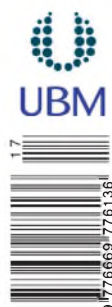


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DIGITAL 10 LAST BASTION?

Bucking the free-streaming trend, Last.fm commits to the ad-funded model

PUBLISHING 11 THE IVORS

A lack of mainstream Ivor Novello nominations raises eyebrows

ANALYSIS 14 MARS ATTACKS

Bruno Mars and his partners in The Smeezingtons keep Adele off the top of the Q1 songwriters chart



Adele enters the two-million club

ADELE'S 21 HAS BEGUN ITS MARCH towards 3m UK sales having joined the exclusive club of 2m sellers after 12 weeks on sale - equalling the record for a 21st-century release.

The two-millionth copy of 21 was snapped up last Tuesday just 87 days after the release of the XL album, matching the speed at which Dido's Life For Rent reached the same sales landmark in the UK in 2003.

On an all-time basis, only one other album has accumulated 2m sales at a quicker rate - Robson & Jerome's self-titled debut. That achieved 2m sales in an astonishing 48 days at the end of 1995.

Adele's second studio set is the 33rd album to shift more than 2m copies in the UK this side of the millennium; the other releases include Polydor's Take That with album Progress, which racked up the same sales tally earlier this month.

But 21 must now be a strong bet to make 3m UK sales after returning to the top of the artist albums chart this Sunday having briefly stepped aside while Columbia-handled Foo Fighters' took top spot for a week with Wasting Light.

• SEE PAGE 6 FOR THE FULL STORY

AIRLINE-STYLE PRICING MODEL FOR TICKETING



TICKETS FOR THE SAME UK CONCERTS WILL soon be sold off at different prices following Ticketmaster's move to adopt an airline-style pricing system.

The US ticketing giant, which is left with almost half of its tickets unsold every year, has linked with Los Angeles-based MarketShare to sell tickets to gigs according to supply and demand and a range of other factors such as the popularity of a performer, seat position and even the weather. MarketShare co-founder and CEO Jon Vein claimed dynamic pricing would "bring science" to live music ticketing for the first time.

Although the variable pricing will be tested in the US initially, sources suggested it would be rolled out into European and UK venues owned by Ticketmaster parent Live Nation shortly: other ticketing groups have been testing their own dynamic pricing systems in Europe.

In addition to selling more seats in venues, the move could impact on the secondary ticketing market which would arguably be starved of surplus tickets.

Ticketmaster CEO Nathan Hubbard said, "Our clients will be able to retain economic value that is normally siphoned off by the secondary market."

Venues should also benefit because of the additional spend on merchandise, food and beverages. However, critics of Ticketmaster's plans believe dynamic pricing could inflate prices for the best seats in the house and suggest concertgoers will end up paying more.

But Hubbard maintained fans will benefit. "More fans will have more opportunities to enjoy live entertainment events because tickets will be more accessible and pricing options will broaden," he said.

• SEE PAGE 12 FOR FULL STORY

HIGH COURT RULING DEFEATS TELCOS' ATTEMPTS TO OVERTURN ACT

DEA clears the final roadblock

DIGITAL

BY ROBERT ASHTON

THE DIGITAL ECONOMY ACT will be up and running early next year after the Judicial Review failed to overturn the Act and seemingly snuffed out further objections.

A High Court judge ruled out four of five objections made by BT and TalkTalk in his ruling last week. Justice Kenneth Parker also appeared to remove any last vestiges of doubt that another legal challenge would be successful. His judgment said the

DEA "represents a more efficient, focused and fair system than the current arrangement".

TalkTalk has said it was reviewing its options, including a reference to the European Court of Justice. But Parker said the Review had provided clear answers, and added, "I do not believe that any useful purpose would be served by my making a reference."

With no more legal challenges the path is clear for Government to put the DEA into effect. A DCMS



spokesman said, "The Government... will set out the next steps for implementation of the DEA shortly."

BPI chief executive Geoff Taylor said, "A major roadblock has gone away. BT and TalkTalk said they wanted clarity, now they have it."

AIM chairman and chief executive Alison Wenham added, "The judge made the right decision."

Shadow Culture Secretary Ivan Lewis also hoped the judgment had removed "all reasonable doubt about the legality of the Act".

The Government had waited for the result of the Review before pushing through the Ofcom code, which will underpin how the Act operates. Sources suggested the DCMS will sign off on that within the next few weeks.

Record labels hoped the ISPs would now comply with the DEA and even establish their own music platforms. BT has already had discussions with the BPI's digital innovation panel to help it create a new music service.

robert@musicweek.com



DIGEST

▶ THE PLAYLIST

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



WILEY

Numbers In Action (Big Dada)
Hypnotic in its simplicity, this is a brilliant start to Wiley's new album campaign, bolstered by an innovative video clip (single, available now)



BEYONCÉ

Girls (Who Run The World) (Columbia)
A Diplo and Switch production backdrops Beyoncé's energetic vocal on this heavily beat-driven single from her new studio set (single, tbc)



TOM VEK

A Chore (Island)
Trending on Twitter almost immediately after his return was announced this month, A Chore is the sound of an artist still very relevant. (single, available now)



BON IVER

Calgary (4AD)
A heartbreakingly beautiful track from Bon Iver's forthcoming second album, Calgary will lead the album campaign in the UK. (single, tbc)



BELDINA

Pleasure Principle For The Kids (unsigned)
Cool summer pop currently generating interest on both sides of the Atlantic. (single, tbc)



SIX-D

Best Damn Night (Jive)
Jive pushed the button on this six-piece street-dance group with a confident launch. Six-D are a big priority for the label - see page 13. (single, July 25)



NIKI & THE DOVE

The Fox (Sub Focus)
Dark, twisted pop with an infectious swagger, this is a great start for the talented solo act. (single, June 14)



DEV

Bass Down Low (Island)
The vocalist for Far East Movement's debut smash Like a G6, Dev delivers a pop song with teeth. It's not short on hooks either. (single, June 13)



DOT ROTTEN

Normal Human Being (Mercury)
From the same management stable as Giggs and Tinchy Stryder, 1Xtra favourite Dot Rotten delivers his brilliant Mercury debut. (from EP, tbc)



TRIBES

We Were Children (Island)
The Nineties guitar sound of bands like Weezer and Mudhoney is all over this debut by Island signing Tribes, with support from Zane Lowe. (from EP, June 6)



SIGN HERE

Ministry Of Sound has concluded a deal with **Hadouken!** who are working on new material. A new single is expected in September

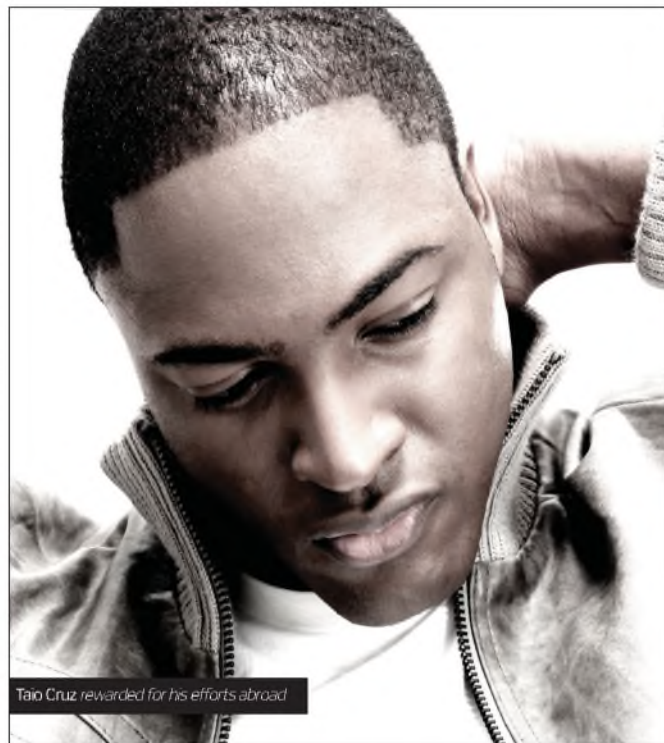
Washed Out have signed to Domino imprint **Weird World**. Debut album **Within And Without** is released in July



GIG OF THE WEEK

Who: Cat's Eyes
Where: Saclá
When: April 27
Why: Horror front man Farris Badwan heads a new duo also featuring the operatic voice of Canadian Rachel Zeffira. The couple played their first show at the Vatican, complete with choir and pipe organ - expect a similar bombastic performance in London.

Record PRS pay day for exporters



Taio Cruz rewarded for his efforts abroad

PRS FOR MUSIC HAS MADE its largest ever distribution - paying out a £127m to its songwriter, composer and publisher members.

The distribution - one of four made each year by the collecting society - followed a slight dip in royalty collections last year, but PRS for Music chief executive Robert Ashcroft said cutting overheads had enabled the big payout for music played in the UK and overseas.

The distribution was also notable because it involved the most accurate data collected: in order to secure the distribution, PRS for Music analysed 44.9 mil-

lion plays and performances of music. More than 640,781 individual musical works were identified as being performed and paid a royalty.

UK royalties account for 72% of the current distribution, with 28% coming from international markets, notably the US, The Netherlands and France.

Ashcroft said, "With the increased challenges we have faced during the past year, PRS for Music has performed well for our members."

The approval of the 2010 accounts and the election of board directors will take place at the AGM on May 26.

NEWS DIGEST

■ GRATUITIES FOR 'HEADS

Radiohead are giving away two new tracks to fans who bought their King Of Limbs album in February

Supercollider and The Butcher were made available on limited-edition vinyl for Record Store Day but can now be downloaded for free.

In an email that opens with "thank you" in 27 languages, the band state that the tracks are being given away to reward fans for their support.



■ BIG NAMES FOR BIG CHILL

The Big Chill has confirmed The Chemical Brothers, Kanye West and Rodrigo y Gabriela as headliners for this year's festival.

The August 4-7 event at Eastnor Deer Park in Herefordshire will be the 17th year of the festival and promoters Festival Republic are promising a diverse line-up, spanning countless genres and featuring acts from all corners of the globe

Also appearing on the weekend bill are Neneh Cherry, Wild Beasts, Electrelane, 2manyDJs, Jessie J, Metronomy, Janelle Monáe, Crystal Fighters, The Knocks, Robert Plant and The Band of Joy, Femi Kuti, Chipmunk, Calvin Harris and Norman Jay, among others

■ JUDGE BLASTS BUST LAWYERS

A law firm that targeted suspected file-sharers to reach early settlement could now face huge legal fines itself and be forced to pay back fees incurred by those involved in its actions.

ACS:Law ran into controversy with its strategy of sending speculative letters to thousands of web users suspected of copyright infringement.

