence.

ED MILLER

APRIL 18

SINGLES

- **THE AIRBORNE TOXIC EVENT** *Numb* (Mercury)
- **TRAVIS BARKER FEAT. SWIZZ BEATZ, LIL' WAYNE, THE GAME & RICK ROSS** *Can A Drummer Get Some* (Island)

- **BROKEN BELLS** *Meyrin Fields EP* (Columbia)
- **ALEX CLARE** *Too Close* (Island)
- **TAIO CRUZ** *Telling The World* (4th & Broadway)
- **DIDDY & DIRTY MONEY FEAT. RICK ROSS & TREY SONGZ** *Ass On The Floor* (Bad Boy/Interscope)

- **FOSTER THE PEOPLE** *Houdini* (Columbia)
- **ALICE GOLD** *Runaway Love* (Fiction)
- **GORILLAZ** *Amarillo/Revolving Doors* (Parlophone)
- **PJ HARVEY** *The Glorious Land* (Island)
- **JAPANESE VOYEURS** *Get Hole* (Polydor)
- **KE\$HA** *Blow* (RCA)

- **ALISON KRAUSS & UNION STATION** *Paper Airplane* (Rounder/Decca)
- **LADY GAGA** *Judas* (Interscope)
- **RICKY MARTIN** *The Best Thing About Me Is You* (RCA)
- **METRONOMY** *The Look (Because)*
- **NICKI MINAJ** *Girls Fall Like Dominoes* (Cash Money/Island)
- **RAPHAEL SAADIQ** *Radio* (RCA)
- **SLEIGH BELLS** *Tell 'Em* (MGM&Pcp) (Columbia)
- **SNOOP DOGG VS DAVID GUETTA** *Sweat* (Capitol/Parlophone)
- **SOUNDGIRL** *I'm The Fool* (Mercury)
- **THE STREETS** *OMG* (679/Atlantic)
- **TWENTY TWENTY** *Love To Life* (Geffen)
- **YUCK** *Get Away* (Mercury/Pharmacy)

ALBUMS

- **CHIPMUNK** *Transition* (live) (previous album (first-week sales/total sales): *I Am* (chipmunk) (23,024/220,595))
- **EXPLOSIONS IN THE SKY** *Take Care, Take Care, Take Care* (Bella Union) (previous album: *All Of A Sudden I Miss Everycne* (3,303/15,009))
- **GORILLAZ** *The Fall* (Parlophone) (previous album: *Plastic Beach* (74,442/303,003))
- **GUILLEMOTS** *Walk The River* (Geffen) (previous album: *Red* (16,227/51,424))
- **KD LANG** *Sing It Loud* (Nonesuch) (previous album: *Watershed* (5,955/27,955))
- **RICKY MARTIN** *Musica+Alma+Sexo* (RCA) (previous album: *Life* (6,842/16,943))
- **MIKE & THE MECHANICS** *The Road* (Scny) (previous album: *Rewired* (3,959/12,382))
- **SNOOP DOGG** *Doggumentary* (Parlophone) (previous album: *Malice n Wonderland* (2,690/12,484))
- **TUNE-YARDS** *WHOKILL* (4AD) (previous album: *Bird-Brains* (237/1,434))
- **JAMIE WOON** *Mirrorwriting* (Candent Songs) (Debut album)

APRIL 25

SINGLES

- **BROTHER** *Still Here* (Geffen)
- **DEV** *Bass Down Low* (Island)
- **ELBOW** *Open Arms* (Fiction)
- **ENCORE** *The One* (Island)
- **ENGINE-EARZ EXPERIMENT FEAT. LENA CULLEN** *Reach You* (Vedic)
- **EVERYTHING EVERYTHING** *Final Form* (Geffen)
- **FOO FIGHTERS** *Rope* (RCA)
- **JON FRATELLI** *Santa Domingo* (Island)
- **HIATUS FEAT. LINTON KWESI JOHNSON** *Insurrection* (Lucky Thunder)
- **HOLY GHOST!** *Wait & See* (CFA)
- **TONY LIONNI** *Lost Souls EP* (Champion)
- **NERO** *Quilt* (M&AMercury)
- **OH LAND** *Sun Of A Gun* (Epic)
- **THE OVERTONES** *The Longest Time* (Warner Music Entertainment)
- **OWL CITY** *Alligator Sky* (Island)
- **STEVE REICH** *2X5 Remixed* (Nonesuch)
- **THE SOUND OF ARROWS** *Nova* (Geffen)
- **TEDDY THOMPSON** *The Next One* (Werve Forecast/UMTV)
- **MARQUES TOLIVER** *Butterflies Are Not Free* (Bella Union)
- **TRAIN** *Marry Me* (Columbia)
- **WASHINGTON** *How To Tame Lions* (Mercury)
- **THE WATERBOYS** *In A Special Place* (Parlophone)
- **MITCH WINEHOUSE** *April In Paris* (Janey)

ALBUMS

- **THE AIRBORNE TOXIC EVENT** *All At Once* (Mercury)
- **ALESSI'S ARK** *Time Travel* (Bella Union)
- **BOWLING FOR SOUP** *Fishin' For Woccs* (A & G Productions)
- **BOOTSY COLLINS** *The Funk Capital Of The World* (Mescro)
- **EYSIUM III** *Rock Diva* (Island)
- **FIGHT LIKE APES** *The Body Of Christ And The Legs Of Tina Turner* (Mescal Citizen)
- **EMMYLOU HARRIS** *Hard Bargain* (Nonesuch)
- **JENNIFER HUDSON** *I Remember Me* (RCA)
- **MORRISSEY** *The Very Best Of* (Major Minor)
- **OF MONTREAL** *Controller Sphere* (Polyvinyl)
- **PREFUSE 73** *The Only She Chapters* (Werp)
- **JOSHUA REDMAN** *James Farm* (Nonesuch)
- **THE WATERBOYS** *In A Special Place* (Parlophone)
- **WE ARE THE OCEAN** *Go Now And Live* (Hassle)



- **THE WOMBATS** *Proudly Present... This Modern Glitch* (4th Floor)

MAY 2

SINGLES

- **BEADY EYE** *Millionaire* (Beady Eye)
- **BLUE** *I Can* (Blueworld)
- **CHASE & STATUS** *Time* (Mercury)
- **DEITA MAID** *Of My Own* (Geffen/Future)
- **DISTANCE** *Falling* (Island)
- **MARIANNE FAITHFULL** *No Reason* (Dramatico)
- **THE FEELING** *Set My World On Fire* (Island)
- **WYNTER GORDON** *Dirty Talk* (Atlantic)
- **GURRUMUL & BLUE KING BROWN** *Gathu Mawula Revisited* (Dramatico)
- **JENNIFER HUDSON** *I Remember Me* (RCA)
- **PETE LAWRIE** *Half As Good* (Island)
- **ALLIE MOSS** *Melancholy Astronautic Man* (Soundy)
- **EMILY OSMENT** *Lovesick* (Virgin)
- **RASCALS** *Re-introduce* (SBC)
- **JAY SEAN FEAT. LIL' WAYNE** *Hit The Lights* (Cash Money/Island)
- **T-PAIN FEAT. CHRIS BROWN** *Best Love Song* (live)

ALBUMS

- **BEASTIE BOYS** *Hot Sauce Committee Part 2* (EMI)
- **CHRISTOPHER CROSS** *Doctor Faith* (Farmusic)
- **FLEET FOXES** *Helplessness Blues* (Bella Union)
- **IN FLAGRANTI** *Worse For Wear* (Codek)
- **PETE LAWRIE** *A Little Brighter* (Island)
- **THE LEISURE SOCIETY** *Into The Murky Water* (Full Time Hobby)
- **ANDREW LOYD WEBBER** *The Wizard Of Oz* (Polydor)
- **JENNIFER LOPEZ** *Love?* (Mercury)
- **MIDDLEMAN** *Spinning Plates* (Blip)

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

- **GARY MOORE** Ballads & Blues 1982-1994 (Virgin)
- **JOSHUA RADIN** The Rock & The Tide (4th Floor)
- **REVOKER** Revenge For The Ruthless (Roadrunner)
- **TWENTY TWENTY** Small Talk (Geffen)
- **WAKA FLOCKA FLAME** Flockaveli (Warner)



- **YOUNG THE GIANT** Young The Giant (Roadrunner)

MAY 9

SINGLES

- **KEREN ANN** My Name Is Trouble (Parlophone)
- **SARA BAREILLES** Uncharted (Columbia)
- **BOYZ** Backseat (Warner/Shotly/Asylum)
- **CHRIS BROWN FEAT. BENNY BENASSI** Beautiful People (Sony RCA)
- **CATS EYES** Face In The Crowd (Polydor)
- **DANGER MOUSE** Two Against One/Black (Parlophone)
- **DIONNE BROMFIELD FEAT. LIL' TWIST** Muggin' (Lioness/Island)
- **ENCORE** Tit For Tat (Island)
- **FIXERS** Here Comes 2011 So Let's All Head For The Sun - EP (Mercury)
- **FRANKIE & THE HEARTSTRINGS** That Postcard (Popsex/Wichita)
- **GHOSTPOET** Survive It (Brownswood)
- **THE GOOD NATURED** Skeleton (Parlophone)
- **HURTS** Illuminated/Better Than Love (Major Label/RCA)
- **ALEXIS JORDAN** Hush Hush (Starrod/Rocnation/Columbia)
- **MILES KANE** Rearrange (Columbia)
- **CLARE MAGUIRE** Shield And Sword (Polydor)
- **MANCHESTER ORCHESTRA** Simple Math (Columbia)
- **BRUNO MARS** The Lazy Song (Elektra/Atlantic)
- **ALEX METRIC & STEVE ANGELLO FEAT. IAN BROWN** Open Your Eyes (Postiva/Virgin)
- **JESS MILLS** Live For What I Die For (Island)
- **MOBY** The Day (Little Idiot)
- **NELLY FEAT. KELLY ROWLAND** Gone (Universal)
- **JOSH T PEARSON** Woman When I've Raised Hell (Mute)
- **SADE** Love Is Found (RCA)
- **THE SCRIPT** Science & Faith (Phonogenic)
- **ED SHEERAN** The A Team (Asylum/Atlantic)

ALBUMS

- **BEATSTEAKS** Milk & Honey (Warner Bros)
- **CHRIS THILE & MICHAEL DAVES** Sleep With One Eye Open (Nonesuch)
- **CYMBALS** Unlearn (Tough Love)
- **SPENCER DAY** Vagabond (Concord/Wrasse)
- **DETTA MAID** Outside Looking In (Geffen/Future)
- **GANG GANG DANCE** Eye Contact (4AD)
- **GLEE CAST** Glee: The Music Presents The Warblers (Epic)
- **MILES KANE** Colour Of The Trap (Columbia)

- **KATE & ANNA MCGARRIGLE** Tell My Sister (Nonesuch)
- **HUGH LAURIE** Let Them Talk (Warner)
- **THE LONELY ISLAND** tbc (Island)
- **MANCHESTER ORCHESTRA** Simple Math (Columbia)
- **MATTHEW MORRISON** Matthew Morrison (Mercury)
- **ALLIE MOSS** Late Bloomer (Soundy)
- **RANDY NEWMAN** The Randy Newman Songbook Vol. 2 (Warner Bros)
- **SADE** The Ultimate Collection (RCA)
- **CLARE TEAL** Hey Ho (Mud)
- **BILL WELLS & AIDAN MOFFAT** Everything's Getting Older (Chemikal Underground)
- **WILD BEASTS** Smother (Domino)
- **YOUNG LEGIONNAIRE** Crisis Works (Wichita)
- **THE ZOMBIES** Breath Out, Breathe In (Red House)

MAY 16

SINGLES

- **BEATSTEAKS** Boombox (Warner Brothers)
- **CHAPEL CLUB** Blind (Loog)
- **CLOUD CONTROL** This Is What I Said (Infectious)
- **COCKBULLKID** Asthma Attack (Island/Moshi Moshi)
- **DEATH CAB FOR CUTIE** You Are A Tourist (Atlantic)
- **CARO EMERALD** A Night Like This (Dramatico)
- **THE JAPANESE POPSTARS** Joshua (Virgin)
- **LUPE FIASCO FEAT. SKYLAR GREY** Words I Never Said (Atlantic)
- **IYKKE LI** Sadness Is A Blessing (Atlantic/LI)
- **MONA** Listen To Your Love (Island)
- **NOAH & THE WHALE** Tonight's The Kind Of Night (Young & Lost/Mercury)
- **PORT ISAAC'S FISHERMAN'S FRIENDS** No Hoppers, Jokers & Rogues (Island)
- **CHARLIE SIMPSON** Down Down Down (Nusic UK)
- **SKREAM FEAT. SAM FRANK** Where You Should Be (Tempa)
- **THOSE DANCING DAYS** Can't Find Entrance (Wichita)
- **TWO SPOT GOBI** Simon's Song (IRL)
- **EDDIE VEDDER** Longing To Belong (Island)
- **LIL' WAYNE** John (Island)