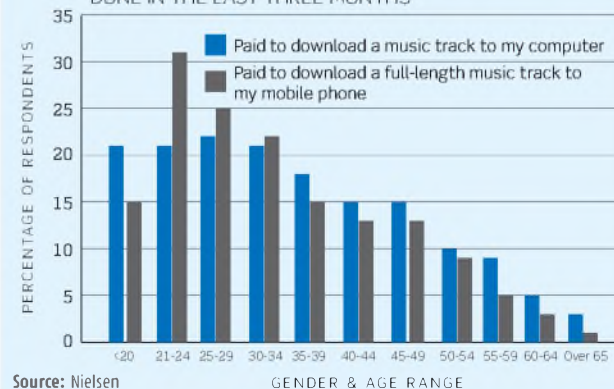
The legal firm had worked with MediaCAT to identify up to 10,000 possible infringers based on their IP addresses. The accused were told they could pay a £500 settlement or else face court action.

A total of 27 cases made it to court, but they collapsed when it was revealed that none of the accused had actually taken part in any illegal online activity

The now-defunct legal firm was previously described in the case as "amateurish and slipshod" while in this latest ruling Judge Birss declared its conduct as being "chaotic and lamentable" for bringing the legal profession into disrepute.

INDUSTRY SNAPSHOT

WHICH OF THE FOLLOWING HAVE YOU DONE IN THE LAST THREE MONTHS



NEXT MONTH

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MusicConnex conference packs Kings Place on first outing

More than 1000 delegates registered to hear 140 speakers discuss how to succeed in a fast evolving business and to debate the digital future of music at the inaugural MusicConnex conference.

The three-day event at London's King's Place brought together leading figures from industry, the digital plat-

forms and a wide variety of artists, including Jazze B and Labrinth.

Event founder and CEO Jon Mansfield said: "The response to MusicConnex has been amazing from start to finish. It was great to see all the amazing responses from everyone, even trending on Twitter and it really feels like we on the verge of an excit-

ing new era in music and digital."

Next week's *Music Week* will carry a special report looking in depth at the event.

Director of Content Michael Gubbins, who chaired a number of industry panels, said: "It was great to see an event with such a positive sense of direction for the industry."

HE'S APPY, FEELING GLAD

Korg has launched a new beatbox app for the iPad in association with Gorillaz.

The iELECTRIBE app is described as "a virtual analog beatbox for the iPad" and is based around a vintage analog synthesizer.

It retails for £5.99 and will initially only be available to the first 10,000 purchasers. The price and available after the initial 10,000 sales has still to be determined.



Last year, Damon Albarn claimed that the latest Gorillaz album, *The Fall*, was recorded using just iPad apps during the band's world tour.

NEW POST FOR PROFESSOR



Composer and professor Paul Max Edlin has been appointed president of trade body, the Incorporated Society of Musicians (ISM) for the next year.

Edlin began his term at the ISM's April 15-17 Connections conference at The Sage Gateshead, where people from across the music and wider arts sector gathered to celebrate music's relationship with other art forms including film, media, dance and art.

Edlin succeeds professor Gavin Henderson as ISM president. As profes-

sor of music at Canterbury Christ Church University, Edlin has enjoyed a career that combines composing, conducting, trumpet playing, and lecturing. In addition, he also directs the Sounds New Contemporary Music Festival and the International Composer Pyramid.

WARNER HELPS HOSTESS

Independent Japanese label Hostess has partnered with Warner Music South East Asia in a move which finds the company gradually expand its footprint beyond Japan to South East Asian markets. The partnership kicks off with the distribution of Radiohead's *The King Of Limbs* album across the South East Asia and will be followed by the physical distribution of Adele's *21*.

Territories covered under the agreement will vary from label to label, as will whether the distribution rights are for digital formats as well as physical product. However Warner Music will handle the marketing and distribution of the releases which will be overseen by the company's regional head quarters in Hong Kong, Warner Music Group, Warner Music Asia Pacific president

Lachie Rutherford, said he was thrilled to be partnering with Hostess.

SUPERMARKET STATUS



Status Quo has become the latest act to offer its music exclusively through a supermarket chain after teaming up with Tesco for the release of their forthcoming album *Quid Pro Quo*.

The record - the first from the band in four years - will be released exclusively through the store from May 30.

Status Quo's release follows on from joint ventures with Coronation Street and the Armed Forces.

Quo's Francis Rossi and Rick Parfitt said they were keen to reach as many people as possible and felt Tesco was the right way to do that.

ALTERNATIVE ALTRUISM

Indie labels including 4AD, Constellation, Bella Union, Eat Your Own Ears, Mute, Warp and Kobalt have donated rare box sets and merchandise to a raffle aimed at raising funds for the Japanese Red Cross.

The raffle, which took place as part of a benefit concert hosted by ATP at Kentish Town Forum on Saturday saw performances from Squarepusher (playing a special improv/jam set), LFO and Fuck Buttons as well as guest DJs Declan Allen and N>E>D.

Soundcloud, Matador, Sub Pop, Backstreet Merch, EMI, Domino, Southern, Wichita, Rough Trade East, and Portishead all contributed to the raffle - with donations coming in at more than £5,000.

KEVIN O'BYRNE LANDS KOBALT OPERATIONS ROLE

Kobalt Music Group has appointed Kevin O'Byrne to head of operations where he will be charged with devising and implementing strategy for the company. Based from the company's London headquarters, O'Byrne will report to Kobalt's chief technical officer Richard Thompson and chief financial officer James Fitzherbert-Brockholes. O'Byrne will also help in maintaining and developing Kobalt's society and publisher administrative relationships as well as its inter-departmental communication, process flow and other administrative and operational functions.

TV ON THE RADIO BASSIST DIES AGED 36



TV On The Radio bassist Gerard Smith has died at the age of 36, following a battle with lung cancer. Earlier this month saw the release of the band's latest album *Nine Types of Light*; however, Smith had to take a step back from promotion, due to illness. A statement from the band on their website read: "We are very sad to announce the death of our beloved friend and bandmate, Gerard Smith, following a courageous fight against lung cancer. We will miss him terribly." Smith was discovered by TVOTR frontman Tunde Adebimpe when busking in New York in 2005.

TOP 10 STORIES ON MUSICWEEK.COM



- 01 Judge throws out ISPs challenge to DEA
- 02 Ticketmaster launches dynamic pricing initiative
- 03 Adele heading back to number one
- 04 Music Week Awards nominations announced
- 05 Phonogenic assumes Epic role
- 06 Future expands publishing options with Blondie release
- 07 Cowell steps down as UK X Factor judge
- 08 Plan B and Everything Everything lead Ivors Nominations
- 09 Warner Music Italy buys Vivo
- 10 LMFAO and Foo Fighters top the charts



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MUSICWEEK.COM REACTION

JUDGE THROWS OUT ISP'S CHALLENGE TO DEA

Andrew: I hope this Act is never implemented. It's a serious knockback in terms of the individual's right to privacy. The music industry and musicians should be grateful that people are listening to their music by whatever means possible. They should not be so money hungry.

Mark: BT & Talk Talk. Excellent decision. Long, long overdue. Well done all!

TESCO EXCLUSIVE FOR STATUS QUO

100dynamic: Idiots! - I look what it did for Faithless - they are no more and the poor girl from Girl's Aloud has disappeared. Why do these people always say it's important to reach as many people as possible and then drive themselves into a cul-de-sac?

NEWS

EDITORIAL MICHAEL GUBBINS



ISPs dead in the water after DEA defeat – but we still need proper enforcement

The judgement on the Digital Economy Act is clearly an overwhelming defeat for the ISPs.

The report leaves the impression that the case against supposedly rushed and ill-advised legislation was itself rushed and ill-advised.

And the core finding is particularly important, ruling that the sanctions laid out in the legislation are not only compatible with European law but “proportionate.”

A sense of proportion, though, needs to be exercised in celebrating the decision as a victory for the music industry.

After all, the judgement does not even take us back to the status quo ante, because it has significant delayed implementation. A year in the internet era is not merely a unit of 365 days – a few short years have turned the world upside down for the creative industries and it now takes an effort of will to imagine those pre-digital days.

And let's not forget that the biggest challenges to enforcement are still to come.

It is important that we do not mistake means for ends. The DEA is only about spelling out the rules of the game and creating the means to enforce them. It does not change the underlying issues that comes with trying to adapt businesses created for a supply-side analogue world to a demand-driven digital economy.

How far prosecutions will translate into sales also remains open to legitimate question.

But the reason for the pursuit of legislation, not just by the labels but by the vast majority of businesses in all creative industries, is stability. It is about creating a credible foundation on which business might be done and artists can be paid.

The Act does not preclude the flowering of a new free movement in music, using the power of social networks and voluntary legal sharing of files. Bypassing the man and getting straight to the fan is as old an idea as the music business itself.

The sparks of genius that can drive music forward may well come out of the democratised and unrestricted net, untrammelled by a sense of commercial reality.

A music “industry” – that very broad church encompassing a very wide range of interests and disciplines – is however necessarily about turning intellectual property into value. It needs rules, which is why there has been a very wide welcome that we might now actually have workable IP law.

It is time now to turn attention to winning hearts and minds.

The Twitter feed at last week's MusicConnex conference, which brought together a diverse range of largely younger entrants to the business, was a reminder that the necessarily legalistic arguments over IP law has left the industry firmly outside the cool camp.

The fact that some of the attitudes were naive and that the “hope I die before I get old” stance rarely outlasts getting old or successful, is not the point.

The industry at every level needs to ensure that it is seen as a progressive, flexible force, understanding the importance of building on ubiquity of content to create and nurture demand, rather than throwing up barriers.

Having won the battle to put IP at the heart of the digital business of music, we must now show how it can deliver value.

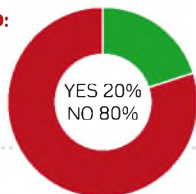
Thanks then to PRS chief economist Will Page for a timely report, which reminds us that the battle ahead is essentially one for a share of consumer time. The 24-hour-a-day factor is the one unchanging aspect of the digital age.

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

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:

Will Spotify's move to cut back on free access increase its paid subscriber base?



THIS WEEK WE ASK:

Will the airline-style pricing model prove to be beneficial for the ticketing community? Vote at www.musicweek.com

HURDLE CLEARED FOR DEA – BUT INDUSTRY APPEALS FOR C

Court challenge defeated... the Digital Economy Act wo

DIGITAL

BY ROBERT ASHTON

THE DECISION TO DISMISS a challenge questioning the legality of the Digital Economy Act has removed the final obstacle to implementation, but has still not addressed whether the Act will be workable.

Many rights holders believed the Judicial Review of the DEA, which ended last week with Justice Kenneth Parker overwhelmingly ruling in their favour, was a delaying tactic by BT and TalkTalk to drag out the legal process and stall the DEA's introduction.

And in that respect the ISPs were successful – to a degree. Notification letters, which will be sent to infringing subscribers, have been delayed by at least a year, although Ofcom's failure to deliver a code of practice on time and a usable statutory instrument on how costs should be shared has played its role in the delays.

The ISPs had claimed the DEA was unlawful because it did not comply with the EC's Technical Standards Directive, E-Commerce Directive, Data Protection Directive and Authorisation Directive relating to how costs of notification and administration are dealt with, and that it was a disproportionate response to dealing with unlawful filesharing.

The ISPs lost on four of these points, but gained a relatively minor



concession on how costs are divided up. The judicial review considered the statutory instrument that splits the cost of the Act's mass notification system between rights holders and internet service providers. The judge ruled ISPs should be made to pay a share of the cost of operating the system and the appeals process – but not Ofcom's costs from setting up, monitoring and enforcing it.

The Government will now rewrite the statutory instrument (SI) to reflect this. But the SI, which was already being reworked because of a mistake in the drafting, has taken on a new significance. This will see a renewed attempt by the record companies to persuade Government that the massive costs of dealing with the appeals procedure should be addressed and written into the new SI.

Currently, no fee has been attached to internet subscribers who wish to use the appeal system to refute a notification. This free system runs the risk of thousands of appeals being made that will bring the process to a grinding halt. It could also make it too prohibitive for rights holders to engage with.

Ofcom has still to decide tariffs for how much it will cost to send notification letters, but it is obvious that record companies will not have the resources to pay for sending thousands, perhaps millions, of letters to infringers and then paying to defend an appeal by vast numbers of them.

One insider estimated that just one appeal could cost a record company “hundreds of pounds” to defend. This has led many senior executives to suggest that in its

IN BRIEF THE JUDICIAL REVIEW AND THE NEXT STE

The case was heard in the High Court by Mr Justice Kenneth Parker on March 23-28. The claimants were BT & Talk Talk, which sought a Judicial Review of sections 3-18 of the Digital Economy Act 2010 based on five grounds

The Defendant was the Secretary of State for the Department of Business, Innovation and Skills, but copyright holders in the creative industry, including BPI, MPA and MU, were given permission to submit evidence

Four of the five grounds were based on technical issues under EU law. The fifth was the allegation that the DEA was disproportionate. The five grounds and results were:

1 Claimants argued the DEA was unlawful because it should have



Digital Economy Act 2010

been notified in draft to the EC under the Technical Standards Directive. **Lost**

2 Argued DEA imposed a general obligation on ISPs to monitor copyright infringement. **Lost**

3 Claimants argued the DEA required ISPs to process data which would infringe privacy. **Lost**

4 Argued the draft costs order was unlawful because it required ISPs to pay. Mr Justice Parker found that it was lawful for the claimants to pay 25% of their costs, but should not pay for qualifying costs. **Partially won**

5 Claimants argued DEA was disproportionate response to online copyright infringement. **Lost**

BT and Talk Talk have until April 27 to appeal the decision of the Judicial Review

Ofcom expected to publish shortly a revised statutory instrument relating to how costs are shared. The SI, which said established rights holders would be liable for 75% of the costs of sending notifications with ISPs paying 25%, has had to be revised because of an error in drafting. But the regulator will also need

GOVERNMENT HELP

but is
workable?

"If the Government wants to significantly reduce filesharing then it must make the DEA so rights holders can use it..."

BY GEOFF TAYLOR, BPI

present form the DEA would be too expensive, even "unworkable".

The Government has said it would monitor the situation and reserved the right to introduce a fee at a later stage. But the BPI and others, including AIM, want the Government to act now and introduce an appeals fee with the redrafted costs SI, which was expected to be published within weeks.

Fearing a spate of "vexatious" and "frivolous" appeals, BPI chief executive Geoff Taylor said there was a need for the appeals process to run in such a way as to be affordable and to discourage mass appeals. AIM chairman and chief executive Alison Wenham also said the appeals process "needs to be addressed".

Taylor added that the industry had already made strong representations to the Government on this issue. "We believe that if the Government wants to significantly reduce filesharing then it must make the DEA so rights holders can use it. Our focus is to work with Government to ensure the DEA is workable," he said.

✉ robert@musicweek.com

ISPs FOR THE DEA

to redraft it because in his Judicial Review ruling Justice Kenneth Parker found that ISPs should not be required to pay for Ofcom's costs including establishing an appeals body

Ofcom will also publish a code to underpin the DEA. The code is currently with the DCMS which is working on some changes

Ofcom is also expected to produce its conclusions on Section 17 of the DEA relating to site blocking. Earlier this year Culture Secretary Jeremy Hunt asked the media regulator to examine how the site-blocking provisions in the Act will work in practice

Notifications expected to be sent to infringers in the early part of 2012.

PRS STUDY SHOWS THAT MONEY IS SAVED FOR SPENDING ON MUSIC

Still room for music in 'wallet share'

RESEARCH

BY ROBERT ASHTON

THE GROWTH IN FESTIVALS and popularity of the live sector over the last decade has helped to ensure the cash in people's wallets continues to be spent on music, according to a new study.

In the first comprehensive review of music's share of UK consumer spending over the last decade, PRS for Music has demonstrated the impact of mass-market broadband penetration, filesharing and collapsing CD prices on how much money people put aside to buy singles, albums and gig tickets.

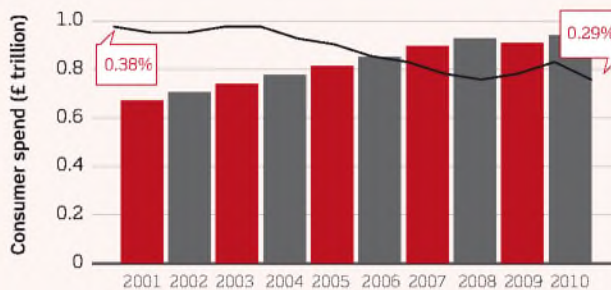
Since 2001, total spend on live and recorded music – expressed as wallet share – has fallen consistently (see graph). That year, wallet share was 0.38% – equating to people spending 38p on a music product of some kind out of every £100 they had in their wallets.

With total consumer spend in 2001 at £672 trillion that total spend on music was just slightly more than £2bn – with the lion's share of that going on recorded music.

By 2010 wallet share had slipped to just 0.29% (29p on music for every £100 in the wallet). However, because total consumer spend had increased to £942 trillion by last year, that equated to more than £2.5bn spent on live and recorded music.

PRS for Music chief economist Will Page said there had been a

TOTAL CONSUMER EXPENDITURE (£ trillion) AND MUSIC'S WALLET SHARE



Line = Music as a share of total consumer expenditure

"By 2010, wallet share had slipped to just 0.29% (29p on music for every £100 in the wallet)..."

number of factors impacting on the performance of music in people's wallets, including competition from other entertainment.

"2001 was when broadband penetration went mass market in the UK," said Page. "Falling CD prices reduce wallet share even if unit sales are constant. You have unbundling the album, ticket prices increasing and outside competition from games and mobile as well."

Just as striking, the Economic Insight research paper shows that in the last decade live music has come to the rescue of wallet share and now outspends the recorded music industry.

Whereas total spend on recorded music was around 0.30% in 2000, it has subsequently slumped

to under 0.20%. Over the same decade to 2010, live music's share of consumer spend has increased from under 0.10% to around 0.20%.

Page and his colleague Economist Chris Carey suggested that this benefit for live music might even be at the expense of the recorded sector because of the savings people have been able to make downloading music over the last decade. As piracy and unbundling of albums has hit recorded music more cash has been available to spend on festival tickets.

However, there was already a warning for the live sector that sustained growth cannot be guaranteed. In 2009 consumer spend-

ing fell to £910 trillion from £928 trillion the previous year, but music's wallet share actually increased marginally – from 0.30% in 2008 to 0.32%.

This was largely because of an overperforming live sector which was up 13%. But the following year consumer spending increased and wallet share fell – to 0.29%.

Page said this could be a lesson for promoters that ticket prices might have reached their top end. "The decline in live music in 2010

was partly a result of supply, but also demand. This makes one question how sensitive the market is to price," said the authors.

However, they also identify that the current weak economy could benefit the live sector if people forego holidays and weekend

breaks to enjoy "staycations" and take in a festival this summer.

"Live music promoters are the masters of scarcity: build one too many houses and you collapse the market; stop building houses and the market stalls," Page said.

"There may be opportunities due to the current wallet squeeze for live to capitalise on consumers cancelling higher priced luxury goods like short breaks abroad."

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Organisers set to paint their Record Store Day Black

RECORD STORE DAY organisers are to introduce a series of initiatives next year including their own take on the US's Black Friday.

As part of plans to expand the event over more days in 2012, a similar retail-focused day to Black Friday – the day after Thanksgiving, which traditionally marks the start of the Christmas shopping season – has been mooted in the UK alongside extending Record Store Day across the course of a whole weekend.

More than 200 bands played at shops across the country and acts including Radiohead, Gorillaz, REM and The View put out exclusive singles among the 250 special releases made available on April 16.

Record Store Day founders – ERA director general Kim Bayley and Rough Trade East manager Spencer Hickman – said stores experienced their highest turnouts to date: some of the 180 shops



which took part reported a 70% increase in sales from the previous year. Data from the Official Charts Company also found sales of physical albums rose by 20% on the day, with exclusive releases accounting for eight of the top 10 physical singles of the week.

Bayley said she wanted to investigate more ways of harnessing that enthusiasm. She added a Black

Friday-style event with exclusive singles and albums could help retailers in the run-up to Christmas. "It is clear that customers love Record Store Day, especially the exclusive releases on the day, and so we will be discussing ways of translating that demand into something for the rest of the year," said Bailey.

Hickman added they would also look into the possibility of increas-

ing the number of exclusive releases for next year's event as well as trying to get bands to act as members of staff for the day in selected stores. "Many acts will have either already worked in record shops or spent a large part of their life in one. It's all about keeping things fresh and moving the day on from previous years," he said.

In other changes being planned, eBay and Amazon may also be asked to put a stop to the resale of the exclusives. "If you are a massive fan of a certain band you will want to get hold of a particular release. So to then see it online just hours after it goes on sale is not the point of the day," said Bayley.

Both Hickman and Bayley will be among the group of UK retailers flying to the US next month for the annual NARM convention where further plans for next year's Record Store Day will be firmed up.

ANALYSIS SALES

HAVING JOINED THE 2m-SELLING CLUB IN JUST THREE MONTHS, 21 COULD GO EVEN HIGHER

Adele enters into exclusive company

BEST SELLERS

BY PAUL WILLIAMS

ADELE'S 21 IS SHOWING every sign of becoming one of the UK's biggest-selling albums of all time after equalling the record for the fastest 2m sales since the start of the century.

The XL release has become the 33rd album since the millennium to sell more than 2m copies and managed - by last Tuesday - to take just 87 days to reach that landmark.