ALBUMS

- **AUSTRA** Feel It Break (Domino)
- **KATE BUSH** Director's Cut (Fish People/EMI)
- **DANGER MOUSE** Rome (Parlophone)
- **MICHAEL FRANTI & SPEARHEAD** Sound Of Sunshine (EMI)
- **FRIENDLY FIRES** Pala (XL)
- **IDIOT GLEE** Paddywhack (Moshi Moshi)
- **LETS WRESTLE** Nursing Home (Full Time Hobby)
- **JOHN MARTYN** Heaven And Earth (Hole In The Rain)
- **MOBY** Destroyed (Little Idiot)
- **MONA** Mona (Island)
- **ROYAL BANGS** Flux Outside (Glassnote/Cooperative)
- **TENNIS** Cape Dory (Carmen San Diego)
- **LIL' WAYNE** Tha Carter IV (Island)

MAY 23

SINGLES

- **BENJI BOKO FEAT. MAXI JAZZ** Where My Heart Is (Tru Thoughts)
- **CAGE THE ELEPHANT** Around My Head (Relentless/Virgin)

- **COLBIE CAILLAT** I Do (Universal Republic/Island)
- **ALEX CLARE** Treading Water (Island)
- **DANNY & FREJA** If Only You (Island)
- **DOM** Living In America (EMI)
- **BEN HOWARD** Old Pine (Island)
- **JONATHAN JEREMIAH** Heart Of Stone (Island)
- **WIZ KHALIFA** No Sleep (Atlantic)
- **MARI HARWOOD** Billy (Island)
- **NERINA PALLOT** Hands Up (Geffen)
- **THE PIERCES** Glorious (Polydor)
- **PLAIN WHITE T'S** Boomerang (Island)
- **TODDLA T FEAT. SHOLA AMA & J2K** Take It Back (Ninja Tune)
- **WONDERLAND** Is It Just Me (Mercury)

ALBUMS

- **KERRI CHANDLER & CHRISTOPHER MCCRAY** Heaven (Part 2) (Champion)
- **CLOUD CONTROL** Bliss Release (Infectious)
- **COCKBULLKID** Adulthood (Island/Moshi Moshi)
- **NEIL DIAMOND** The Bang Years 1966-1968 (Columbia/Legacy)
- **DOM** Sun Bronzed Greek Gods (EMI)
- **DUANE EDDY** Roadtrip (EMI)



- **LADY GAGA** Born This Way (Interscope)
- **STEPHEN MARLEY** Revelation: Part 1 - The Root Of Life (Island)
- **MARI HARWOOD** Clocks & Full Stops (Marli Records)
- **VARIOUS** The Flowerpot (Island)

MAY 30

SINGLES

- **JESSIE J** Nobody's Perfect (Island/Lava)
- **MATTHEW MORRISON** Summer Rain (Mercury)

- **NATHANIEL RATELIFF** You Should've Seen The Other Guy (Rounder/Decca)
- **ROBYN** Call Your Girlfriend (Konichiwa)
- **THE SATURDAYS** Notorious (Fascination/Geffen)
- **ALEX WINSTON** Sister Wife (Island)

ALBUMS

- **JOHN ADAMS** Son Of Chamber Symphony/String Quartet (Nonesuch)
- **BLACK STONE CHERRY** Between The Devil And The Deep Blue Sea (Roadrunner)
- **DEATH CAB FOR CUTIE** Codes And Keys (Atlantic)
- **KITTY DAISY & LEWIS** Smoking In Heaven (Sunday Best)
- **MAYBESHEWILL** I Was Here For A Moment, Then I Was Gone (Function)
- **NERINA PALLOT** Year Of The Wolf (Geffen)
- **THE PIERCES** You And I (Polydor)
- **TOPLoader** Only Human (Underdogs)
- **EDDIE VEDDER** Ukelele Songs (Island)

JUNE 6

SINGLES

- **SOPHIE ELLIS-BEXTOR** Starlight (Interscope)
- **JENNIFER LOPEZ FEAT. LIL WAYNE** Into You (Mercury)
- **KATY B** Easy Please Me (Columbia/Rinse)
- **NICOLE SCHERZINGER** Right There (Interscope)

ALBUMS

- **ARCTIC MONKEYS** Suck It And See (Domino)
- **BATTLE OF THE REMIXERS ROUND 2:** Kristine W - Land Of The Living (Champion)
- **BATTLES** Gloss Drop (Warp)
- **DEPECHE MODE** Remixes 2: 81-11 (Mute)
- **SOPHIE ELLIS-BEXTOR** Make A Scenerie (Interscope)
- **FUCKED UP** David Comes To Life (Meadcraf)
- **G-LOVE** Fixin' To Die (Island)
- **LINKIN PARK** A Thousand Suns (Warner Brothers)
- **THE MIDDLE EAST** I Want That You Are Always Happy (PIAS)
- **QUEEN** The Platinum Collection (Island)
- **QUEEN** Deep Cuts II (Island)
- **WONDERLAND** Wonderland (Mercury)

JUNE 13

ALBUMS

- **LIAM BAILEY** Out Of The Shadows (Polydor)
- **BLACK COUNTRY COMMUNION 2** (Mascot)
- **MARCUS FOSTER** Nameless Path (Communic/Geffen)
- **IS TROPICAL** Native To (Hi! Club)
- **THE JAPANESE POPSTARS** Controlling Your Allegiance (Virgin)
- **KASSIDY** Walking Up Sideways (Vertigo)
- **NEIL YOUNG INTERNATIONAL HARVESTERS** A Treasure (Warner)
- **OWL CITY** All Things Bright And Beautiful (Island)
- **PAUL SIMON** So Beautiful Or So What (MerriConcord UK)
- **PITBULL** Planet Pit (I)
- **QUEEN** 1977-1982: Excess All Areas (Island)
- **VETIVER** The Errant Charm (Ekle Union)
- **YUKSEK** Living On The Edge Of Time (Polydor)

JUNE 20

ALBUMS

- **BENJI BOKO** Beats, Treats And All Things Unique (Tru Thoughts)
- **THE FEELING** Together We Were Made (Island)
- **SOUNDGIRL** Don't Know Why (Mercury)
- **U2** U218 Singles (Mercury)



- **PATRICK WOLF** Lupercalia (Holecut/Mercury)

THE PANEL

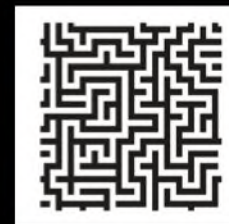
Each week we bring together a selection of tips from specialist media tastemakers



CRISTINA MASSEI (SONIC SHOCKS)
Downside: Take it Away (MEI Entertainment)
Downside are a fiery new act who bring a little more heat to the UK urban music scene. This new single mixes dirty beats with a catchy, melodic chorus that will stay in your head for days. These guys are definitely ones to watch.



LUKE TURNER (THE QUIETUS)
Gyratory System: New Harmony (Angular)
Gyratory System have made huge progress from their debut. New Harmony is a real antidote to all the Pavement-apeing guitar groups around at the moment and ought to get them seen in the same light as Caribou, albeit a Caribou that will turn round and bite your hand with metal jaws.



SAMUEL BREEN (CLASH)
Moon Duo: Mazes (Souterrain Transmissions)
Moon Duo exist at an extremity of the Americana spectrum, a primordial soup of Krautrock, psychedelia and drone. Their first full-length, Mazes, is hippy as in beards, bloodied pupils and Hells Angels testosterone. Psychodelia, for want of a better portmanteau.



KIM HILLYARD (I LIKE MUSIC)
Rocketeer: The Cowardly Soldier's Lament (Animal Farm)
A clean-shaven folk-brawl from the classically trained south west five-piece, this is based on an extract from musical-in-progress by vocalist Felix. Solitary acoustic remorse strides towards a choral crescendo of cries and exuberant horns. Wonderful stuff.

KEY RELEASES

A cutting edge to Kate Bush campaign



Cutting the mustard Kate Bush at Amazon

PRE-RELEASE FOCUS

BY ALAN JONES

EAGERLY AWAITED, KATE Bush's revision of Deeper Understanding was widely considered a disappointment when it dropped a fortnight ago and the track failed to dent the Top 75. It is however, a mere introduction to Bush's Director's Cut album, which revises and revisits songs from her

albums The Sensual World and The Red Shoes.

Happily, it does not seem to have blunted enthusiasm for the album, which continues to prosper on the pre-release charts head of its May 16 release date. In its best week yet, Director's Cut is number one at Amazon, number 16 at HMV and number eight at Play.

Wretch 32 and Example's Unorthodox is the pre-release most tagged for identification by users

of Shazam for the third week in a row – but its runner-up has changed every week

Its nearest rival now is rising urban talent Aloe Blacc's I Need A Dollar (pictured) which has actually been available for download for a year now, selling 30 000 copies along the way but only now reaching critical mass.



With 21 dominating the album chart, it's no surprise to find Adele is also continuing her reign atop Last FM's overall chart. What is slightly surprising is that it is 21's first single. Rolling In The Deep is holding off allcomers. Follow-up Someone Like You has sold more copies more quickly but is being held at bay by its predecessor and also ranks below two songs by The Strokes to take fourth place on the chart

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	LADY GAGA	1,189	131
2	GREEN DAY	915	273
3	EMINEM	911	49
4	SOULJA BOY TELL 'EM	633	-322
5	JASMINE V	611	89
6	RIHANNA	580	-121
7	DEMI LOVATO	366	-54
8	KE\$HA	287	58
9	TKOIO HOTEL	274	21
10	MIRANDA COSGROVE	273	52
11	JONAS BROTHERS	264	-35
12	DRAKE	262	-29
13	GREYSON CHANCE	246	41
14	SKRILLEX	209	17
15	THE LONEIY ISLAND	206	-137
16	TIESTO	200	37
17	GORILLAZ	181	76
18	THE READY SET	166	26
19	SHAKIRA	160	-11
20	CHRIS BROWN	147	7

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	WOMBATS	This Modern Glitch	14th Floor
2	LADY GAGA	Born This Way	Interscope
3	WONDERLAND	Wonderland	Mercury
4	SKINDRED	Union Black	BMG
5	DR DRE	Detox	Interscope
6	FLEET FOXES	Helplessness Blues	Bella Union
7	MONA	Mona	Island
8	KATE BUSH	Director's Cut	Fish People/EMI
9	ARCTIC MONKEYS	Suck It And See	Domino
10	BRUCE SPRINGSTEEN	Live 1975	Left Field
11	IRON MAIDEN	Best Of 1990-2010	EMI
12	BLACKSTONE CHERRY	Between...	Roadrunner
13	A-HA	Ending On A High Note	UMC
14	BEASTIE BOYS	Hot Sauce Comm Part 2	EMI
15	TWENTY TWENTY	Small Talk	Geffen
16	BIG TIME RUSH	Big Time Rush	Sony
17	THE PIERCES	You And I	Polydor
18	PAUL SIMON	So Beautiful...	Hear/Concord UIC
19	PRIMORDIAL	Redemption At...	Metal Blade
20	BLONDIE	Panic Of Girls	Future Publishing

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	KATE BUSH	Director's Cut	Fish People/EMI
2	FLEET FOXES	Helplessness Blues	Bella Union
3	LADY GAGA	Born This Way	Interscope
4	STEVE EARLE	I'll Never Get...	New West
5	A-HA	Ending On A High Note	UMC
6	WOMBATS	This Modern Glitch	14th Floor
7	FGTH	Liverpool	Salvo
8	HUGH LAURIE	Let Them Talk	Warner Brothers
9	BRUCE SPRINGSTEEN	Live 1975	Left Field
10	EMMYLOU HARRIS	Hard Bargain	Nonesuch
11	THE PIERCES	You And I	Polydor
12	PAUL SIMON	So Beautiful...	Hear/Concord UIC
13	GLEE CAST	Glee: The Warblers	Epic
14	JOHN MARTYN	Heaven...	Hole In The Rain
15	FRANK TURNER	England Keep...	Xtra Mile
16	MILES KANE	Colour Of The Trap	Columbia
17	SUEDE	Suede Deluxe	Edsel
18	SUEDE	Dog Man Star	Edsel
19	MORRISSEY	The Very Best Of	Major Minor
20	WATERBOYS	In A Special Place	Parlophone

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	LADY GAGA	Born This Way	Interscope
2	WOMBATS	This Modern Glitch	14th Floor
3	DR DRE	Detox	Interscope
4	FRANK TURNER	England Keep...	Xtra Mile
5	FLEET FOXES	Helplessness...	Bella Union
6	ARCTIC MONKEYS	Suck It & See	Domino
7	PATRICK WOLF	Lupercalia	Hideout/Mercury
8	BIG TIME RUSH	Btr	Sony
9	MILES KANE	Colour Of The Trap	Columbia
10	STEVE EARLE	I'll Never Get...	New West
11	PAUL SIMON	So Beautiful...	Hear/Concord UIC
12	DEPECHE MODE	Remixes 2: 81-11	Mute
13	WONDERLAND	Wonderland	Mercury
14	JENNIFER LOPEZ	Love?	Mercury
15	STEVIE NICKS	In Your Dreams	Warner
16	KATE BUSH	Director's Cut	Fish People/EMI
17	SUEDE	Suede Deluxe	Edsel
18	JAY SEAN	Freeze Time	Cash Money/Island
19	THE TING TINGS	tbc	Columbia
20	THE PIERCES	You And I	Polydor

hmv.com

Top 20 Shazam Pre-release chart

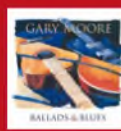
Pos	ARTIST	TITLE	Label
1	WRETCH 32	Unorthodox	MoS/Levels
2	ALOE BLACC	I Need A Dollar	Epic
3	NERO	Guilt	MIA/Mercury
4	CHASE & STATUS	Time	Vertigo
5	NEW BOYZ	Backseat	Warner Brothers
6	YASMIN	Finish Line	MoS
7	EXAMPLE	Changed The Way...	Data/MoS
8	JESSIE J	Nobody's Perfect	Island/Lava
9	BRUNO MARS	The Lazy Song	Elektra/Atlantic
10	PITBULL	Give Me Everything	
11	DIDDY DIRTY MONEY	Ass...	Bad Boy/Interscope
12	VATO GONZALEZ	Badman...	MoS/Levels
13	ALEX GAUDINO	What A Feeling	MoS
14	EVERYTHING EVERYTHING	Final...	Ceffen
15	SANDER VAN DOORN	Love Is Darkness	Spininn
16	ALEXANDRA STAN	Mr. Saxobeat	3 Beat
17	INNA	Sun Is Up	3 Beat
18	TAYLOR SWIFT	The Story Of Us	Big Machine
19	RUMER	Goodbye Girl	Atlantic
20	TAJO CRUZ	Telling The World	4th & Broadway

SHAZAM

CATALOGUE REVIEWS

GARY MOORE

Ballads & Blues (Virgin CDVX 2768)



A gifted virtuoso, the late Gary Moore played with

Skid Row and Thin Lizzy among others, but it is his solo career, commemorated here, that brought him the most acclaim. Ballads & Blues was first released in 1994 and cherry-picks 11 of Moore's finest recordings to that point, adding three previously unreleased tracks. The collection comfortably straddles the rock/blues divide, with the easy authenticity of songs such as Still Got The Blues coupled with the haunting Parisienne Walkways, wherein Moore's fretwork finds a perfect foil in the understated vocals of Phil Lynott. The album is newly augmented by a DVD, featuring promotional videoclips for nine of the tracks, and a 20-minute interview with Moore.