This matches the century record set by Sony artist Dido's second album *Life For Rent* in 2003 and is only inferior on an all-time basis to Robson and Jerome's self-titled debut which clocked up 2m sales in just 48 days at the end of 1995.

21 shares many of the characteristics of the other 32 albums that have reached the 2m sales point since the beginning of 2000. Like the Adele album, most are by UK acts, around half of them are classified by the OCC as pop, are first or second studio albums and sold more than 100,000 copies in their first week of release.

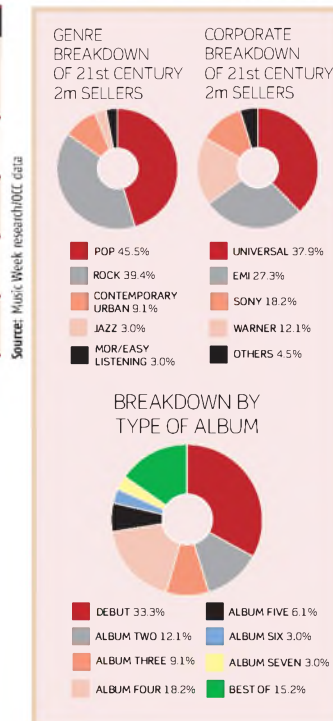
A big first sales week is normally expected for any album that will eventually go on to sell 2m copies or more. That was true of 21, which opened with 208,090 units in January, and of Polydor act Take That whose *Progress* was already more than a quarter of the way to the tally when it debuted with 518,726 sales last November. It became the century's 32nd 2m seller earlier this month in its 21st week of release.

Universal's Abba *Gold - Greatest Hits*, which was first issued in September 1992, has been such an enduring seller that it sold 2m copies since 2000 alone. But among the other 32 albums that reached 2m sales this century some 13 of them sold more than 200,000 copies in weeks one, while five opened their accounts with 100,000 to 200,000 sales.

However, it is not always the albums that are fastest out of the block that ultimately sell the most



RAPID SALES 2m SELLERS 2000-2011		
	ARTIST	Title Label DURATION
01	ADELE	21 XL 13 WEEKS
02	DIDO	Life For Rent Cheeky/Arista 13 WEEKS
03	THE BEATLES	1 Apple/Parlophone 14 WEEKS
04	TAKE THAT	Progress Polydor 21 WEEKS
05	COLDPLAY	X&Y Parlophone 31 WEEKS



copies. Three of the biggest albums this century were slow burners.

James Blunt's first Atlantic album *Back To Bedlam* now stands at 3.23m units in the UK, but in its opening 20 weeks on sale it shifted fewer than 1,000 copies each week - 482 units week one - and took another five weeks to break into the Top 75 when it quietly debuted in 73rd position.

Similarly, runner-up Dido's *No Angel*, whose chart run was handled by Cheeky/Arista, had just six takers in its first week in September 2000 and shifted 32 and 44 copies respectively the following two weeks. Only a big breakthrough at the start of 2001 - through the hits *Here With Me* and *Thank You*, the latter also sampled by Eminem on *Stan* - saw

the album suddenly explode and take its sales to 3.06m units.

No Angel reached the 2m sales mark in its 66th week of release, which seems typical.



Slow burners Dido's *No Angel* started slowly while Green Day had to wait until their seventh album for a 2m seller

Only three albums - the follow-up *Life For Rent*, 21 and Apple/Parlophone's Beatles album 1 - needed fewer than 20 weeks to reach the 2m mark; another four accomplished the feat within a year.

Another top seller, David Gray's *White Ladder*, knocked around as an independent release through the singer's own IHT label for more than a year and with very modest sales before it was picked up by Warner. Only then did it start a slow build to 2.94m sales.

Since the millennium, debuts (*Back To Bedlam* and *No Angel* were respectively Blunt and Dido's introductory sets) have been more likely to reach 2m sales than any other releases: they account for 11 of the 33 albums that have made it to that point.

They also include half of the 10 biggest sellers, among them Syco's Leona Lewis with *Spirit in the Sky* in 10th spot.

Four of the 2m list are, like Adele's 21, second albums, while third studio albums account for three of the albums. Perhaps surprisingly, reaching this landmark with a fourth album as David Gray did with *White Ladder* is not that uncommon.

Another four acts have managed that since 2000. They are Columbia-handled Kings Of Leon, Robbie Williams through EMI, Fiction/Polydor's Snow Patrol and Polydor act Take That who then went on to achieve the same milestone with their fifth and sixth albums.

Meanwhile, in a sign of real career progression, Warner Bros act Green Day's 2m moment came with their seventh album, 2004's *American Idiot*.

Led by The Beatles' 1, five of the 2m sellers are greatest hits sets and also include the RCA-released *Never Forget - The Ultimate Collection* by Take That who, matching the solo achievement of Robbie Williams, have reached the 2m mark with four albums since 2000.

Two other acts - Dido and Parlophone's Coldplay - have pulled off the accolade more than once.

Take That and Robbie Williams swell the number of albums by UK artists that have sold 2m-plus copies over the past 11 years and three months.

Some 23 of the 33 double-million albums are by British artists, while another two of the releases come from acts signed - initially anyway -

to UK record companies: New Yorkers Scissor Sisters and Las Vegas rock act The Killers, whose first album and 2m seller *Hot Fuss* was first released by UK independent Lizard King before moving to Universal's Mercury Records.

OVERSEAS SELLERS

There are eight US artists (including Scissor Sisters and The Killers), while the rest of the world's contributions are Sweden's Abba and Michael Bublé from Canada.

Bublé's album *Crazy Love* is the only 21st-century 2m seller classified as MOR/easy listening, while Blue Note/Parlophone's Norah Jones is the sole jazz representative with *Come Away With Me*. Most of the list is accounted for by pop and rock releases, supplying 15 and 13 albums respectively. There are three albums described by the OCC as contemporary album.

Universal's highest-placed album among the 2m sellers is only in seventh position - Take That's *Beautiful World* - but the major provides 12 of the albums outright and another in conjunction with B-Unique Kaiser Chiefs' *Employment*, while EMI has nine 2m sellers, seven of them by either Coldplay or Robbie Williams. Sony six and Warner four.

That leaves Adele's 21 which is the first totally independent release to sell 2m copies this century and the first since Independent act Travis's *The Man Who*, which was released in May 1999 and surpassed 2m sales in April the following year.

Notably more of the 2m sellers have been achieved in the first half of the century to date than the second, which may be explained by higher sales overall back then or simply those releases have had longer to accumulate a bigger cumulative number.

An unrivalled six albums released in 2004 eventually hit 2m sales, while seven albums released in 2008 or later have managed the feat, among them Interscope/Polydor act Lady Gaga's *The Fame*.

Rarer still are those albums that reach 3m UK sales with only 18 titles having got to this point in history, the most recent Leona Lewis's *Spirit* which hit the mark in July 2010, around two years and eight months after release. But given that Adele's 21 has reached 2m sales in three months and is still selling strongly enough to return to number one yesterday (Sunday), it would take a brave person to bet against the XL signing from joining this elite

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Leona Lewis the UK's last 3m seller

music :) ally

DIGITAL MARKETING
STRATEGY TRAINING

TUESDAY 17 MAY 2011



After the great feedback on our recent *Advanced CRM Course*, we are running this training day again in May. We are also offering a limited number of discounted places for this course.

As a registered training provider, we have delivered digital music marketing and management training to hundreds of music industry professionals and companies from a spectrum of backgrounds, from major labels and publishers to digital retailers and PR firms.

Attendees of the course will also benefit from a free 3 month subscription (worth £159 + VAT) to our premium report service. If you are an existing subscriber you can choose to extend your subscription by 3 months or gift it to a friend or colleague!

The training is designed to meet the needs of both intermediate and advanced music marketers. The course takes place on Tuesday 17th May 2011, 9.30AM to 5PM at 1-5 Exchange Court, Covent Garden, London WC2R 0JU.

Please contact anthony@musically.com for more details. We look forward to hearing from you.

“ Music Ally’s digital expertise combined with their lively and engaging approach to workshop delivery has made them the ideal agency for our digital training needs. They have been flexible and responsive, and are happy to work with internally generated ideas and case studies as well as providing external expert input. ”

Mairin Gannon, Head of Learning and Development,
Universal Music International

“ I attended the Music Ally advanced CRM training on 3rd March 2011 and once again their course was truly invaluable. The course content hit the nail absolutely on the head. The topics covered and the depth of coverage were perfectly suited to my day-to-day activities in managing global artists. I came away with answers to all the questions that have been bugging me over the last 12 months. Can’t wait for the next one! ”

Nick Moxham, Lucid Artists

Agenda will include

- Aims of CRM and Introduction to CRM platforms
- Capturing/Apps, Tracking source and Autoresponders
- Segmentation and Geolocation
- Exercise: Analysing HTML mails
- Advanced creation, dynamic content insertion
- Analysis / Stats
- Social Media CRM
- D2C and CRM
- Case studies
- Q&A

NEWS IN BRIEF

■ Big boots to be filled on X Factor



ITV has confirmed Simon Cowell will not appear on the upcoming UK series of the X Factor as a judge – preferring instead to focus on the US version of the show. It is not yet known who will replace the music mogul for the UK show. In previous years Cowell appeared alongside Cheryl Cole, Dannii Minogue and Louis Walsh. Cowell will lead the judges on the US X Factor and while a full line-up of judges of the American show has yet to be announced, former chairman of the Island Def Jam record label LA Reid (pictured) has already been confirmed he will appear as a judge.

■ **Retro stars to frequent Café 80s**
 Absolute 80s is to launch a weekend morning show called Café 80s next month. Presented by Dan McGrath and Nik Goodman, the programmes will air between 9am and 12pm on Saturdays from May 14. It will feature guests who were famous in the Eighties and will be co-produced in house by Absolute Radio's exec producer Paul Sylvester. "Café 80s will be what Saturday Swapshop was for weekend TV in the 80s, with exactly the same audience – just a little older," said Absolute Radio content director Tony Moorey.

■ **Calendar date set for MTV EMAs**



November 6 has been named as the date of the 2011 MTV EMA's which will be held in Belfast. It will be broadcast live from the city's Odyssey Arena. Last year's event saw Lady GaGa win three gongs while Katy Perry, Kanye West and Shakira (above) all performed live.

BROADCASTER TO RAISE EYEBROWS WITH 3D KYLIE MINOGUE FINALE

New dimensions for Kylie and Cassy

TELEVISION

■ BY CHRISTOPHER BARRETT

SKY HAS COMMITTED TO increasing its music output in 3D after revealing plans to broadcast Kylie Minogue's closing night gig at the O2 Arena in the format.

The Kylie Minogue concert, part of her Aphrodite – Les Folies world tour, will be broadcast as a 90-minute programme on Sky 3D and Sky1 on June 19 at 7pm.

John Cassy (pictured), who was appointed to the role of Sky 3D channel director last Monday (April 18), has said he was committed to expanding the station's 3D music output with Sky having road-tested the format by broadcasting episodes of Songbook with KT Tunstall and Diane Warren in 3D.

Cassy believes that stage performances are well suited to 3D viewing and he considered Minogue's stage production to be perfect for the 3D format because of the spectacular on-stage theatrics that include numerous costume changes and fountains projecting water 30 metres into the air.

"Whether they are festival performances, ballet or opera, live concerts lend themselves particularly well to 3D because it is a controlled environment; you have a stage that is well lit and there is a sense of depth so it looks brilliant," said Cassy. "At Kylie's gig I was able to nip back in to the truck afterwards to see what the images were looking like and they were phenomenal – it really does look very different and brings the show to life in a way that conventional TV hasn't been able to do so far.



Mighty Aphrodite: Kylie in 3D promises to be an eye opener



"For us, this is a great way to prove that 3D is a fantastic way to view music..."

JOHN CASSY, SKY 3D

"For us it is a big thing because she is a proper international artist and she loved the 3D when she saw it. For us it is a great way to prove that 3D is a fantastic way to view music."

The concert was shot in 3D by Blink TV after Sky acquired the UK

broadcast rights from EMI, which first undertook 3D test shoots with Minogue some 18 months ago.

EMI VP of visual content strategy Stefan Demetriou said the test shoot clearly demonstrated the huge potential for a full concert in 3D. "It is one of the most amazing productions I have ever seen," said Demetriou, "It is a high watermark for the 3D format and for music."

The Aphrodite – Les Folies production is currently being edited and EMI is looking at delivering a theatrical presentation of the show and a Blu-ray 3D release towards the end of the year.

The move to screen Kylie in 3D follows Sky's decision to also broadcast footage from both Bestival and Isle of Wight festivals in 3D later this year.

Sky 3D became the UK's first domestic 3D TV channel when it was launched in October 2010 and in its first three months attracted more than 70,000 users.

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CAMPAIGN FOCUS ■ BY STEPHEN JONES

SCALA & KOLACNY BROS

HAVING ALREADY SOLD MORE THAN 500,000 albums in Europe in the last decade, PIAS label Wall Of Sound is focused on breaking Scala in a clustered UK classical crossover market off the back of fevered interest.

Led by the classically-trained Kolacny Brothers – Steven (piano) and Stijn (conducting) – the 200-piece all-girl Belgian choir perform rearrangements of alternative rock classics by artists including Kings Of Leon, U2, Nirvana and Metallica, as well as original compositions.

Their new album is the fifth of their career but the first to see an orchestrated campaign outside mainland Europe, where interest has mushroomed off the back of the high-profile inclusion of their version



of Radiohead's Creep for the trailer for one of this year's Oscar successes, The Social Network; viewed by an estimated 250m people worldwide to date.

The album is called Scala & Kolacny Brothers in the UK and US, but Circle in Germany, where it has sold 20,000 copies, because according to PIAS global project

manager Elin Bingle, "It made more sense for them over there where they have come full circle but for us the title didn't fit with what we are doing here, which is to launch them."

A "best of" was released in Belgium last year but the rest of Europe will enjoy the Scala & Kolacny Brothers-titled effort later

this year when they tour. Last week they were at number four in the Amazon US chart – where they are signed to Warner – off the back of a tour which included SXSW and Coachella. A debut UK show is planned at Islington's Union Chapel on June 7 with festival dates to be announced.

Bingle said: "The live route has proven to be very successful in Europe and so pretty much all release dates are set around live dates."

In the UK, a Creep EP was released in December, which also featured their reworking of The Police's Every Breath You Take which was used in the trailer for ITV1's Downton Abbey. A release of their version of Kings Of Leon's Use Somebody is scheduled for May 23.

DIGITAL

ON MUSICWEEK.COM
 • Radiohead give away new downloads
 • Apple sues Samsung, seeks to dismiss Far-Play case

NEWS IN BRIEF

- **Apple profits double**
Apple recorded profits of \$5.99bn (£3.66bn) in the last quarter, double those from the same period in 2010. Sales on iTunes rose from \$1.1bn (£0.67bn) to \$1.4bn (£0.86bn), but iPod sales fell 19% to 9.02m units.
- **Britney seeks biggest fan**
Britney Spears is using mobile music social and location-based platform Flowd to find her biggest fan through its new Frequent Fans programme.
- **Exfm raises new funding**
Social jukebox service exfm has raised \$750k (£460k) in a new round of funding led by Spark Capital and Betaworks.
- **Zynga acquires JamLegend**
Social gaming giant Zynga, the company behind Farmville, has acquired music gaming company JamLegend.
- **O2 promotes new acts**
The O2 Academy group of live venues in the UK has partnered with download store fairsharemusic to promote emerging artists, initially offering free downloads from six acts.
- **ACS:Law faces huge fines**
ACS:Law, the legal firm that targeted suspected filesharers to reach early settlement, could now have to pay back the fees incurred by those involved in its actions.
- **Grooveshark denies "illegality"**
Controversial streaming service Grooveshark claims its service is not "illegal" despite its app having been pulled from Apple's App Store and Google Market over piracy concerns.
- **YouTube's 30/99 rule**
YouTube has announced that 30% of the videos on its platform account for 99% of its total views. It added that 4m people watched its live streaming of the Coachella festival.
- **TID:Protect takes down links**
A year after its launch, TID:Protect has announced it has taken down more than 100,000 pirate links online for its clients.

NEW APPS

- **ELECTRIBE Gorillaz Edition Radio (iPad - £5.99)**, developed by Korg in partnership with Gorillaz, is a "virtual analog beatbox" and will be limited to 10,000 downloads.
- **VinylLove (iPad - £2.99)** is for music fans who miss the crackle and pop of vinyl. The app mimics a record player and even stacks album artwork in virtual crates.

NEW SERVICES

- **BBCify** offers to mash up listings from BBC Radio 1, Radio 2 and 6 Music to create daily Spotify playlists based on their music output.

LAST.fm LIFTS THE LID ON ITS 'VERY SUSTAINABLE' AD-FUNDED MODEL

Last bastion of free streaming?

SERVICES

BY EAMONN FORDE

LAST.FM REMAINS COMMITTED to its advertising-based business model for its online radio service, despite increasing concern about the financial sustainability of free streamed services.

Earlier this month, Spotify announced that it was restricting the hours of free listening, pushing users towards its subscription offer.

But Last.fm VP of product Matthew Hawn said there were no plans to change direction.

"Our advertising-supported radio service is working," he told *Music Week*. "We are happy with it. We are not losing money running an ad-supported service. What we need to do is build the biggest business and have diverse revenue streams."

The company posted improved financial results at the end of last year reporting a pre-tax loss of £2.8m in 2009 - up £17m from the year before.

And it has been experimenting with some paid services. In February, it began charging for access to the service via mobile and home entertainment systems.

And since 2009, it has charged a monthly fee of around £3 a month to users outside the UK, the US and Germany.

But Hawn believes that advertising funding does have the potential to sustain profitable streamed music services. "Licence fees for on-demand are pretty expensive," he accepted.

"But radio has been a successful business and ad-supported for many years. As a radio company, we are well positioned for this. We have very sustainable advertising in our radio business. It is growing."

Hawn suggested there were several other critical factors which clearly differentiated the Last.fm business model from traditional radio and competitors.



DATA

"I believe we are a data company that has great radio," said Hawn.

"Radio is crucial to who we are but what makes us really special is the data and personal listening applied to radio."

This has not always been an easy road. There was controversy in 2009, when parent company CBS - which bought Last.fm in a \$280m (£174m) deal in 2007 - was accused of handing over user data to US industry body RIAA as part of an anti-piracy crackdown.

"There was never any data from Last.fm shared with them," said Hawn, who claimed that data protection was critical to what the service offered its users.

"I am a big privacy fan," he said.

"I believe that you give me your data as a consumer because you want something back from me. Privacy is one of the first watchwords for me. We have to be responsible with it and I want people to think of us as a Swiss bank with their data. It's your data and you are just lending it to me in order to make your experience better."

While the company will give others, such as record companies, access to aggregate data so they can spot trends and identify emerging

acts, they have to take a tough stance on defending individual user information.

"Sometimes the labels have to be protected from themselves when asking for some of this data that they shouldn't - such as personal data on a specific user," suggests Hawn.

"I'm not going to give that to them. If the user wants to give that direct to the label by signing up to a mailing list, then fine. It should always be opt-in."

DESIGN AND MOBILE

User experience is another invaluable element of the overall strategy.

"A lot of music products today look like a spreadsheet," Hawn explains.

"Even iTunes looks like a spreadsheet. It's not a great experience for discovering music. Using the simplicity of radio and the power of our algorithms will keep us ahead of the competition. I want to develop those more."

Another key development is making the service available on a wider range of devices.

"A lot of music products today look like a spreadsheet. Even iTunes. It's not a great experience for discovering music..."

MATTHEW HAWN, LAST.FM



Integration Xbox and mobile use of Last.fm are enormously active areas

"One of the biggest influxes of new blood came from our Xbox integration [pictured above] last year," he says. "They are enormously active users. You have to go where they are."

Most of all, there is optimism about mobile. Hawn suggested, however, that a sustainable ad-funded mobile business model was some way off. "We don't feel at the moment that the mobile environment in most markets is strong enough for mobile advertising to support the growth that's going to come," he said.

"I hope it gets there but right now our current position, which I am sticking to, is that mobile is a premium experience."

He said: "We have had a lot of people using our API [application programming interface] to stream radio. It was costing us in licensing fees and a lot of people could build on our radio players. It was free on the mobile but we chose to put that behind subscription. It is a premium service now. Now anyone who wants to use our radio streams has to put that subscription wall in place."

GLOBAL REACH

While the UK is the biggest market for Last.fm, accounting for 54.8% of its total revenues in 2009, the US is closing the gap with a 33.5% share. Emerging markets, Hawn said, would be key to its growth in the coming years. "Brazil is on fire," he says. "So are Poland, Russia, Ukraine and Latin America. We are also seeing Canada, Australia and New Zealand growing healthily at the moment. Last.fm was designed from the ground up to be an international service."

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BLUEHAZE BROADENS FULLER'S DIGITAL HORIZONS



SIMON FULLER'S (pictured) XX Entertainment group has moved to expand into the digital market

after acquiring mobile app development start-up company BlueHaze.

The purchase is the first step by the US company - through its newly founded XIX Digital arm - into direct-to-fan interaction.

BlueHaze has already built apps (Pixies app pictured right) for com-

panies including Warner Music Group, Interscope Records, Island Def Jam, EMI, Madison Square Garden and Ticketmaster.

XIX Entertainment claimed the move would create a dedicated digital resource that would focus on the growing area

of "talent-to-fan interaction in the online and mobile space". The move also saw BlueHaze founder Mark Shedletsky join the entertainment group as head of digital.