VARIOUS

The Quiller Memorandum Volume 1 (Fantastic Voyage FVCD 097)



This splendid compilation concentrates on the songs

of one of the most successful husband-and-wife teams, Felice and Boudleaux Bryant. Although missing some of their best-known songs – All I Have To Do is Dream (Everly Brothers), Love Hurts (Jim Capaldi) and Let's Think About Livin' (Bob Luman) to name but three Top 10 hits – the compilation is nevertheless bursting at the seams with enjoyable pop, rock, country and rockabilly interpretations of their work. Highlights including Raining In My Heart (Buddy Holly), Wake Up Little Susie (Everly Brothers) and Hey Joe (Frankie Laine), as well as Jimmy Bell's big ballad She Wears My Ring and Wanda Jackson's version of the Don'ta Wan'a.

KATHY SLEDGE

Heart (Superbird SBIRD 0044 CD)



Although the youngest member of classy sororial

quartet Sister Sledge, it was Kathy Sledge who provided the distinctive, gritty lead vocal to their otherwise silky smooth output. She was also the first member of the group to record a solo album, releasing Heart in 1992 to a lukewarm reception. Restored to catalogue after a lengthy absence, it is an excellent showcase for the versatile singer, with highlights including the languid Reason For This, the somewhat more sprightly Careful, big ballad All Of My Love and the title track – an excellent, uptempo cut with a muscular bassline, a fabulous vocal and lyrics which deal with suicide and murder but speak of hope.

VARIOUS

The London American Label Year By Year – 1963 (Ace CDCHD 1302)



1963 may have been the year of the UK beat boom but it

was also a banner year for US music. It was arguably the year in which Phil Spector reached his peak and four of his Wall of Sound productions – Then He Kissed Me by The Ronettes, Bob B. Soxx & The Blue Jeans' Zip-A-Dee-Doo-Dah, The Ronettes' Be My Baby and Darlene Love's A Fine Fine Boy – permeate the collection in formidable style. LaVern Baker's tasty updating of the 1920s blues standard See See Rider, James Brown's sophisticated string-driven Prisoner Of Love – his first US Top 20 hit – and Roy Orbison's In Dreams are also among the 28 tracks included here from the label's overall tally of 178 single releases in the year.

Alan Jones

CATALOGUE SINGLES TOP 20



This Last Artist Title / Label Distributor

1	1	ADELE	Make You Feel My Love / XL (PIAS)
2	7	MICHAEL BUBLE	It Had Better Be Tonight / Reprise (CIN)
3	3	WARREN G & NATE DOGG	Regulate / Interscope (ARV)
4	NEW	THE KOOKS	Naive / Virgin (E)
5	2	WHEATUS	Teenage Dirtbag / Columbia (ARV)
6	RE	TIESTO	Adagio For Strings / Nebula (E)
7	4	THE SCRIPT	The Man Who Can't Be Moved / Phonogenic (ARV)
8	9	ADELE	Chasing Pavements / XL (PIAS)
9	16	EMPIRE OF THE SUN	Walking On A Dream / Virgin (E)
10	18	ELO	Mr Blue Sky / RCA (ARV)
11	5	COLDPLAY	Viva La Vida / Parlophone (E)
12	RE	KATE BUSH	Wuthering Heights / EMI (E)
13	10	SNOW PATROL	Chasing Cars / Fiction (ARV)
14	11	ELBOW	One Day Like This / Fiction (ARV)
15	NEW	EMPIRE OF THE SUN	We Are The People / Virgin (E)
16	RE	GOO GOO DOLLS	Iris / Warner Brothers (CIN)
17	6	RADIOHEAD	Creep / Parlophone (E)
18	NEW	IAN VAN DAHL	Castles In The Sky / JMW (ARV)
19	RE	TOPLADER	Dancing In The Moonlight / Sony S2 (ARV)
20	14	KINGS OF LEON	Sex On Fire / Hand Me Down (ARV)

Official Charts Company 2011

CLUB CHARTS

Hannah and Bimbo Jones take over the Upfront chart



ANALYSIS

BY ALAN JONES

EXACTLY A YEAR AFTER topping the Upfront club chart with I Believe in You, Hannah returns to the summit with Taking Over Now, a collaboration with UK production duo Bimbo Jones, under their alter-ego of Miami Calling. The track, on which the combined artist credit has been shortened to HMC, is circulating in a plethora of mixes and has a small lead over Iranian DJ Sharam's Fun, which holds at number two.

Hannah's last club hit here, Sanity, reached number two on the Upfront chart last November, and number five on *Billboard's* US club play chart last month.

Taking Over Now is also a major success on the Commercial Pop chart, jumping 16-2, there but it cannot hold off the late Michael Jackson, whose Hollywood Tonight single provides his first posthumous number one on the list. A 2007 recording that appears on the current Michael album, Hollywood Tonight jumps 9-1, and is in mixes by DJ Chuckie and Throwback.

Rapper Mann's debut hit Buzzin – which features 50 Cent and samples Nu Shooz's I Can't Wait – has improved its Urban chart position for eight weeks in a row but it cannot extend that run to nine weeks. Climbing 27-22-19-18-16-13-9-3-1 since its February debut, the track takes over from Willow Smith's 21st Century Girl, which slips to third place after a fortnight at the top.

King of Pop chart *Hollywood Tonight* climbs to number one in Commercial Pop



Nine-week climb *Mann feat. 50 Cent* finally top the Urban rundown

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	1	4	HMC	Taking Over Now	Snowdog
2	2	6	SHARAM FEAT. ANOUSHEH KHALILI	Fun	3 Beat/Yoshitoshi
3	6	4	HERVE	Together	Cheap Thrills/3 Beat/AATW
4	7	4	YASMIN	Finish Line	MoS
5	10	3	ALEXANDRA STAN	Mr. Saxobeat	3 Beat
6	13	3	MORY KANTE VS LOVERUSH UK	Yeke Yeke 2011	Loverush Digital
7	15	3	WIDEBOYS FEAT. SWAY & MCLEAN	Shoaholic	Worldwide Phonographics
8	12	3	ZOE BADWI	Freefallin	OMT
9	11	4	DIONNE BROMFIELD FEAT. DIGGY SIMMONS	Yeah Right	Lioness/Island
10	NEW		ALEX GAUDINO FEAT. KELLY ROWLAND	What A Feeling	MoS
11	NEW		ALEX METRIC & STEVE ANGELLO FT. IAN BROWN	Open Your Eyes	Positive/Nirgin
12	16	3	KARL G & JAMESIE VS. THE LOVABLE ROUES	GameMaster Pt 1	Born To Dance
13	17	3	J MAJIK & WICKAMAN	In Pieces	MoS
14	NEW		LARRY TEE FEAT. ROXY COTTONTAIL	Let's Make Nasty	3 Beat
15	NEW		NIGHTCRAWLERS FEAT. TAI0 CRUZ	Still Crying Over You	AATW
16	5	4	SNOOP DOGG VS DAVID GUETTA	Sweat	Capitol/Parlophone
17	1	4	CLOXX	Catch Your Fall	3 Beat
18	27	3	CHASE & STATUS FEAT. DELILAH	Time	Vertigo
19	20	3	STEVE FOREST VS THE ONES	Flawless	Jolly Roger
20	33	2	NERO	Guilt	MIA/Mercury
21	3	6	WRETCH 32 FEAT. EXAMPLE	Unorthodox	MoS/Levels Recordings
22	19	4	YVES LAROCK FEAT. TRISHA	Milky Way	Millie
23	32	7	STEPHANIE BENSON	Hangin On	Playtime Entertainment
24	NEW		EXAMPLE	Changed The Way You Kissed Me	Date/MoS
25	NEW		COCKNBULLKID	Asthma Attack	Island/Moshi/Moshi
26	14	4	STARS ON 45	45/Michael Jackson Is Not Dead	AATW
27	40	2	BRITNEY SPEARS	Till The World Ends	Live
28	21	6	JENNIFER LOPEZ FEAT. PITBULL	On The Floor	Def Jam
29	8	5	HENRIK B FEAT. CHRISTIAN AIVESTAM	Now And Forever	Musical Freedom
30	NEW		LMFAO FEAT. LAUREN BENNETT & GOONROCK	Party Rock Anthem	Interscope
31	NEW		THE NYCER	Lose Control	Ultra
32	NEW		TAKE THAT	Happy Now	Polydor
33	18	6	DON DIABLO FEAT. DRAGONETTE	Animale	CR2
34	9	5	ELLIE GOULDING	Lights	Polydor
35	23	7	INNA	Sun Is Up	3 Beat
36	31	1	VARIOUS	Loverush Digital Spring Release: Volume 1	Loverush Digital
37	24	2	EWR	The New Style	RX
38	25	9	MILK & SUGAR VS VAYA CON DIOS	Hey (Neh Nah Nah)	MoS
39	28	5	SANDER VAN DOORN FEAT. CAROL LEE	Love Is Darkness	Spininn
40	34	4	RAWDAWG	Get Da Funk Up	White Label

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	3	MICHAEL JACKSON	Hollywood Tonight	Sony
2	16	2	HMC	Taking Over Now	Snowdog
3	4	4	SNOOP DOGG VS DAVID GUETTA	Sweat	Capitol/Parlophone
4	18	3	ALEXANDRA STAN	Mr. Saxobeat	3 Beat
5	12	2	LMFAO FEAT. LAUREN BENNETT & GOONROCK	Party Rock Anthem	Interscope
6	25	2	DIONNE BROMFIELD FEAT. DIGGY SIMMONS	Yeah Right	Lioness/Island
7	7	4	YASMIN	Finish Line	MoS
8	20	3	EMILY OSMENT	Lovesick	Virgin
9	14	1	NADIA ALI	Rapture	Ministry
10	21	8	FLO-RIDA FEAT. AKON	Who Dat Girl	Atlantic
11	1	5	BRITNEY SPEARS	Till The World Ends	Live
12	13	4	THE SOUND OF ARROWS	Nova	Geffen
13	6	6	JENNIFER LOPEZ FEAT. PITBULL	On The Floor	Def Jam
14	NEW		WIDEBOYS FEAT. SWAY & MCLEAN	Shoaholic	Worldwide Phonographics
15	17	4	THE WANTED	Gold Forever	Geffen
16	2	3	CLOXX	Catch Your Fall	3 Beat
17	19	3	FUGATIVE FEAT. WILEY & MZ BRATT	Go Hard	Transmission
18	NEW		ZOE BADWI	Freefallin	OMT
19	11	9	LADY GAGA	Born This Way	Interscope
20	NEW		J MAJIK & WICKAMAN	In Pieces	MoS
21	3	5	SHARAM FEAT. ANOUSHEH KHALILI	Fun	3 Beat/Yoshitoshi
22	29	2	THE ULTRA GIRLS	Girls Will Be Girls	White Label
23	NEW		HERVE	Together	Cheap Thrills/3 Beat/AATW
24	NEW		JAY SEAN FEAT. LIL' WAYNE	Hit The Lights	Cash Money/Island
25	NEW		NIGHTCRAWLERS FEAT. TAI0 CRUZ	Still Crying Over You	AATW
26	30	3	SIRENS	Good Enough	Kitchenware
27	NEW		STEPHANIE BENSON	Hangin On	Playtime Entertainment
28	5	5	SOUNDGIRL	I'm The Fool	Mercury
29	23	10	RIHANNA	S&M	Def Jam
30	22	5	STARS ON 45	45	AATW

URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	9	MANN FEAT. 50 CENT	Buzzin Remix	Def Jam
2	5	5	SNOOP DOGG VS DAVID GUETTA	Sweat	Capitol/Parlophone
3	1	5	WILLOW SMITH	21st Century Girl	Columbia/Roc-A-Fella
4	2	9	JEREMIH FEAT. 50 CENT	Down On Me	Def Jam
5	4	7	WRETCH 32 FEAT. EXAMPLE	Unorthodox	MoS/Levels Recordings
6	7	11	CHRIS BROWN	Yeah 3X	Live
7	17	2	WIDEBOYS FEAT. SWAY & MCLEAN	Shoaholic	Worldwide Phonographics
8	9	6	JENNIFER LOPEZ FEAT. PITBULL	On The Floor	Def Jam
9	8	10	WIZ KHALIFA	Black & Yellow	Atlantic
10	12	5	TREY SONGZ FEAT. NICKI MINAJ	Bottoms Up	Atlantic
11	14	8	FLO-RIDA FEAT. AKON	Who Dat Girl	Atlantic
12	13	10	MICHAEL JACKSON	Hollywood Tonight	Sony
13	6	5	IZZY ISADORE	Way Too Drunk	Street Sounds
14	16	11	RIHANNA	S&M	Def Jam
15	11	8	STARBOY NATHAN	Diamonds	Monc/Nites Corner
16	25	12	PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor)	J
17	15	4	TERRI WALKER	So Hard	Blurred
18	23	2	POWVV	Cal-I-Forn-ia	Street Sounds
19	21	9	TINIE TEMPAH FEAT. ELLIE GOULDING	Wonderman	Parlophone
20	NEW		TALAY RILEY FEAT. SCORCHER	Good As Gold	Live
21	26	2	DEV	Bass Down Low	Island
22	16	3	KATY B	Broken Record	Columbia/Rinse
23	20	7	SUNSHINE ANDERSON	Say Something	Verve Forecast
24	10	5	NABLIDON FEAT. DJ CLASS	Wild N Crazy	Street Sounds
25	22	4	YASMIN	Finish Line	MoS
26	27	2	SMITH & BAKER	Airplane	Street Sounds
27	19	3	WIZ KHALIFA	Roll Up	Atlantic
28	26	4	JODIE CONNOR FEAT. TINCHY STRYDER	Bring It	Fascination
29	NEW		JAY SEAN FEAT. LIL' WAYNE	Hit The Lights	Cash Money/Island
30	30	12	ENCORE	Wind Up	Island

COOL CUTS TOP 20

Pos	ARTIST	Title
1	JUSTICE	Civilization
2	AVICI	Penguin
3	AXWELL	Heart Is King
4	MARTIN SOLVEIG FEAT. KELE	Ready To Go
5	NIGHTCRAWLERS FEAT. TAI0 CRUZ	Still Crying Over You
6	JAMES TALK & RIDNEY FEAT. MAX C	One For Me
7	MOBY	The Day
8	ALEX METRIC & STEVE ANGELLO	FEAT. IAN BROWN Open Your Eyes
9	CALVIN HARRIS	Awooga
10	JACK BEATS	All Night
11	PLEASUREKRAFT	Corny
12	KRIS MENACE & DJ PIERRE	Alpha Omega EP
13	BINGO PLAYERS	Cry (Just A Little)
14	CROOKERS	Bust Em Up EP
15	STEVE AOKI & SIDNEY SAMPSON	Wake Up Call
16	AZARI & III	Hungry For The Power
17	TAKE THAT	Happy Now
18	TIESTO & MARCEL WOODS	Don't Ditch
19	WE ARE MARS	Eyes (Watching You)
20	STUDIOPUNKS FEAT. KATHERINE	ELLIS Feed The Fire



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

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crasin (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Cass (Bristol), K:hue (Middlesex), Bassdivision (Belfast), Beatport, Ju-no, Unique & Dynamic.

CHARTS ANALYSIS

Foo Fighters Highest new entry at number one



Foo Fighters in return to form

CHARTS: IN DEPTH

BY ALAN JONES

FOO FIGHTERS WRESTLE control of the albums chart from Adele this week, ending the 22-year-old's 11-week grip on the chart, while racking up their third number one album.

The group's seventh studio album, *Wasting Light*, sold 114,557 copies to storm to a number one debut, despite the fairly tepid reception accorded first single *Rope*, which debuted and peaked at number 22 six weeks ago.

Foo Fighters previously topped the chart with *One By One*, which sold 91,471 when making its debut at the summit in 2002, and 2007's *Echoes, Silence, Patience & Grace* (135,685). Foo Fighters best ever first week didn't bring them a number one, however: *In Your Honor* debuted at number two behind Coldplay's *X&Y* in 2005, with first-week sales of 159,179.

Although finally finishing up second best, Adele's 21 continues to sell at a cracking pace - its sales were off just 6.2% (at 107,408) last week. While that's its lowest weekly sale to date, the album is sure to register an increase and almost certain to return to number one next week, as business picks up with the approach of Easter. Adele's debut album, 19, remains at number three (36,900 sales) and should also see a considerable uplift a week hence.

Securing their 10th albums chart entry since January 2010,

Glee Cast debut at number four (27,069 sales) with *Glee: The Music - Volume 5*. While that's an impressive achievement, and includes seven Top Five albums, it is put into sharp relief by the fact that sales of all 10 albums amount to 1,333,360, whereas 21 has sold 1,976,202 copies in the past 12 weeks all on its own.

Of course, *Glee Cast's* tally of chart albums is minuscule compared to their haul of hit singles. With three more debuting this week, they have amassed 77 Top 75 entries - although only six have made the Top 20. The first single and album chart entries from the TV ensemble remain by far their biggest sellers - *Glee - The Music: Season One - Volume 1* has sold 445,5086 copies, while the troupe's first single hit, *Don't Stop Believin'*, has sold 472,232 copies. The only other *Glee Cast* single to sell even a sixth of that tally is the *Halo/Walking On Sunshine* medley (128,620 sales). Of 170 *Glee Cast* songs to be issued as singles, 149 of them have made the Top 200. *I Could Have Danced All Night* is the least successful, attracting sales of just 263.

Back on the artist albums chart, there are three more debuts inside the Top 40 this week. Bluegrass singer **Alison Krauss** and her group *Union Station's Paper Airplane* comes in to land at number 11 (10,159 sales), her best placing outside of Robert Plant collaboration *Raising Sand* which reached number two and sold

SALES STATISTICS WEEK 15

vs last week	Singles	Artist albums
Sales	2,954,513	1,430,707
prev week	2,892,081	1,403,861
% change	+2.2%	+1.9

vs last week	Compilations	Total albums
Sales	452,171	1,882,878
prev week	276,316	1,680,177
% change	+63.6%	+12.1%

Year to date	Singles	Artist albums
Sales	46,883,125	24,978,618
vs prev year	42,975,619	24,358,046
% change	+9.1%	+2.6%

Year to date	Compilations	Total albums
Sales	4,653,536	29,632,154
vs prev year	5,494,375	29,852,421
% change	-15.3%	-0.7%

Compiled from sales data by Music Week

683,698 copies; Devon band **Metronomy's** third album, *The English Riviera* is their first to chart, debuting at number 28 (4,754 sales); and US group **TV On The Radio** make the list for the second time, arriving at number 33 (3,982 sales) with *Nine Types Of Light*.

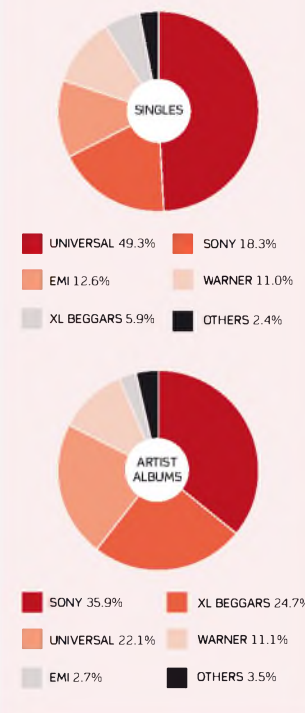
Although Foo Fighters have knocked Adele off the top of the artist albums chart, their *Wasting Light* is far from being the week's biggest selling album. Inevitably, it's the new *Now That's What I Call Music!* instalment - *Now! 78* - that takes that honour, breezing to first-week sales of 218,934, and thundering to number one on both the compilations and combined album charts. It sold almost as many copies as all other compilations combined, commanding a 48.42% share of that segment of the market.

Now! albums almost never include more than one hit off an album but *Now! 78* includes two from **Rihanna's** *Loud* (What's My Name and S&M) and two from **Jessie J's** *Who You Are* (Do It Like A Dude and Price Tag). Rihanna is, of course, an established artist and *Loud* has sold more than 1.3m, but *Who You Are* has sold less than 300,000 thus far and is Jessie J's debut set, so it's surprising to find both of its hits available on an alternative set at such an early stage. Sales of both albums are down this week, with *Loud* falling 4-6 with sales down 19.90% at 14,275, and *Who You Are* dipping 5-7 (sales down 18.70% at 14,014).

Overall album sales, at 1,882,878, are 12.1% up week-on-week, and 17.4% above same-week 2010 sales of 1,603,726. The most important release of the week in the entertainment sector was, however a DVD - *Harry Potter And The Deathly Hollows, Part One*, which storms to number one on the video chart, on sales of 1,574,164.

After two weeks as the nation's

MARKET SHARES • WEEK 15



biggest selling single, **Jennifer Lopez's** *On The Floor* dips to number two on sales of 70,943 copies. It is replaced at the summit by *Party Rock Anthem* by **LMFAO**. **Lauren Bennett** and **GoonRock** Selling 91,421 copies, it is the second number one for LMFAO - following *Gettin' Over You*, a chart-topper last June credited to David Guetta and Chris Willis feat. **Fergie** and LMFAO - and the first for Bennett and GoonRock.

The track is the first single from LMFAO's upcoming second album, *Sorry For Party Rocking*, and sold at a low level for four weeks before exploding to a number 22 debut last month. It has since moved 3-2-1, becoming the first single to ascend the top three a place at a time since **Kid Rock's** *All Summer Long* in August 2008. *Party Rock Anthem* is also number one in New Zealand at present but has thus far not ignited in the act's US homeland, though it jumps 88-68 on the Hot 100 there this week.

Number one in the US for the third straight week, *E.T.* becomes the fourth top three single here from **Katy Perry's** second album. **Teenage Dream**, improving 5-3 with sales growing 16.7% week-on-week to 52,988. **Snoop Dogg's** *Sweat* is also on the move, jumping 9-4, with sales up 45.4% at 43,742.

The only new arrival in the Top 10 was the Top 75's top debut last week - *Beautiful People*, which leaps 20-8 (38,789 sales) for **Chris Brown feat. Benny Benassi** - but with **Jessie J's** *Price Tag* dipping 10-12. **Adele's** *Someone Like You* (down 3-6, 40,589 sales) is the only single in the Top 10 by a British artist.

After perching at number 27 for three weeks, **Birdy's** *Skinny Love* takes flight. The track has moved 29-25-27-27-27-22 since its release for the 14-year-old from Hampshire, whose real name is **Jasmine Van Den Bogaerde**. The original version of the song, by American band **Ben L'over**, has never charted but has sold more than 38,000 copies since 2008. *Birdy's* has sold 73,785 copies, including 12,984 in the latest frame.

The **Arctic Monkeys'** fourth album, *Suck It And See*, drops in June, and first single *Don't Sit Down 'Cause I've Moved Your Chair* is a new entry, debuting at number 28 (10,478 sales). Although not released until Friday, **Lady GaGa's** *Judas* is this week's highest new entry, debuting at number 14 (20,729 sales).

After falling for four weeks in a row, **Rihanna's** *S&M* rebounds 12-7, with sales up 55.12% at 40,188. That's overwhelmingly the result of a new version of the song, performed as a duet with **Britney Spears**, being released. It's had an even better reception in the US, where it is currently the top-selling download, and likely to propel *S&M* to the top of the Hot 100 later this week.