XIX Entertainment, which was founded by Fuller in January last year after he ended his role as 19

Entertainment's chief executive officer, is best known for managing Formula One driver Lewis Hamilton and David and Victoria Beckham.

Fuller also previously managed the Spice Girls, while he made his name in the US with music talent show America Idol.

PUBLISHING



LACK OF MAINSTREAM NOMINATIONS DRAWS FIRE

Leftfield list for Ivors



Everything now still to break through, the Manchester-based band are up for two Ivor awards

AWARDS

BY CHARLOTTE OTTER

IVOR NOVELLO JUDGES HAVE left many leading publishers and songwriters underwhelmed after nominating a handful of leftfield and low-selling composers.

Leading this year's nominations were Universal Publishing writers Benjamin Drew (Plan B) and Jonathan Higgs, Jeremy Pritchard, Alexander Robertshaw and Michael Spearman (Everything Everything) with two appearances apiece.

However, the 56th annual ceremony, which is renowned for introducing a couple of curveballs each year, has raised eyebrows after including a raft of less commercial acts such as Villagers (above right), Foals (below left), Bombay Bicycle Club and Everything Everything; all four have yet to reach the mainstream and their inclusion has left many in the sector less than impressed.

One leading publisher said, "I do

find it strange that some of the acts even made it onto the shortlist. It makes me question the validity of the judging panel – surely the three nominations for Best Song can't actually be the best songs of 2010? It just doesn't seem right."

Although the event is well-known for bringing lesser known acts in to the spotlight, another publisher said that this year's nomination list had gone too far. "It's becoming a joke. The Ivors is still extremely well respected across the industry, but if these kind of acts continue to be put forward then its reputation will fade. There are some glaring omissions from the list – choosing acts like Everything Everything and Foals over others is bizarre."

But blame for such an eclectic line-up of finalists cannot be put squarely at the door of the judges with entry qualifi-

cations restricting their choice.

There was also a lack of best-selling new releases penned by UK songwriters last year.

This meant only a quarter of last year's top 20 best-selling albums met the qualification criteria of being by UK or Irish acts and released in the calendar: Take That's Progress, Plan B's

Defamation of Strickland Banks, Olly Murs' self titled debut, The Script's Science and Faith and JLS' Outta This World.

Meanwhile, just four of the top 20 biggest singles of last year could have been considered as only Emimem feat. Rihanna's Love The Way You Lie (in which Londoner Alex Da Kid claims a 50% stake in writing credits), Matt Cardle's When We Collide, Plan B's She Said and Tinie Tempah's Pass Out had big enough UK writing credits.

Thus, it is no surprise nominations for the event, which is set to take place May 19, have leaned towards less profitable artists. BASCA policy dictates that the organisation does not comment on the awards. However the Ivor Novello site states the awards either celebrate artistic excellence in a specific work, exceptional performance figures in the award year or outstanding achievements of a particular song right throughout their career.

But although they qualified for inclusion, the most noted absentees from the nominations list are 2010's top single, Love The Way You Lie and 2010's biggest album, Progress by Take That.

EMI Publishing UK head of A&R Felix Howard said he was thrilled with the nominations for Tinie Tempah, Roy Stride and Katy B. Both Tempah, whose nomination followed his Brit Award earlier this year, and Katy B have been put forward for



Villagers



Plan B



IVOR NOVELLO AWARD NOMINATIONS FOR THE YEAR 2010

BEST SONG MUSICALLY AND LYRICALLY

Song: Becoming a Jackal

Songwriter: Conor O'Brien

Performed by: Villagers

UK Publisher: Domino Publishing Company

Song: MY KZ, UR BF

Songwriters: Jonathan Higgs/Jeremy Pritchard/Alexander Robertshaw/Michael Spearman

Performed by: Everything Everything

UK Publisher: Universal Music Publishing

Song: Spanish Sahara

Songwriters: Jack Bevan/Edwin Congreave/Walter Gervers/Yannis Philippakis/James Smith

Performed by: Foals

UK Publisher: Universal Music Publishing

BEST CONTEMPORARY SONG

Song: Islands

Songwriters: Romy Madley Croft/Baria Qureshi/Oliver Sim/James Smith

Performed by: The xx

UK Publisher: Universal Music Publishing

Song: Katy On A Mission

Songwriters: Gordon Warren, Adegbenga Adejumo, Kathleen Brien

Performed by: Katy B

UK Publisher: EMI Music Publishing

Song: Pass Out

Songwriters: Timothy McKenzie/Patrick Okogwu/Marc Williams

Performed by: Tinie Tempah

UK Publisher: EMI Music Publishing/Stellar Songs Ltd

ALBUM AWARD

Album: Flaws

Songwriter: Jack Steadman

Performed by: Bombay Bicycle Club

UK Publisher: Iamgem Music

Album: Man Alive

Songwriters: Jonathan Higgs/Jeremy Pritchard/Alexander Robertshaw/Michael Spearman

Performed by: Everything Everything

UK Publisher: Universal Music Publishing

Album: The Defamation of Strickland Banks

Songwriter: Benjamin Drew

Performed by: Plan B

UK Publisher: Universal Music Publishing

PRS FOR MUSIC MOST PERFORMED WORK

Song: All The Lovers

Songwriters: Jim Eliot/Mima Stilwell

Performed by: Kylie Minogue

UK Publisher: Sony/ATV Music Publishing

Song: She Said

Songwriters: Eric Appapoulay/Richard Cassell/Benjamin Drew/Tom Wright-Goss

Performed by: Plan B

UK Publishers: Sony/ATV Music Publishing/Universal Music Publishing

Song: This Ain't A Love Song

Songwriter: Roy Stride

Performed by: Scouting for Girls

UK Publisher: EMI Music Publishing

Source: BASCA

Best Contemporary Song. Stride's track This Ain't A Love Song has been put forward for PRS for Music's Most Performed Work.

"This is great news for them and great news for EMI," said Howard "The Ivor Novellos is the most

respected awards ceremony for songwriters and to receive these nominations is a testament to how well they all have done." The Ivors will take place at The Grosvenor Hotel on May 19

✉ charlotte@musicweek.com

LIVE

TICKETMASTER TAKES A TIP FROM THE TRAVEL TRADE AS IT LAUNCHES NEW SALES TOOLS

Ticketing takes off with airline pricing model

TICKETING

BY GORDON MASSON

TICKETMASTER REVOLUTIONISED the live sector by introducing a dynamic pricing model that will see concert tickets sold in much the same way that airlines fill seats on their flights.

The company has signed a partnership deal with LA-based analytics experts MarketShare to develop a suite of tools that will help clients set and adjust prices for their live events based on audience demand.

The system should allow artists, promoters and venues to get a better understanding about the value of their ticket inventory throughout the entire ticketing process, allowing

them to maximise sales and revenues: Ticketmaster has admitted that every year around 40% of its inventory was unsold.

Dynamic pricing has been trialed at events in the US – the Eagles (right) experimented with dynamic pricing at gigs two years ago and it is understood the band's manager and chairman of Ticketmaster parent Live

Eagles experiment pricing pioneers



Nation Irving Azoff has a driving force behind the company adopting the pricing model - but Ticketmaster's move marks the first time a major primary ticketing

company has committed significant resources to the concept.

Dynamic pricing already operates in a number of industries including travel and tourism: in basic terms, hotels use the system to lower room rates during quiet periods and then raise prices in the high season. Similarly, train companies analyse their data to maximise revenues by offering discounted travel to off-peak travellers, but premium prices in rush hour.

However, implementing dynamic pricing across live music is likely to be a more complex challenge. MarketShare is expected to examine a number of variables which will impact on the final price of a concert ticket including the popularity of an act in each town visited by a tour, the

best and worst seats in a venue and weather patterns for outdoor events.

"The bottom line for the live music business has to be about increasing attendance and yield," said Steve Machin, former head of music at Ticketmaster Europe and founder of media development company Stormcrowd.

Ticketmaster will begin rolling out dynamic pricing this year, including at US venues run by Live Nation. It would not reveal its plans for international subsidiaries such as Ticketmaster UK, but sources expect it will be fast tracked around the world.

However, Machin suggested it would be unlikely for dynamic pricing to be applied throughout a whole venue. "The parameters for music and sport are very different, so I don't know if we'll see dynamic pricing deployed across an entire venue for music," he observed.

Machin expected that in the immediate future promoters will premium price the first 20 rows at a venue and use the data they have to analyse different areas. "When they know the third tier of a stadium has an average spend of £20 per head on food, beverages, merchandise and parking then reducing the ticket price to fill those seats makes sense," he added.

Critics of Ticketmaster believe that promoters could use dynamic pricing to inflate the prices on the best seats in the house and doubt less desirable seats will be similarly discounted.

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DYNAMIC DRIVE: TICKETING COMPANIES TEST VARIABLE PRICING MODELS

TICKETMASTER AND LIVE NATION are not the first to employ variable pricing to increase concert yield, with a number of other companies making moves toward the dynamic pricing sales model.

Last year promoters AEG agreed a deal with ticket discounters Groupon to shift blocks of tickets for a Bon Jovi show in Chicago that remained unsold just a few days before the gig.

Exact numbers were not disclosed, but about 2,000 tickets originally priced at \$66.50 were offered to fans for \$30 each.

It was understood that Groupon

agreed a 50/50 split with the promoter on the ticket price.

"The advantage is that at least those tickets are achieving some level of income, plus with an extra couple of thousand people in the stadium, if you have an average spend of just £10 per head on the likes of, merchandise and food, then there's an additional £20,000 you have on your bottom line that you wouldn't otherwise have had," explained Stormcrowd founder Steve Machin.

The Czech Republic-based outfit Ticketpro has also been developing a dynamic pricing solution with

American company Digonex Technologies for its clients who promote gigs everywhere from China to Croatia.

Ticketpro CEO Serge Grimaux said Digonex has invested more than \$25m in the technology and has a deal to operate the airline-style pricing model in 16 countries with the first concert tickets going on sale in Europe this summer.

"I think it will make an enormous difference in getting more people to attend concerts," Grimaux said "The algorithm can look at how many times the act has toured in that market in recent years and the

sales results of those gigs, how many bands with the same audience profile have visited the venue recently and a range of other factors," Grimaux explained.

Grimaux says promoters can set minimum and maximum ticket prices in consultation with the artist and their agent, also dismissing the suggestion that dynamic pricing would not be implemented on tours by big name acts who can easily sell out a venue. Adding "Dynamic pricing exists in the first class and business class cabins on planes, so there's no reason why it couldn't be used for A-list artists."