Overall singles sales, at 2,954,513, are up 2.2% week-on-week and 21.23% above same-week 2010 sales of 2,437,020

Alan Jones

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 FOO FIGHTERS <i>Wasting Light</i>	£8.93	£6.99	£8.99	£8.99
2 ADELE 21	£7.93	£7.99	£9.99	£7.99
3 ADELE 19	£3.99	£4.99	£4.99	£4.00
4 GLEE CAST ...Vol 5	£8.93	£8.99	£8.99	£8.99
5 KATY B ON A MISSION	£6.97	£6.99	£8.99	£6.97

Source: Music Week

INTERNATIONAL CHARTS

Adele returns to the US chart summit for the third time

ON SEPTEMBER 3 1988 DEF LEPPARD'S *Hysteria* dethroned Tracy Chapman's eponymous debut album to start its third run atop the US album chart. No other UK act has managed the hat trick since - until this week. Inevitably, it's Adele's 21 that emulates Def Leppard's feat, jumping 3-1 this week to start its third reign - and it's not just in America that 21 is back on top. It also rebounds 2-1 in Canada for its third spell at the

top there, and in New Zealand, where it begins its fourth run at the top. Meanwhile, it remains at number one in The Netherlands, and is also Top 10 in Ireland (2-2), South Africa (2-2), Australia (4-3), Switzerland (4-3), Flanders (2-4), France (6-5), Poland (5-5), Germany (4-5), Norway (2-5), Iceland (3-6), Austria (4-8), Wallonia (7-9) and Greece (6-10). It may come as something of a surprise that it hasn't

CHARTS KEY
 ■ HIGHEST NEW ENTRY
 ■ HIGHEST CLIMBER

OFFICIAL
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INDIE SINGLES TOP 20		
This	Last	Artist Title / Label (Distributor)
1	1	ADELE Someone Like You / XL (PIAS)
2	2	ADELE Rolling In The Deep / XL (PIAS)
3	3	TIESTO V DIPOLO FEAT. BUSTA RHYMES C'mon (Catch 'Em By Surprise) / Wall Of Sound (PIAS)
4	NEW	ARCTIC MONKEYS Don't Sit Down 'Cause I've Moved Your Chair / Domino (PIAS)
5	5	FLUX PAVILION Bass Cannon / Circus (AEI)
6	4	ADELE Make You Feel My Love / XL (PIAS)
7	6	REBECCA BLACK Friday / Ark Music Factory (Ark Music Factory)
8	7	TIM MCGRAW & GWYNETH PALTROW Me And Tennessee / Curb (PROP)
9	9	WRETCH 32 FEAT. L Traktor / MoS/Levels Recordings (Fuga)
10	NEW	CHARLIE SIMPSON Down Down Down / Music Sound (PIAS)
11	8	THE STROKES Under Cover Of Darkness / Rough Trade (PIAS)
12	11	GYPTIAN Hold You / MoS/Levels Recordings (Fuga)
13	10	NERO Me & You / MTA (SRD)
14	15	MILK & SUGAR VS VAYA CON DIOS Hey (Neh Nah Nah) / MoS (Fuga)
15	12	ADELE Set Fire To The Rain / XL (PIAS)
16	14	ADELE Chasing Pavements / XL (PIAS)
17	17	DJ FRESH Gold Dust / Data/MoS (ARV)
18	13	JUSTICE Civilization / Because/Ed Banger (ADA/CIN)
19	18	EXAMPLE Kickstarts / Data/MoS (ARV)
20	16	CHUCKIE & LMFAO Let The Bass Kick In Miami Girl / C2 (Prime Direct)

INDIE ALBUMS TOP 20		
This	Last	Artist Title / Label (Distributor)
1	1	ADELE 21 / XL (PIAS)
2	2	ADELE 19 / XL (PIAS)
3	3	RADIOHEAD The King Of Limbs / Ticker Taps/XL (PIAS)
4	5	THE STROKES Angles / Rough Trade (PIAS)
5	NEW	METRONOMY The English Riviera / Because (ADA/CIN)
6	4	EVA CASSIDY Simply Eva / Blix Street (ADA/CIN)
7	NEW	LOW C'mon / Sub Pop (PIAS)
8	7	DANIEL O'DONNELL Moon Over Ireland / DMG TV (SDU)
9	NEW	ROBBIE ROBERTSON How To Become Clairvoyant / 429 (ARV)
10	NEW	PANDA BEAR Tomboy / Paw Tracks (SRD)
11	10	DURAN DURAN All You Need Is Now / Tapo Modern (Essential/GEM)
12	11	JOE BONAMASSA Dust Bowl / Prologue (ADA/CIN)
13	RE	BELLOWHEAD Hedonism / Navigator (PROP)
14	14	THE XX XX / Young Turks (PIAS)
15	6	THE BLACKOUT Hope / Cooking Vinyl (Essential/GEM)
16	9	THE KILLS Blood Pressures / Domino (PIAS)
17	13	ALEX TURNER Submarine Ost / Dminion (PIAS)
18	8	THE PIGEON DETECTIVES Up, Guards And At 'Em! / Dance To The Radio (PIAS)
19	RE	ANNA CALVI Anna Calvi / Domino (PIAS)
20	NEW	UNKLE Where Did The Night Fall - Another Night / Sumner All (V/THE)

INDIE SINGLES BREAKERS TOP 10		
This	Last	Artist Title / Label (Distributor)
1	1	FLUX PAVILION Bass Cannon / Circus (AEI)
2	2	REBECCA BLACK Friday / Ark Music Factory (Ark Music Factory)
3	NEW	CHARLIE SIMPSON Down Down Down / Music UK (PIAS)
4	5	MILK & SUGAR VS VAYA CON DIOS Hey (Neh Nah Nah) / MoS (Fuga)
5	4	JUSTICE Civilization / Because/Ed Banger (ADA/CIN)
6	RE	RADICAL FACE Welcome Home Son / Whurr Music (Shall/Shack)
7	NEW	STACEY KENT Hushabye Mountain / Candid (Protagon)
8	14	BIBIO Lover's Carvings / Warp (Warp)
9	13	#1 DR DRE EMINEM & SKYLAR GREY I Need A Doctor / Euphonic Covers (Euphonic Covers)
10	NEW	JOSH STRICKLAND Report To The Floor / Josh Strickland & Josh Strickland

COMPILATION CHART TOP 20		
This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS Now That's What I Call Music! 78 / EMI TV (E)
2	1	VARIOUS Ultimate Floorfillers / AATWEMI TV/UMTV (ARV)
3	3	VARIOUS Songs For Japan / Universal (ARV)
4	2	VARIOUS Addicted To Bass 2011 / Ministry (ARV)
5	5	VARIOUS Back To The Old Skool / Ministry (ARV)
6	6	VARIOUS Pure Garage Anthems / Rhino (CIN)
7	4	VARIOUS Massive R&B - Spring 2011 / Rhino/UMTV (CIN)
8	7	VARIOUS Now That's What I Call Music! 77 / EMI Virgin/UMTV (E)
9	NEW	VARIOUS The Very Best Of Sad Songs / EMI TV/UMTV (ARV)
10	9	VARIOUS Perfect Day / Decca/Sony (ARV)
11	8	VARIOUS Guilty Pleasures / Ministry Of Sound/Sony (ARV)
12	10	VARIOUS Your Songs / EMI TV/UMTV (ARV)
13	14	VARIOUS Anthems Hip-Hop / MoS/Sony (ARV)
14	13	VARIOUS Pop Princesses 2011 / Sony Music/UMTV (ARV)
15	11	VARIOUS Drum & Bass Arena - Evolution / AEI (PIAS Sony DADC)
16	12	VARIOUS Hed Kandi - Back To Disco / Had Kandi/Rhino (ARV)
17	16	VARIOUS Essential R&B - Spring 2011 / Sony (ARV)
18	15	VARIOUS Loose Women - Girls Night Out / Sony (ARV)
19	18	OST Sucker Punch / Sony Classical (ARV)
20	20	VARIOUS Ultimate Nrg 5 / AATWUMTV (ARV)

JAZZ & BLUES ALBUMS TOP 10		
This	Last	Artist Title / Label
3	3	VARIOUS Songs For Japan / Universal (ARV)
1	1	RUMER Seasons Of My Soul / Atlantic (CIN)
2	2	EVA CASSIDY Simply Eva / Blix Street (ADA/CIN)
3	3	JOE BONAMASSA Dust Bowl / Prologue (ADA/CIN)
4	4	IMELDA MAY Love Tattoo / Blue Thumb (ARV)
5	10	ALOIS BLACC Good Things / Epic (ARV)
6	NEW	KEITH JARRETT Köln Concert / New Note (Proper)
7	5	MICHAEL BUBLE Call Me Irresponsible / Reprise/143 (CIN)
8	8	MICHAEL BUBLE Sings Totally Blond / Metro (SDU)
9	RE	VARIOUS Heroes & Sweethearts - Wartime Songs Of / USM Media (E)
10	6	ASA Beautiful Imperfection / Dramatico (ADA/CIN)

CLASSICAL ALBUMS TOP 10		
This	Last	Artist Title / Label (Distributor)
1	1	BAND OF THE COLDSTREAM GUARDS Pride Of The Nation / Decca (ARV)
2	NEW	MILOS KARADAGLIC The Guitar / Deutsche Grammophon (ARV)
3	3	KARL JENKINS The Very Best Of / EMI Classics (E)
4	2	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade / Decca (ARV)
5	5	BAND OF THE WELSH GUARDS A Royal Tribute / Rhino (CIN)
6	4	WYNNE EVANS A Song In My Heart / Rhino (CIN)
7	8	KATHERINE JENKINS Sweetest Love / Spectrum Music (ARV)
8	6	ALFIE BOE You'll Never Walk Alone - The Collection / EMI Classics (E)
9	7	ANDRE RIEU Forever Vienna / Decca (ARV)
10	9	RUSSELL WATSON La Voce / Epic (ARV)

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BY ALAN JONES

done well everywhere - in Portugal, for example, it has yet to breach the country's 30 position album chart - but it does make a belated debut in Russia this week, where it is number 12. Australia was one country in which Adele's debut album, 19, made no impact at all but with 21 reaching a new peak there this week (number three), it makes a belated chart debut at number 58.

Radiohead's The King Of Limbs enjoys another rash of debuts, bringing the number of countries in which it is charting to 20. The album is a new arrival in Japan (number four), Norway

(number four), Italy (number eight), Sweden (number nine), Denmark (number 10), Poland (number 13) and Greece (number 13). It is a climber in the US (5-3), Flanders (9-7), Wallonia (22-8) and Mexico (87-8).

Anglo-American hard rock survivors Whitesnake's Forevermore was mentioned here last week, when it debuted in 11 countries simultaneously having previously charted in Japan. It is in decline in most of those territories now, but improves in Norway (39-16), Hungary (37-23) and Wallonia (62-37), while debuting in Italy (number 41) and Poland (number 42). Meanwhile

another US/UK collaboration simultaneously punctures the chart in 12 countries. Comprising Floridian Alison Mosshart, and Londoner Jamie Hince - Kate Moss' fiancé - The Kill's fourth album, Blood Pressures, is easily their most successful yet, with top placings in France (number 10), Switzerland (number 16), Austria (number 31), New Zealand (number 32), Germany (number 33), the US (number 37), Canada (number 37), the Netherlands (number 38) and Flanders (number 39).

Claswegian band Clasvegas have more patchy coverage with their new

album Euphoric Heartbreak achieving middling success in Switzerland (number 41), Ireland (number 46) and Germany (number 69), and completing its portfolio with two spectacularly disparate debuts - at number 100 in Spain and number one in Sweden.

It's not the only album to top and tail charts this week - after storming to number one in his native France last week, 67-year-old Johnny Hallyday's latest album, Jamais Seul, is charting in Belgium, opening at number one in French-speaking Flanders but at number 100 in Flemish Wallonia.

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CHARTS SALES



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THE OFFICIAL UK SINGLES CHART