VIAGOGO Ticket resale price chart				HITWISE Primary ticketing chart				TIXDAQ Secondary ticketing chart			
pos	prev	event	Avg resale price £	pos	prev	event	price	pos	prev	event	price
1	NEW	ALICIA KEYS	131	1	14	DOLLY PARTON	6.1	1	1	TAKE THAT	6.1
2	1	NEIL DIAMOND	125	2	2	VARIOUS	3.1	2	3	RIHANNA	3.1
3	NEW	PAUL SIMON	118	3	1	VARIOUS	3.1	3	2	ROGER WATERS	3.1
4	2	TAKE THAT	115	4	8	RIHANNA	1.4	4	4	DOLLY PARTON	1.4
5	5	ROGER WATERS	113	5	6	TAKE THAT	1.3	5	5	NEIL DIAMOND	1.3
6	NEW	SHIRLEY BASSEY	107	6	11	VARIOUS	1.2	6	6	READING & LEEDS FEST	1.2
7	4	ADELE	105	7	7	ADELE	1.2	7	7	BRYAN ADAMS	1.2
8	3	ERIC CLAPTON	101	8	NEW	DAVID CASSIDY	1.1	8	9	DURAN DURAN	1.1
9	NEW	DOLLY PARTON	100	9	3	NEIL DIAMOND	1.1	9	8	GLEE LIVE	1.1
10	6	RUSH	98	10	10	JLS	1.0	10	10	V FESTIVAL	1.0
11	7	FOO FIGHTERS	95	11	NEW	VARIOUS	0.8	11	11	BARRY MANILOW	0.8
12	8	RIHANNA	83	12	20	THE WANTED	0.8	12	12	ARCTIC MONKEYS	0.8
13	11	BRYAN ADAMS	76	13	NEW	PALLADIUM	0.7	13	13	ADELE	0.7
14	NEW	QUEENS OF THE STONE AGE	73	14	NEW	BELLOWHEAD	0.6	14	15	BON JOVI	0.6
15	10	JAMIROQUAI	63	15	NEW	ROD STEWART	0.6	15	14	BEADY EYE	0.6
16	14	KINGS OF LEON	62	16	5	ELTON JOHN	0.6	16	16	ERIC CLAPTON	0.6
17	17	ARCADE FIRE	58	17	NEW	ONE DIRECTION	0.5	17	17	JOHNNY MATHIS	0.5
18	16	BLINK 182	57	18	4	VARIOUS	0.5	18	18	T IN THE PARK	0.5
19	15	PAOLO NUTINI	53	19	NEW	BON JOVI	0.4	19	19	ROD STEWART	0.4
20	18	KATY PERRY	48	20	NEW	MIKE AND THE MECHANICS	0.4	20	20	JANET JACKSON	0.4

WILL IT TURF OUT THE TOUTS?

Ticketmaster is bullish about dynamic pricing's ability to clamp down on touts and inflated secondary ticketing prices, but operators in the resale sector reported this has not been the experience elsewhere.



The ticketing giant contended it wanted to drive out profiteering resellers, but Stormcrowd founder Steve Machin (inset) noted that brokers buying up swathes of tickets still contributed to ticket sales and eradicating that overnight would have an impact.

"If the dynamic pricing model takes the sting out of the margin for brokers they simply won't buy tickets any more. But, if 20% of a show's tickets suddenly are unsold because brokers are not buying, then that's going to make a big difference," added Machin. Experience of the model in

sports shows that secondary ticketing operators still have a role. The San Francisco Giants have launched in-house dynamic pricing models that can factor in elements such as the weather and which players are in form to adjust prices.

Yet despite every seat in the 42,000-capacity AT&T stadium now being part of the dynamic pricing offer, the Giants' secondary ticketing partner StubHub claimed it had not seen business tailing off, with prices and quantities traded through the ticket exchange constant.

Ticketpro CEO Serge Grimaux, who has developed a dynamic pricing system in the Czech Republic, also said he did not believe variable prices at music concerts would eliminate secondary sales. He added, "It gives consumers and the industry another level of choice for ticket transactions."

TALENT & DIARY

BREAKOUT ■ BY STEPHEN JONES



Jive back on the floor

JIVE RECORDS' SIX D ARE not just refreshing because they are reminiscent of a time before reality TV when pop acts were crafted with some sensibility, thought and intelligence.

Or because they surface on a rejuvenated label with a rich pop heritage which once ruled the charts with acts such as Britney Spears, Backstreet Boys and Justin Timberlake.

Six D are refreshing because they tap into youth culture in a way that no pop act has previously. Therefore it's no wonder that when Lady GaGa's choreographer saw the six-piece 'street dance pop act' she proclaimed them "the future of pop" while Jimmy Iovine was left exclaiming, "Damn! I wish I'd thought of that!"

Manager Darren Michaelson agrees, noting, "Pop has got so crowded and people have lost sight of what's fresh and unique and different. If Simon Fuller or Simon Cowell were creating a pop band like Spice Girls or S Club now it would be Six D. It's about taking pop to the next level."

Michaelson - who works for the Universal-owned Twenty-First Artists and began his career co-managing Smashing Pumpkins - had the idea for the act while managing a freerunner, Sebastian Foucan, appearing on the Madonna Confessions tour in 2006. He explained, "I was watching the freerunners in the rehearsals and suddenly thought - wouldn't it be amazing if they sang?"

He exhausted his contacts in his five-year worldwide search through "hundreds of kids" for the right three boys and three girls who

eventually made it into the group; all of who are British, aged 15 to 23 and can genuinely sing and dance. The youngest was found almost three years ago, aged 13, Levon De Silva, the then World Street Dance Champion.

He discussed the idea of the band with Jive MD Nick Burgess, a childhood Liverpoolian friend, over lunch two years ago which led to Burgess' involvement in putting the band together and eventually signing them "when it evolved into more than just about the music, but a lifestyle pop band".

Burgess said, "I never wanted a pop band, I wanted a challenge. Street dance is the thing all kids are obsessed with everywhere in the world. All six had to be able to stand on their own, have genuine talent and attitude and we have got that. And what the Rock Steady Crew did for Breakdance in the Eighties it would be great to do that with Six D and street dance and create idols for kids."

Burgess' vision to make "a global pop record" took him and the group to LA and Miami; "I wanted to get a sound, not a collection of 12 songs, so when you put it on, it has flow and vision" - where they worked with Antwoine "T-Wiz" Collins, Wayne Wilkins (Cheryl Cole, Beyonce), Rico Love (Usher, P Diddy, Kelly Rowland), Jim Jonsin (Beyonce, Eminem, Drake), Jukebox (Willow Smith) and Priscilla Renea (Cheryl Cole).

Six D might just prove to be the right act, on the right label, with the right songs, and the right management and with the right ethos - at the right time.

■ www.musicweek.com/breakout

DOOLEY'S DIARY



South Bank soirées with Boris and Bronfman

THERE'S NOTHING MORE THAT Dooley likes than a spot of impromptu busking, so he

was heartened to hear about the amazing scenes outside a free gig hosted by former Breakout star and up-and-coming performer **Ed Sheeren** earlier this month. The selfless singer felt so sorry for the hordes of super-fans who queued outside Camden's **Barfly** to hear him play that he tried to play in the Waitrose car park opposite the venue - only to be stopped in his tracks by the **boys in blue**.

Thankfully, young Ed managed to sneak back outside and perform a few tracks to his **loyal followers** - if only they'd turned up to see him at Breakout, where he performed the other month...

Speaking of super-fans, we hear one lucky girl, **Katie Hobbs** from Southampton no less, was left gob-smacked after experiencing the reverse of a flash mob - a flash exit if you will - at a **Tinie Tempah** gig at Islington's O2 last week. What began as an intimate gig for 400 fans was transformed in a matter of seconds into the most exclusive concert the ever played by the singer, who **serenaded** the student with a rendition of his latest single **Wonderman** - in a one-on-one performance. If only all performers were so accommodating...

While enjoying a wonderfully sunny stroll on the **South Bank** on Saturday who should Dooley spot but none other than **Edgar Bronfman Jr** and his family having a nice day out? So where would the heir to one of the biggest family fortunes in history take his family to eat? The Fat Duck? The Ivy? Hakkasan? Nobu? **No, Giraffe**. Yes, Giraffe. Is this part of a new cost-savings drive at Warner before its sale? Dooley can only wonder...

Just what has the **Radio 2 crowd** got against **Michael Buble**? You might have thought the BBC station's listeners would be admirers of the crooner, but when Jo Whiley introduced fellow Canadian **K D Lang** at a Radio 2 concert last week by pointing out Buble had called her "the greatest female singer in the whole world", his



acknowledgement prompted hails of laughter. "**Don't laugh!**" an embarrassed Whiley begged the crowd at **London's BBC Radio Theatre** to no avail...

Now answers on a postcard if anyone can tell us what **Stuart Bell** and **Rich Dawes** of **DawBell PR** were doing at Number 10 last Friday. Dooley spotted the PRs leaving the **Cameron** residency with a spring in their step...

Last week also saw **Chipmunk** hanging out with a politician, this time at City Hall where he showed London mayor **Boris Johnson** some moves (pictured) and spoke at the **Access All Areas** music seminar, part of the Mayor's **Rhythm of London 2011 initiative**. How nice it is to see politicians getting down with the kids... Speaking of the kids, given the fact that the UK's biggest-selling single of 2011, **Eminem's** mega-hit **Love The Way You Lie** was co-penned by Brit **Alex Da Kid**, it could have been considered a shoe-in for a nomination at this year's **Ivor Novello Awards**. However, Dooley understands even a direct request from the event's organisers could not persuade Eminem and Da Kid's (Alexander to his mum) publisher **Universal** to enter it. Seems like a missed opportunity to us... It appears the music industry isn't the only ones to have some problems with **Digital Economy Act** opponents **Talk Talk**. The ISP last week emerged overwhelmingly as the most complained about firm to **Ofcom** for landline and broadband services...

Before taking to the stage for an intimate gig at **The Club at The Ivy** last week to launch her second album **I Remember Me**, **Jennifer Hudson** swept into RCA to stand in line with the team and collect the obligatory disc for reaching 500,000 single and album sales in the UK from her self-titled debut. The subtle commemorative disc will doubtless take pride of place above her mantelpiece. Pictured L to R is - **Hugh Reinbolt** (social media), **John Keane** (national radio), **Annette Millar** (TV), **Paul McGhie** (marketing), **Charlie Lycett** (MD), **Sarah Hall** (publicity), **Laura Henderson** (regional radio), **Joggs Camfield** (TV), **Rob Cannell** (regional radio)...

Now we know how close to the pulse *Music Week's* Breakout night is, however Dooley was gladdened to see former Breakouters **Vintage Trouble** and **Maverick Sabre** appeared on *Later*... With **Jools Holland** recently, while up-and-coming act, **Young The Giant** have been confirmed for the programme later this month... Finally, as you will know, Dooley has never **lost his edge**, and has always been on the **fringe** of the scene, not least in Oxford in the Nineties. So he was overjoyed to hear that filmmaker **Jon Spira** has made a documentary, **Anyone Can Play Guitar**, telling of that era which brought us Radiohead, Supergrass, Ride, Candyskins and... **Talulah Gosh** to name but five - and has launched a fund to help clear the music. Visit www.indiegogo.com to join the crusade.