This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	SALES INCREASE
1	2	4	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem <i>InterScope</i> USUM71100061 (ARV)	(LMFAO/GoonRock) Party Rock/Global Talent (Gordy/Gordy/Listenbee/Schroeder)	SALES INCREASE
2	1	3	JENNIFER LOPEZ FEAT. PITBULL On The Floor <i>Def Jam</i> USUM71104034 (ARV)	(RadOna/Harrall) Sony ATV/EMI/Universal (RecOne/Hamid/AJ Junior/Sky/Bilal/Perez/Hermosa/Hermosa)	
3	5	4	KATY PERRY FEAT. KANYE WEST Et Virgin USCA21100386 (E)	(Dr. Luke/Armo/Marin) Kobalt/Each Note Counts/KASZ Money/Marotore AB/Wren Im Rch You'll Be My Bitch (Perry/Gottwald/Coeman/Marin)	SALES INCREASE
4	9	5	SNOOP DOGG VS DAVID GUETTA Sweat (Wet) <i>Capitol/Parlophone</i> USCA21100463 (E)	(Guetta/Tunfort/Riesterer) EMI/Sony ATV/Warner Chappell/Bucks/My Own Chit/What A Publishing/Rister (Vancus)	SALES INCREASE
5	4	6	BLACK EYED PEAS Just Can't Get Enough <i>InterScope</i> USUM71026671 (ARV)	(Willian/Jerms) ZMI/Chery Rven/Wilamisp de ap/Tac Magnet/Heacpche Junkie/Vive Boys (Adems/Freda/Correz/Feigusc Alvarez/Stadocw/en/Is/Nfr/sk/Stevens/Brow)	
6	3	12	ADELE Someone Like You <i>XL</i> GB3KS1000351 (PIAS) ★	(Adkins/Wilson) Universal/Chrysalis/Sugar Lake (Adkins/Wilson)	
7	12	17	RIHANNA S&M Def Jam USUM71100158 (ARV)	(StarGate/Vaa) EMI/TrueLove/Paemusic (Eriksen/Hermansen/Daan/Vaa)	SALES INCREASE
8	20	2	CHRIS BROWN FEAT. BENNY BENASSI Beautiful People <i>Sony</i> RCA USJ11100070 (ARV)	(Benassi/Benassio) Universal/Ultra Empire/Basc Studio/Cock-Ar-Ear/Chery Lane/Tae Bac Bad Guys (Brown/Benassi/Benassi/Jean Rept Ste)	+50% SALES INCREASE
9	6	6	MANN FEAT. 50 CENT Buzzin' Remix <i>Def Jam</i> USUV71002721 (ARV)	(Rolem) Sony ATV/Jonathan Rotam/Universal/Minder/CC (Rotam/Jackson/Smith/Thames/Batley/Batley)	
10	7	5	NICOLE SCHERZINGER Don't Hold Your Breath <i>InterScope</i> USUM71029856 (ARV)	(Alexandar/Stenberg/Falk/Josafsson/Rami) BMG Rights/Kobalt (Berman/Stenberg/Gad)	
11	8	6	WIZ KHALIFA Black & Yellow <i>Atlantic</i> USAT21001782 (CIN)	(StarGate) Warner Chappell/EMI/PGH Sound (Thomaz/Hermansen/Eriksen)	
12	10	11	JESSIE J FEAT. B.O.B Price Tag <i>Island/Lava</i> USUM71100720 (ARV)	(Dr. Luke) Warner Chappell/Universal/Sony ATV/Kobalt/Kasz Money/Prescription (Cornish/Gottwald/Kelly/Simmons/Devlin)	
13	17	5	CEE LO GREEN Bright Lights Bigger City <i>Warner Brothers</i> USAT21100309 (CIN)	(Allan/Marshi) Chrysalis/God Given/CC (Allen/Callaway)	SALES INCREASE
14	New		LADY GAGA Judas <i>InterScope</i> USUM71104998 (ARV)	(Lady Gaga/RedOne) Sony ATV (Germanotta/Khayat)	HIGHEST NEW ENTRY
15	15	8	KANYE WEST FEAT. DRAKE & RIHANNA All Of The Lights <i>Roc-a-fella/Def Jam</i> USUM71027273 (ARV)	(West/Bhasker) Universal/Way Above/Sony ATV/Please Gimme My Publishing/EMI (West/Bhasker/Jones/Trotter/Ferguson)	
16	16	13	ADELE Rolling In The Deep <i>XL</i> GB3KS1000335 (PIAS)	(Epworth) EMI/Universal (Adkins/Epworth)	
17	14	10	LADY GAGA Born This Way <i>InterScope</i> USUM71102784 (ARV)	(Lady Gaga/Ganbay/DJ White Shadow) Sony ATV/Warner Chappell (Germanotta/Laursen)	
18	21	14	BRUNO MARS Grenade <i>Elektra/Atlantic</i> USAT21001883 (CIN)	(The Smeezingtons) Sony ATV/EMI/Warner Chappell/Bug/Windswamp/CC (Mars/Lawrence/Levin/Brown/Kelly/Wyatt)	SALES INCREASE
19	11	3	KATY B Broken Record <i>Columbia/Rinse</i> GBARL1100369 (ARV)	(Geaneus/Zinc) EMI (Katy B/Geaneus/Zinc)	
20	13	11	DR DRE FEAT. EMINEM & SKYLAR GREY Need A Doctor <i>InterScope</i> USUM71029033 (ARV)	(Alex Da Kid) Universal/CC (Young/Grant/Gray/Mathers)	
21	19	12	CHRIS BROWN Yeah 3X <i>Sony</i> RCA USZM21000099 (ARV)	(DJ Frank E) Warner Chappell/Universal/EMI/Savan Streeter (Brown/Franks/McCall/Streater/Wiles)	
22	27	6	BIRDY Skinny Love <i>14th</i> GB3AHT1100002 (CIN)	(Gibart/Walton) Chrysalis (Vemon)	SALES INCREASE
23	18	5	THE WANTED Gold Forever <i>Geffen</i> GBUM71101394 (ARV)	(Mac) Sony ATV/Warner Chappell/Rokstons/Paemusic (Mac/Hector/Kelly)	
24	32	3	NICKI MINAJ Girls Fall Like Dominoes <i>Cash Money/Island</i> USCA51000723 (ARV)	(Rotam) Sony ATV/EMI/Chrysalis/Universal/2 Tunes/Aurt Hilda's (Maraj/Rolem/Furze/Cordell Lvarack/Brown/Garcia/Johnson)	SALES INCREASE
25	22	10	TIESTO V DIPO FEAT. BUSTA RHYMES C'mon (Catch' Em By Surprise) <i>Wall Of Sound</i> US7FE0900009 (PIAS)	(Tiesto/Diplo/Busta Rhymes) Kobalt/Sony ATV/Spread The Sound/Like Turtles/Max Decent/T Ziah's (Vewest/Engblom/Comer/Penz/Alena/Devic/Sr/It)	
26	47	6	BRITNEY SPEARS Till The World Ends <i>Jive</i> USJ111000074 (ARV)	(Dr. Luke/Martin/Biliccard) Warner Chappell/Kobalt (Kronlund/Sebert/Gottwald/Martin)	+50% SALES INCREASE
27	25	16	MARTIN SOLIVEIG FEAT. DRAGONETTE Hello <i>3 Beat/AATW</i> FR2PA1000060 (Absolut Arvato)	(Solvaig) EMI (Solvaig/Sorbara)	SALES INCREASE
28	New		ARCTIC MONKEYS Don't Sit Down 'Cause I've Moved Your Chair <i>Domino</i> GBCEL1100196 (PIAS)	(Arctic Monkeys) EMI (Turner)	
29	28	20	DAVID GUETTA FEAT. RIHANNA Who's That Chick? <i>Positiva/Virgin</i> FRZ101000750 (E)	(Guetta/Tunfort/Riesterer) Sony ATV/Bucks/Talpa/Rister Editions (Hamid/Guetta/Tunfort/Riesterer)	SALES INCREASE
30	23	8	ALEXIS JORDAN Good Girl <i>Star/Roc/Nation/Columbia</i> USQX91001193 (ARV)	(StarGate/Vaa) EMI/Stellar/TrueLove/Ultra Tunes (Hermansen/Lind/Rowel/Eriksen/Vee/Bjorklund)	
31	26	10	CHIPMUNK FEAT. CHRIS BROWN Champion <i>Jive</i> GBARL1001609 (ARV)	(Hamony) Universal/Sony ATV/EMI/Kobalt (Fyffe/Samuels/Brown/Ballingar/McCall/Nun)	
32	41	3	KE\$HA Blow <i>RCA</i> USRV81100015 (ARV)	(Dr. Luke/Martin/Bianco/Kojak) Universal/Kobalt/Galassi Foreign Floss (Sebert/Ahundi/Gottwald/Grgg/Levin/Martin)	SALES INCREASE
33	24	12	NOAH & THE WHALE LIFE GOES ON <i>Young & Lost/Mercury</i> GBUM71031174 (ARV)	(Fink/Ladari) Universal (Fink)	
34	29	13	PINK F**K'n' Perfect <i>LaFace</i> USLF21000093 (ARV)	(Martin/Shellback) EMI/Kobalt/Pink Inside/Marotona (Martin/Pink/Shellback)	
35	30	21	JESSIE J Do It Like A Dude <i>Island/Lava</i> USUM71027808 (ARV)	(The Invisible Men/Parker & James) Sony ATV/Universal/BMG (Cornish/The Invisible Men/Parker & James)	SALES INCREASE
36	73	2	DIONNE BROMFIELD FEAT. DIGGY SIMMONS Yeah Right <i>LiNess/Island</i> GBUM7100753 (ARV)	(O'Duffy) Sony ATV (White)	HIGHEST CLIMBER
37	31	12	JEREMIH FEAT. 50 CENT Down On Me <i>Def Jam</i> USUM71023043 (ARV)	(Schultz/Jeremih) Universal/Ohaji/Mick Schultz/50 Cent (Schultz/Felton/Jackson/James)	
38	37	3	JODIE CONNOR FEAT. TINCHY STRYDER Bring It <i>Fascination</i> GBUV71100235 (ARV)	(Dawood) EMI/Universal/CC (Dawood/Kelly/Danquah/Connor)	SALES INCREASE

This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	SALES INCREASE
39	35	14	IAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher 4th & Broadway <i>GBUM71100326 (ARV)</i>	(Vee/Cruz) EMI/TrueLove/Ultra Tunes (Cruz/Vee/McCoy)	SALES INCREASE
40	33	14	TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman <i>Parlophone</i> GB7TP1100128 (E)	(McKenze/Roberts) EMI/Stellar (Okogwu/McKenzie/Williams)	
41	34	26	KATY PERRY Firework <i>Virgin</i> USCA21001282 (E) ★	(StarGate/Vee) Warner Chappell/EMI/TrueLove/Feemusic/Cat/CamClean (Hucsson/Eriksen/Hermansen/Wilhelm/Cean)	
42	New		THE WOMBATS Anti-D <i>14th</i> Flec GBFTG1100002 (CIN)	(Lee/The Wombats) Warner Chappell/Good Soldier (Murphy/The Wombats)	
43	65	2	CHIPMUNK FEAT. KERI HILSON In The Air <i>Jive</i> GBARL1100173 (ARV)	(Harmony) Sony ATV/Universal/Beyond Our Environment/EMI April/Darkchild/BMG Rights/Writing Camp (Fyffe/Samuels/Belling/Hilson)	+50% SALES INCREASE
44	66	12	KESHA We R Who We R <i>RCA</i> USRC11100002 (ARV)	(Dr. Luke/Bianco/Armo) Sony ATV/Kobalt/Dynami Cop/Each Note Counts/KevnHasty (Sebert/Gottwald/Levin/Coleman/Hindin)	+50% SALES INCREASE
45	New		GLEE CAST Tik Tok <i>Epic</i> USQX91100217 (ARV)	(Anders/Astrom/Murphy) Kobalt (Sebert/Levin/Gottwald)	
46	43	11	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E Tonight (I'm Lovin' You) <i>InterScope</i> GBUM71029655 (ARV)	(DJ Frank E/Luttrell/Pauca) Warner Chappell/EMI/LudaCRIS (Chrnsy/Luttrell/Franks/Iglesias)	SALES INCREASE
47	New		GLEE CAST Don't You Want Me <i>Epic</i> CE8497926538 (ARV)	(Anders/Astrom/Murphy) EMI/Blue Mountain/V2/Insh Town (Oakey/Wright/Callis)	
48	42	28	CEE LO GREEN Forget You <i>Warner Brothers</i> USAT21001778 (CIN) ★	(The Smeezingtons) Chrysalis/O/Roc Cor/Bug/Music Famianaan/EMI/Cod Given (Green/Mars/Lawrence/Brown/Levine)	
49	54	2	ALOE BLACC I Need A Dollar <i>Epic</i> US2S71046001 (ARV)	(Dynamite/Michels) Kobalt/Triomegal/Universal (Dawkins/Michels/Movshon/Silverman)	SALES INCREASE
50	60	2	MY CHEMICAL ROMANCE Sing <i>Reprise/143</i> USRE11000889 (CIN)	(Cavallo/My Chemical Romance) Better Living/EMI (Iero/Toro/Way/Way)	+50% SALES INCREASE
51	36	13	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home <i>Bea</i> Bcy/InterScope USUM71104390 (ARV)	(Alex Da Kid/Jay-Z/IBC) EMI/Universal/CC (Carter/Cole/Brook/Cranit)	
52	38	25	RIHANNA Only Girl (In The World) <i>Def Jam</i> USUM71023200 (ARV) ★	(StarGate/Vee/Harrell) EMI/TrueLove (Johnson/Eriksen/Hermansen/Wilhelm)	
53	56	14	JLS FEAT. TINIE TEMPAH Eyes Wide Shut <i>Epic</i> GBARL1001250 (ARV)	(Deekay) EMI/Deekay/CC (Williams/Humes/Gill/Merrygold/Jensen/McEwan)	SALES INCREASE
54	Re-entry		FOO FIGHTERS Rope <i>RCA</i> USALF1100003 (ARV)	(Vig) MJ Twelve/I Love The Punk Rock/Living Under A Rock/Universal/Flying Earform (Foo Fighters)	
55	44	30	BRUNO MARS Just The Way You Are (Amazing) <i>Elektra/Atlantic</i> USAT21001289 (CIN)	(The Smeezingtons/Needlz) Universal/Warner Chappell/EMI/Bug/1Q (Marst/Lawrence/Levine/Cain/Walton)	
56	61	4	FLUX PAVILION Bass Cannon <i>Circus</i> GBQZQ1100314	(Steele) CC (Steele)	SALES INCREASE
57	39	36	ADELE Make You Feel My Love <i>XL</i> GB3KS700586 (PIAS)	(Abbiss) Sony ATV (Dylan)	
58	Re-entry		TRACY CHAPMAN Fast Car <i>Elektra/Atlantic</i> USEE1001871E (CIN)	(Kershenbaum) EMI/Kobalt (Chapman)	
59	46	2	GLEE CAST Sing <i>Epic</i> USQX91100173 (ARV)	(Anders/Astrom/Murphy) Better Living/EMI (Iero/Toro/Way/Way)	
60	53	4	GLEE CAST Thriller/Heads Will Roll <i>Epic</i> USQX91100088 (ARV)	(Anders/Astrom/Murphy) Universal/Chrysalis/Rodsongs/Almo (Temperton/Chase/Zimmer/Orzolek)	SALES INCREASE
61	49	22	RIHANNA FEAT. DRAKE What's My Name? <i>Def Jam</i> USUM71025031 (ARV) ★	(StarGate/Harrell) EMI/PeerMusic (Eriksen/Hermansen/Graham/Dean/Hale)	
62	Re-entry		FAR EAST MOVEMENT FEAT. CATARACS & DEV Like A G6 <i>InterScope/Cherrytree</i> USUM71021532 (ARV)	(Tie Cateracs) Sony ATV/Hurmpat/Songz Of Nam/Hornell/Erchens/Le Cocque/Nozre (Nishimura/Rch/Clurg/Singer/Whe/Hollowell/Erchens/Cocque)	
63	New		GLEE CAST Blame It (On The Alcohol) <i>Epic</i> USQX91100215 (ARV)	(Anders/Astrom/Murphy) EMI/Sony ATV/Universal/Warner Chappell/PeerMusic/Decks/Imagene/CC (Hercerson/Fox/Whe/Kerwin/Maroon/Crile/Kam/Prescott/Kash/Stewart)	
64	46	17	KATY B FEAT. MS DYNAMITE Lights On <i>Columbia/Rinse</i> GBARL1001451 (ARV)	(Geeneus) EMI (Katy B/Daley/Geeneus)	
65	52	12	CHASE & STATUS FEAT. LIAM BAILEY Blind Faith <i>Vertigo</i> GBUM71030518 (ARV)	(Kennard/Milton) EMI/Universal (Kennard/Milton/Bailey/Leah/Hartman)	
66	56	23	BLACK EYED PEAS The Time (Dirty Bit) <i>InterScope</i> USUM71029557 (ARV)	(William/DJ Ammo) Sony ATV/EMI/Calspen/PEN/Marcu/WorldSong (Adams/Pineda/Leroy/Previte/Nicola/Markowitz)	SALES INCREASE
67	New		EMILY OSMENT Lovesick <i>Virgin</i> USWU31000189 (E)	(Hooper) BMG Rights/Kobalt/IBC (Gad/Dwment/Robbins)	
68	55	4	CHRIS BROWN FEAT. BUSTA RHYMES & LIL' WAYNE Look At Me Now <i>Sony</i> RCA USJ11100017 (ARV)	(Lea/Fastolo/Diplo) Universal/Sony ATV/Kobalt/Warner Chappell/Decks/Ormy Lane/14th Eac Eac Clys/Arv/uc (Fawc/Lean/Eggs/Star/Carter/Smith/Perz/Ver/Ce/Well)	
69	40	2	T-PAIN FEAT. CHRIS BROWN Best Love Song <i>Jive</i> USZM21100061 (ARV)	(Young Fyre) NappyPub/Universal/Culture Beyond Ur Experience/Imagem/Kasai (T-Pain/Brown/Wintrey)	
70	45	24	KATY B Katy On A Mission <i>Columbia/Rinse</i> GBQCV100002E (ARV)	(Bengal/Geeneus) EMI (Brien/Adema/Geeneus)	
71	Re-entry		ALEXIS JORDAN Happiness <i>StarRoc/Roc/Nation/Columbia</i> USQX9100002E (ARV)	(StarGate) EMI (Deadmau5/Rowel/Hermansen/Eriksen)	
72	62	4	REBECCA BLACK Friday <i>Ark Music Factory</i> USCGH1173955	(Ark Music Factory) Ark Music Factory/CC (Jey/Wilson)	SALES INCREASE
73	51	3	PANIC! AT THE DISCO The Ballad Of Mona Lisa <i>Decayance/Fueled By Ramen</i> USAT21002551 (CIN)	(Walker/Feldmann) EMI (Smith/Urie/Walker/Feldmann)	
74	63	2	TIM MCGRAW & GWYNETH PALTROW Me And Tennessee <i>Curb</i> USKVH1000052 (PROP)	(Gallimore/McGraw/Martin/IBC) Universal (Martin)	SALES INCREASE
75	57	11	NICKI MINAJ FEAT. DRAKE Moment 4 Life <i>Cash Money/Island</i> USCM51000722 (ARV)	(T-Minus) Universal/Warner Chappell/Levrite/Haruki/K Barbie/EMI/Money Mack/Brother Bagz (Maraj/Graham/Williams/Seetheram)	

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All Of The Lights 15	Bring It 38	Don't You Want Me 47	Grenade 18	LIFE GOES ON 33
Anti-D 42	Broken Record 19	Down On Me 37	Happiness 71	Price Tag 12
Bass Cannon 56	Buzzin' Remix 9	E13	Hello 27	Rolling In The Deep 1E
Beautiful People 8	C'mon (Catch' Em By Surprise) 25	Eyes Wide Shut 53	Higher 39	Rope 54
Best Love Song 69	Champion 31	F**K'n' Perfect 34	I Need A Doctor 20	S&M 7
Black & Yellow 11	Coming Home 51	Fast Car 58	In The Air 43	Sing 50
Blame It (On The Alcohol) 63	Do It Like A Dude 35	Firework 41	Judas 14	Sing 59
Blind Faith 65	Don't Hold Your Breath 10	Forget You 48	Just Can't Get Enough 5	Skinny Love 22
Blow 32	Don't Sit Down 'Cause I've Moved Your Chair 28	Friday 72	Just The Way You Are (Amazing) 55	Smecne Like Ycu 6
Born This Way 17		Girls Fall Like Dominoes 24	Katy On A Mission 70	Sweat (Wet) 4
Bright Lights Bigger City 13		Good Girl 30		The Ballad Of Mona Lisa 73
				The Time (Dirty Bit) 6E
				Thriller/Heads Will Roll

60	Tik Tok 45	Key	As used by Radio 1
61	Till The World Ends 26	★ Platinum (600,000)	
62	Tonight (I'm Lovin' You) 46	● Gold (400,000)	
63	We R Who We R 44	● Silver (200,000)	
64	What's My Name? 61		
65	Who's That Chick? 29		
66	Wncrman 40		
67	Yeah 3X 21		
68	Yeah Right 3E		



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	New		FOO FIGHTERS <i>Wasting Light</i> (Vig)	RCA 88697844931 (ARV)	HIGHEST NEW ENTRY
2	1	12	ADELE <i>21</i> (FT Smith/Rubn/Epworth/Abbss/Wilson/Adkins)	XL 88697446992 (PIAS) 7★	
3	3	82	ADELE <i>19 XL CD313</i> (Abbss/White/Ronson)	XL 88697446992 (PIAS) 4★	
4	New		GLEE CAST <i>Glee – The Music – Vol. 5</i> (Anders/Astrom/Murphy)	Epic 88697858522 (ARV)	
5	2	2	KATY B <i>On A Mission</i> (Geeneus/Benga/Magnetic Man/Zinc)	Columbia/Rinse 88697850722 (ARV)	
6	4	22	RIHANNA <i>Loud</i> (StarGate/Vee/Harrell/Bozeman/The Runners/Riddick/PoLowDaDon/Shani/Mel&Mus/Stewart/Dean/Soundz/Alex Da Kid)	Def Jam 2752365 (ARV) 4★	
7	5	7	JESSIE J <i>Who You Are</i> (Dr. Luke/Brissett/Comish/Martin K/Oak/The Invisible Men/Parker & James/Thomas/Gad/Gcrdon)	Island/Lava 2758627 (ARV) 1★	
8	14	23	CEE LO GREEN <i>The Lady Killer</i> (FT Smith/The Smeezingtons/Allen/Marsh/Remi/Simpkins/Splash/Dr. Luke/English/Green)	Warner Brothers 7567889289 (CIN) ★	SALES INCREASE
9	9	6	ELBOW <i>Build A Rocket Boys!</i> (Potter)	Fiction 2762328 (ARV)	SALES INCREASE
10	8	13	BRUNO MARS <i>Doo Wops & Hooligans</i> (The Smeezingtons/Needlz/The Supa Dupes)	Elektra/Atlantic 756788721 (CIN) ★	
11	New		ALISON KRAUSS & UNION STATION <i>Paper Airplane</i> (Krauss & Union Station)	Rounder/Decca 6106652 (ARV)	
12	7	78	MICHAEL BUBLE <i>Crazy Love</i> (Foster/Rock/Gatca/Chang)	Reprise/143 9362496277 (CIN) 8★	
13	6	23	THE OVERTONES <i>Good Ol' Fashioned Love</i> (Southwood)	Warner Music Entertainment 5249825442 (CIN) ★	
14	17	24	RUMER <i>Seasons Of My Soul</i> (Brown)	Atlantic 5052498455225 (CIN) ★	
15	12	4	THE DRIFTERS <i>Up On The Roof – Very Best Of</i> (Greenaway/Macaulay/Leber/Stoller/Davis/Cook/Lowe)	Rhino/Sony 88697852702 (ARV)	
16	18	5	THE VACCINES <i>What Did You Expect From The Vaccines?</i> (Grech/Marguerat)	Columbia 88697841451 (ARV)	SALES INCREASE
17	24	11	CHASE & STATUS <i>No More Idols</i> (Kennard/Milton/Nowels/Sub Focus/Plan B)	Vertigo 2745135 (ARV)	SALES INCREASE
18	23	28	TINIE TEMPAH <i>Disc-Overy</i> (Tadgell/Ciare/Shux/McKenzie/Roberts/Hill/SHI/Swedish House Mafia/Haynie/Naughty Boy/Harrison)	Parlophone 9065132 (E) ★	SALES INCREASE
19	28	53	PLAN B <i>The Defamation Of Strickland Banks</i> (Drew/Epworth/Appapoulay/McEwan)	Atlantic 5186584712 (CIN) 3★	SALES INCREASE
20	13	3	RADIOHEAD <i>The King Of Limbs</i> (Godsch)	Ticker Tape/XL TICK001CD (PIAS)	
21	21	4	NICOLE SCHERZINGER <i>Killer Love</i> (RedOne/Beat/See/Jimmy Jovell/Falk/Josefsson/Rami/Alexander/Sienberg/Jonson/Mason/Swinsky/StarGate/Vee/Stewart/Nash/Harrell/Taylor/Boi 1da/Maver/Boys/Harricri)	Interscope 2786515 (ARV)	
22	22	33	KATY PERRY <i>Teenage Dream</i> (Dr. Luke/Bianco/Martin/StarGate/Stewart/Harrell/Ammol/Wells)	Virgin CDV3084 (E) 2★	
23	25	4	CHRIS BROWN <i>F.A.M.E</i> (J:Ca/Time/Understg/Tha Bizness/Dy/Atol/Jack/Free School/Harmony/DJ Frank E/The Messengers/Bloom/Bigg D/Kennedy/T-Wiz/Brown/Benass/PoLow Da Don/Timberlaine/Lion/The Streets/Yes)	Jive 88697860672 (ARV)	
24	26	22	TAKE THAT <i>Progress</i> (Pnce)	Polydor 2748474 (ARV) 6★	
25	32	3	BAND OF THE COLDSTREAM GUARDS <i>Pride Of The Nation</i> (Cohen)	Decca 2765916 (ARV)	SALES INCREASE
26	16	3	BRITNEY SPEARS <i>Femme Fatale</i> (FT Smith/Dr. Luke/Martin/StarGate/Vee/Wii I am/Bloodshy/Jonack/Jerms/B/iboard/Shellback/Magnus/Bianco/Armo/W/KE/Dream/Machne/Oliger)	Jive 88697867322 (ARV)	
27	20	4	THE STROKES <i>Angles</i> (Oberg/The Strokes/Chiccarelli)	Rough Trade RTRA00530 (PIAS)	
28	New		METRONOMY <i>The English Riviera</i> (Mount)	Because 3EC5772817 (ADA CIN)	
29	35	22	PINK <i>Greatest Hits: So Far!!!</i> (Perry/Biggs/Austin/Storch/Armstrong/Fields/Mann/Machopsycholo/Dr. Luke/Martin/Kasz Money/Pink/Danja/Shellback)	LaFace 88697807232 (ARV)	SALES INCREASE
30	34	6	NOAH & THE WHALE <i>Last Night On Earth</i> (Fink/Lader)	Young & Lost/Mercury 2760096 (ARV)	SALES INCREASE
31	11	4	RONAN KEATING & BURT BACHARACH <i>When Ronan Met Burt</i> (Bacharach/Wells)	Polydor 2765649 (ARV)	
32	31	80	MUMFORD & SONS <i>Sigh No More</i> (Dravs)	Gentlemen Of The Road/Island 2716932 (ARV) 3★	
33	New		TV ON THE RADIO <i>Nine Types Of Light</i> (Sitek)	Interscope 2766213 (ARV)	
34	19	11	EVA CASSIDY <i>Simply Eva</i> (Cassidy/Biondo)	Blix Street G210199 (ada/cin)	
35	37	20	OLLY MURS <i>Oily Murs</i> (Pnme/Isaak/Future Cut/Robson/Argyle/Brammer/Green/Fitzmaunce/Shanks/Abott/Black/Byrne/The Invisible Men/Taylor/Hom)	Epic/Syco 88697765022 (ARV) 2★	
36	15	3	MARY BYRNE <i>Mine & Yours</i> (Wnght)	Syco 88697869142 (ARV)	
37	46	118	LADY GAGA <i>The Fame</i> (RedOne)	Interscope 1791397 (ARV) 4★	SALES INCREASE
38	39	7	BEADY EYE <i>Different Gear, Still Speeding</i> (Beady Eye/Lilywhite)	Beady Eye 3EADYCD2 (E)	

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
39	33	8	GLEE CAST <i>Glee – The Music – Vol. 4</i> (Anders/Astrom/Murphy)	Epic 88697792142 (ARV)	
40	42	31	THE SCRIPT <i>Science & Faith</i> (Sheehan/O'Donoghue/Frampton/Kipner)	Phenomena 88697754492 (ARV) ★	
41	47	16	ALFIE BOE <i>Bring Him Home</i> (Morgan/Pochin)	Decca 2759210 (ARV)	SALES INCREASE
42	41	50	ELLIE GOULDING <i>Lights</i> (FT Smith/Starsmith/FrankMusic)	Felcyccr 2727299 (ARV)	
43	51	54	FOO FIGHTERS <i>Greatest Hits</i> (Jones/Norton/Kasper/Raskulinez/Vig)	RCA 88697369211 (ARV)	SALES INCREASE
44	38	20	BLACK EYED PEAS <i>The Beginning</i> (willjam/DJ Ammo/Free School/Cuetia/Turnfort/Jarkins)	Interscope 2754899 (ARV)	
45	45	88	FLORENCE + THE MACHINE <i>Lungs</i> (Epworth/Ford/Macke/Hugall/White)	Island 1797940 (ARV) 4★	
46	36	40	ELIZA DOOLITTLE <i>Eliza Doolittle</i> (Pnme/Dodds/Jonny S/Hauge/Thornalley/Chrisanthou/Napier)	Parlophone 6099540 (E) ★	
47	10	2	GLASVEGAS <i>Euphoric/Heartbreak</i> (Plood)	Columbia 88697851192 (ARV)	
48	55	25	THE WANTED <i>The Wanted</i> (MacJeborg/Cufather/Rami/Falk/The Wobeyes/Kurstin/Barry Blue/Phal Fabel/Woodford/Chambers/Fack/Dreamlab/Hartman/Sommerdahl/Young)	Geffen 2741607 (ARV)	SALES INCREASE
49	New		LOW <i>Common</i> (Backlay/Low)	Sub Fcp SP905 (PIAS)	
50	29	6	DANIEL O'DONNELL <i>Moon Over Ireland</i> (Ryan)	DWG TV DMGTVC42 (SDU)	
51	50	55	AUCIA KEYS <i>The Element Of Freedom</i> (Bhasker/Kays/Brothers/Cad/Swizz Baatz/Shux)	J 88697465712 (ARV)	
52	New		MILOS KARADAGLIC <i>The Guitar</i> (McLachlan)	Deutsche Grammophon 4779693 (ARV)	
53	56	4	GREEN DAY <i>Awesome As F**K</i> (Green Day)	Reprise 9362495861 (CIN)	
54	54	2	KARL JENKINS <i>The Very Best Of</i> (Jenkins/Christie/Jenkins/Rallegga/Hockinson/Rhodes)	EMI Classics C950582 (E)	
55	58	26	KINGS OF LEON <i>Come Around Sundown</i> (Paragial/King)	Hard Me Down 88697782411 (ARV)	
56	New		ROBBIE ROBERTSON <i>How To Become Clairvoyant</i> (Dy Vres/Robertson/Lo)	429 4178251 (ARV)	
57	Re-entry		ABBA <i>Gold – Greatest Hits</i> (Andersson/Lvaau)	Polar 2752259 (ARV) 13★	
58	49	22	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA <i>Moonlight Serenade</i> (Riau/Jacobs/Vermann/Riau)	Decca 5331178 (ARV)	
59	New		BOB DYLAN <i>In Concert: Brandeis University 1963</i> (Rosan/Berkowitz)	Sony 88697847422 (ARV)	
60	70	15	MY CHEMICAL ROMANCE <i>Danger Days: The True Lives Of The Fabulous Killjoys</i> (Cavallo/My Chemical Romance)	Reprise/143 9362495995 (CIN)	HIGHEST CLIMBER
61	64	134	KINGS OF LEON <i>Only By The Night</i> (Paragial/King)	Hand Me Down 88697327121 (ARV) 5★	
62	New		PANDA BEAR <i>Tomboy</i> (Lannox/Kamiter)	Paw Tracks PAW036CD (SRD)	
63	69	62	JUSTIN BIEBER <i>My World</i> (Bieber/Carron/Stewart/Harrell/D/Dirty Swift/Wayna/Lewis/Muhammad/Hamilton/Shin/Pretti Boi/Fresh/DJ Frank E/Malina)	Def Jam 2736487 (ARV) 2★	SALES INCREASE
64	61	21	NICKI MINAJ <i>Pink Friday</i> (Kane/Swizz Baatz/Crawford/Money/Rolam/Winsel/Oak/T/Munuswill/Lami/Drew Money)	Cash Money/Island 2754184 (ARV)	
65	68	2	BAND OF THE WELSH GUARDS <i>A Royal Tribute</i> (Patrick)	Rhino 5249851682 (CIN)	
66	44	3	DAVID GARRETT <i>Rock Symphonies</i> (Garrett)	Decca 4782686 (ARV)	
67	75	67	PALOMA FAITH <i>Do You Want The Truth Or Something Beautiful</i> (Byrne/Mackchani/Robson/Barter/Harcourt/Love/Jorgensen/ Kurstin/Marr/Noriega/Wells/Elofsson/Westerlund/Isaak/Dixon)	Epic 88697543552 (ARV) ★	SALES INCREASE
68	48	5	MICHAEL BALL <i>Heroes</i> (Wnght)	UMTV 2762979 (ARV)	
69	72	6	REM <i>Collapse Into Now</i> (Laa/REM)	Warner Brothers 9362495852 (CIN)	
70	Re-entry		TWO DOOR CINEMA CLUB <i>Tourist History</i> (Jamas/Zcar)	Kitsune/Cooperative (PIAS)	
71	66	18	IMELDA MAY <i>Mayhem</i> (May/Wright/Golterg)	Decca 2752925 (ARV)	
72	53	3	PANIC! AT THE DISCO <i>Vices & Virtues</i> (Walker/Falcmann)	Decaydance/Fueled By Ramen 7567882669 (CIN)	
73	63	6	AVRIL LAVIGNE <i>Goodbye Lullaby</i> (Wartm/Gheez/ibert/Shellack/Rccerts/Hames/Wobley/Taubenfeld/Walker/Karpen/Schwartz/Lccc/Aige/Armstrong/Towse/MLLax/nc/Chesler/Jerms/Snc/ai)	Columbia 88697558702 (ARV)	
74	Re-entry		RIHANNA <i>Good Girl Gone Bad</i> (Carar Administration/Sturken/Rogers/Vercous)	Def Jam 1735109 (ARV) 5★	
75	73	98	PAOLO NUTINI <i>Sunny Side Up</i> (Nutini/Jones)	Atlantic 256489C137 (CIN) 4★	

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- | | | | | | |
|----------------------------------|---------------------------|------------------------------------|------------------------|-------------------------------------------|----------------------|
| Abba 57 | Byrne, Mary 36 | Glee Cast 4, 39 | Lady Gaga 37 | O'Donnell, Daniel 50 | Rihanna 74 |
| Adele 2, 3 | Cassidy, Eva 34 | Goulding, Ellie 42 | Lavigne, Avril 73 | Overtures, The 13 | Roberfson Rcbbie 56 |
| Ball, Michael 68 | Cee Lo Green 8 | Green Day 53 | Low 49 | Paloma Faith 67 | Key |
| Band Of The Coldstream Guards 25 | Chase & Status 17 | Jenkins, Karl 54 | Mars, Bruno 10 | Panda Bear 62 | ★ Platinum (300,000) |
| Band Of The Welsh Guards 65 | Doolittle, Eliza 46 | Jessie J 7 | May Imelda 71 | Panic At The Disc 72 | ● Gold (100,000) |
| Beady Eye 38 | Drifters 15 | Karacaglic, Milos 52 | Metronomy 28 | Ferry, Katy 22 | ● Silver (60,000) |
| Bieber, Justin 63 | Dylan, Bob 59 | Katy B 5 | Minaj, Nicki 64 | Fink 29 | ★ 1m European sales |
| Black Eyed Peas 44 | Elbow 9 | Keating, Ronan & Burt Bacharach 31 | Mumford & Sons 32 | Fian B 19 | |
| Boe, Alfie 41 | Florence + The Machine 45 | Keys, Alicia 51 | Murs, Oly 35 | Radiohead 20 | |
| Brown, Chris 23 | Foo Fighters 1 43 | Kings Of Leon 55, 61 | My Chemical Romance 60 | REM 69 | |
| Buble, Michael 12 | Garrett, David 66 | Krauss, Alison & Union Station 11 | Noah & The Whale 30 | Rieu, Andre & Jchann Strauss Orchestra 58 | |
| | Glasvegas 47 | | Nutini, Paolo 75 | Rihanna 6, 74 | |

Shortlist announced!

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To book your place at The Roundhouse, Camden on May 24
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- Rarewaves.com
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- Rise Bristol

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- Amazon
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- Parté

PR Campaign of the Year

- Beth Brookfield and Carl Fysh from Purple PR for Hurts - Happiness
- Davis Paddy from Hall or Nothing Independent Publicity for Tom Jones - Praise & Blame
- Janet Choudhury from EMI Records for Tinie Tempah - A Very British Rapper
- Lauren Hales from Mercury Music Group for Rihanna - LOUD
- Richard Dawes from Dawebell for Take That - Progress

Promotion Team of the Year

- Atlantic Records
- Columbia Records
- Mercury Records
- Parlophone Records
- Virgin Records

Live Music Venue of the Year

- Cheese & Grain (Frome)
- Concorde 2 (Brighton)
- LG Arena (Birmingham)
- O2 Academy Leeds
- Royal Albert Hall (London)

Live Promotion Team of the Year

- AEG Live
- Beyond
- Live Nation
- New Vortex Jazz Club
- SJM Concerts

National Station of the Year

- 1Xtra
- 6 Music

- Classic FM
- Radio 2
- Smooth

Regional Station of the Year

- Real Radio
- Glide FM
- Moray Firth Radio
- Radio City
- Wave 105

Sales Team of the Year

- PIAS UK
- Proper Music Distribution
- Republic of Music
- Sony Music
- Warner Music

Distributor of the Year

- Arvato UK
- Discovery Records Ltd
- Plastichead Music Distribution
- Proper Music Distribution
- Sony DADC

Consumer-Facing Digital Music Service of the Year

- Amazon
- eMusic
- Fairshare Music
- PledgeMusic
- Songkick
- We7

Julie's Bicycle Green Business Award

- Firefly Solar CIC
- KOKO
- The NEC Group
- The Premises Studios Ltd
- The Sage Gateshead
- Truck Enterprises

Independent Artist Marketing Campaign of the Year

- Ben Watt from Buzzin' Fly Records / Strange Feeling Records for Tracey Thorn - Love And Its Opposite Album
- Jason Rackham from Cooperative Music / Kitsune for Two Door Cinema Club - Tourist History

- Nicola Spokes from Ministry of Sound Recordings for Example - Won't Go Quietly
- Stephen Kersley from Proper Music Distribution for Bellowhead - Hedonism

Artist Marketing Campaign of the Year

- Alex Eden-Smith and Jude Stone from Parlophone for Tinie Tempah
- Clive Cawley from Vertigo for Arcade Fire - The Suburbs
- Emma Powell from Polydor for Take That - Progress
- Rob Owen and Dan Duncombe from Parlophone for Gorillaz - Plastic Beach
- Shyamala Tharmendiran from Mercury Music Group for Rihanna - Loud

Catalogue Marketing Campaign of the Year

- Jo Brooks & Nigel Reeve from EMI for David Bowie Station to Station
- Johnny Hudson from Universal Music / UMSM for Paul McCartney & Wings Band On The Run
- Peter Loraine from Polydor for ABBA GOLD
- Shyamala Tharmendiran & Nicola Melly from Mercury Music Group for Bon Jovi - Greatest Hits
- Sue Armstrong from Universal for Sandy Denny Box Set

Business to Business Digital Service of the Year

- get-ctrl
- IMD Fastrax
- Mobile Roadie
- Omnifone

Music and Brand Partnership of the Year

- Alex Lavery, Simon Rose and Charlie Coney from P&S and Golin Harris for Glenfiddich The Sound of Taste
- Bob Workman from EMI Music for Gorillaz & Microsoft Internet Explorer 9 Beta - A creative partnership

- Danielle Ford from Topman for Topman CTRL
- Kirstie Macdonald from Material Marketing + Communications Ltd for T in the Park on behalf of DF Concerts Ltd and Tennent's Lager
- Sarah Desmond from Universal Music and Steve Robertson from SEAT UK for On Track with SEAT UK

Music Sync of the Year

- Ayla Owen from Black Sheep Music / BBH & Karina Masters from Sony/ATV Music Publishing for Yeo Valley
- Gary Welch from Westbury Music Ltd & Pete Raeburn from Soundtree Music for Volkswagen Last Tango in Compton
- Nick Oakes from EMI Music Publishing for Kronenbourg 1664 - Slow Campaign
- Pip Bishop & Chris Hodgkiss from RKCR/Y&R and Ali Johnson from Warner Music UK for Virgin Atlantic featuring Feeling Good by Muse
- Stephen Phillips from Imagem Creative Services for IKEA Kitchen Party

Studio of the Year

- Abbey Road
- Air
- Dean St Studios
- Metropolis
- Strongroom

Festival of the Year

- Bestival and Camp Bestival
- Creamfields
- Glastonbury
- Rock Ness
- T in the Park

Music Mobile App of the Year

- Exile On Your Street: Rolling Stones (Android and iPhone)
- Gig Finder (Ovi)
- iTunes Live (iPhone)
- Ninja Tune Official (iPhone)
- The xx (iPhone)

All lists are in alphabetical order

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