CAST LIST

LABEL Sony/Jive Records A&R Nick Burgess	LAWYER Andrew Myers, Clintons	PR Barbara Charone, MBC	SPECIALIST RADIO Matchstick, Concrete Music
MANAGEMENT Darren Michaelson, Twenty-First Artists	AGENT Paul Fitzgerald, CAA	NATIONAL RADIO Mark Murphy, Dawn Productions	DIGITAL Lucid/Sony
CREATIVE DIR.	MARKETING MNGR Kelly Bush	REGIONAL RADIO Stacy Scurfield, Cherry Lips PR	TV Sarah Adams, Sassy Media

ANALYSIS SONGWRITERS

TRIO THROW GRENADE INTO THE MIX TO THWART ADELE

US songwriting collective The Smeezingtons hold off Adele's three-month charge to the top of the Q1 songwriters chart courtesy of hits including Grenade (Bruno Mars) and Forget You (Cee Lo Green)

QUARTERLY FOCUS

BY PAUL WILLIAMS

LAST YEAR'S SONGWRITING CHAMPS The Smeezingtons ensured Adele did not entirely rule everything in 2011's first quarter as they edged her out to finish again as top hit songwriters.

In a closely-fought contest, the Bug/EMI-signed trio of Bruno Mars, Philip Lawrence and Ari Levine beat the former Brit School pupil by the narrowest of margins to head *Music Week's* exclusive countdown of the quarter's most successful writers.

Overall winners for 2010, the collective opened the new year in an equally impressive fashion with their co-authored Bruno Mars hit Grenade finishing as the period's second biggest seller. Its predecessor Just The Way You Are (Amazing) was the 28th most popular single. They were also co-writers of Cee Lo Green's 21st-placed Forget You and the Travie McCoy smash Billionaire featuring Mars in 89th place, while Mars and Lawrence were among the writers of Far East Movement/Ryan Tedder's Rocketeer, the quarter's 65th biggest hit. They are joined in the songwriters chart top five in fifth position by Warner/Chappell's Claude Kelly who wrote Grenade with them and, in conjunction with others, Jessie J's Price Tag, the quarter's third biggest seller.

The Smeezingtons' run was unfortunate for Adele as her success as a writer on the singles chart in the opening three months of the year would ordinarily have been enough for her to emerge as the quarter's top hit songwriter. Instead the Universal signing has to settle for second place on the chart, which is compiled from songwriting shares of the OCC's Top 100 singles of the quarter.

However, she does head a newly-launched *Music Week* chart of top album songwriters based on shares of the Top 20 artist albums of the quarter (see story below).



TOP Looking up Bruno Mars, one of The Smeezingtons and (from left) their rivals Adele, Lukasz Gottwald (Dr Luke), Claude Kelly, Stargate and Sancy Wilhelm (Sancy Vee)

TOP Grenade Q1's second best-selling single

Adele secures second place on our countdown ranking hit songwriters after claiming two co-writes among the top five singles of Q1. Someone Like You alone sold 698,020 units over the three months to finish as the period's biggest seller, while its predecessor Rolling In The Deep's near 490,000 sales were enough for fourth place.

Both songs' co-writers also make a big impact in the quarter's songwriters chart with BMG Chrysalis's one-time Semisonic frontman Dan Wilson cropping up in eighth position because of Someone Like You, while Rolling In The Deep secures EMI-signed Paul Epworth 11th position. Lower down, Bob Dylan turns up in 17th place thanks to another 171,240 sales in the quarter of Adele's cover of his Sony/ATV copyright Make You Feel My Love, a cut on her first album 19.

Adele's runner-up position separates 2010's top two hit songwriters The Smeezingtons and Stargate who begin 2011 in third spot. Having enjoyed an incredible 2010, the EMI-signed pair of Mikkel Eriksen and Tor Erik

Hermansen opened their 2011 equally impressively with writing credits on seven of the first quarter's 100 top-selling singles. Three of these are courtesy of Rihanna - S&M in sixth place, What's My Name in 12th and 24th-ranked Only Girl (In the World) - while they also co-wrote Alexis Jordan's first two hits Good Girl and Happiness in 27th and 44th places respectively.

One of their big 2010 smashes Firework continued to sell well enough for the Katy Perry single to make it to 29th place for the quarter, while their Q1 showing is completed by Wiz Khalifa's former US chart-topper and introductory UK hit Black & Yellow, the period's 33rd biggest seller.

Two of Stargate's co-writers are also among the quarter's 10 top songwriters, led in sixth place by Truelove's Sandy Vee who has credits on Only Girl (In The World), S&M, Firework and Good Girl, while he also co-wrote the Taio Cruz/Travie McCoy/Kylie Minogue smash Higher and Hey Baby (Drop It To The Floor), recorded by Pitbull

TOP 20 ALBUM SONGWRITERS Q1 2011

	WRITER	Publisher
01	ADELE ADKINS	Universal
02	THE SMEEZINGTONS (Peter Hernandez aka Bruno Mars, Philip Lawrence, Ari Levine)	Bug, EMI
03	PAUL EPWORTH	EMI
04	BEN DREW aka Plan B	Universal
05	MUMFORD & SONS	Universal
06	DAN WILSON	BMG Chrysalis
07=	RYAN TEDDER	Kobalt
07=	THE CURE	Universal
09	TAKE THAT	EMI, Farrell Music/Notting Hill, Sony/ATV, Universal
10	SARAH JOYCE aka Rumer	BMG Chrysalis
11	ELBOW	Warner/Chappell
12	EG WHITE	Sony/ATV, Universal
13	THOMAS CALLOWAY aka Cee Lo Green	BMG Chrysalis
14	FRASER T SMITH **	BMG Chrysalis
15	JESSICA CORNISH aka Jessie J	Sony/ATV
16	ELLIE GOULDING	Global Talent
17	PATRICK OKOGWU aka Tinie Tempah	EMI
18	CHASE & STATUS	Universal
19	STARGATE (Mikkel Eriksen, Tor Erik Hermansen)	EMI
20	ESTER DEAN	Peer music

WITH A LITTLE HELP FROM HER FRIENDS 21 ALBUM WRITERS R

ADELE NOT ONLY HEADS *Music Week's* first-ever quarterly songwriters chart (left) based on artist album sales but the countdown is littered with her collaborators.

The Universal Publishing signing secures top position thanks to her two albums shifting more than 2.2m units combined in the first three months of the year to rank as the OCC's first and second biggest sellers of Q1.

Adele co-wrote 10 of the 11 tracks on 21, while on its predecessor 19 she penned six of the 12 songs herself and five with collaborators. Both sets contain a cover version, although Sony/ATV's Bob Dylan falls short of a place on our Top 20 album songwriters chart, despite the presence of his Make You Feel My Love on 19, but the much higher sales of 21 are enough to occupy joint seventh place for The Cure (Robert Smith pictured, right) via the album's reworking of Universal copyright Lovesong.

Adele's comprehensive victory on the album songwriters chart, which is based on songwriters'



shares of tracks on the OCC's Top 20 artist albums of the quarter, is sweet revenge on The Smeezingtons who just beat her to top place

on the sister Q1 songwriters chart calculated on singles sales. The Bug/EMI-published trio of Bruno Mars, Philip Lawrence and Ari Levine are in second place mainly as a result of co-penning all 10 tracks (eight with other writers) of Mars' first album Doo-Wops & Hooligans. It was the quarter's fourth biggest-selling artist album.

Their status is further enhanced by two versions of Forget You on Cee Lo Green's album The Lady Killer, the quarter's eighth top seller, which helps Green himself to 13th position on the album songwriters chart.

Directly below The Smeezingtons in third place is EMI-signed Paul Epworth (right), who collaborated on three songs with Adele on 21, including Rolling In The Deep. BMG Chrysalis's Dan Wilson also has three credits on the same album, but is ranked lower down in sixth place on this songwriters chart because of commanding smaller shares of his co-writes than Epworth did of his. These include One And Only, which was a three-way split between Adele, Wilson and Greg Wells.



featuring T-Pain. A place below Vee sits Peermusic's Ester Dean after co-penning What's My Name, Firework and S&M.

As impressive as Stargate's spread of seven songs in the quarter's Top 100 is, their tally is put in the shade by Max Martin who claims 10th place on the songwriting chart after co-writing eight of Q1's Top 100.

Four of these were co-written with fellow Kobalt signing and the quarter's fourth top hit writer Dr Luke - Dynamite, Katy Perry hits Teenage Dream and E.T. and Britney Spears' Hold It Against Me. Martin's showing also includes F**kin Perfect and Raise Your Glass with Pink and Nero's Me And You, while Dr Luke's spread further takes in Ke\$ha's We Are Who We Are and Jessie J's second hit Price Tag.

Sony/ATV-signed Jessie J shows up herself for the first time in our quarterly songwriters chart, appearing at number eight after matching Adele and Price Tag co-writer Claude Kelly's achievement of having two songs in the period's top five. Her first UK chart-topper is joined by Do It Like A Dude, the quarter's fifth favourite single, which secures former Orson members Jason Pebworth and George Astasio and their co-writer Jon Shave, collectively known as The Invisible Men, 13th position on the songwriters chart.

The five highest-placed UK writers on 2010's year-end songwriters chart also make an appearance on quarter one 2011's countdown, led in 12th place by Tinie Tempah. The EMI signing has five co-writes among the period's top 100 sellers, the joint highest for a British writer with 27th-placed Wayne Hector. His spread includes Eyes Wide Shut, the 15th top seller of the quarter and recorded and co-penned with fellow EMI signings JLS. The one-time X Factor runners-up make it to 33rd place themselves on the songwriters chart, while songwriting and production duo Deekay, who also co-wrote Eyes Wide Shut, are 24th.

Biffy Clyro frontman Simon Neil was the highest-ranked Brit on 2010's songwriters chart thanks to X Factor winner Matt Cardle's cover of Many Of Horror (When We Collide) and the reworking delivers for him

TOP 40 SONGWRITERS Q1 2011 Source: MW research/OCC

	WRITER	Publisher
01	THE SMEEZINGTONS (Peter Hernandez aka Bruno Mars, Philip Lawrence, Ari Levine)	Bug/EMI
02	ADELE ADKINS	Universal
03	STARGATE (Mikkel Eriksen, Tor Erik Hermansen)	EMI
04	LUKASZ GOTTWALD aka Dr Luke	Kobalt
05	CLAUDE KELLY	Warner/Chappell
06	SANDY WILHELM aka Sandy Vee	Truelove
07	ESTER DEAN	Peermusic
08	JESSICA CORNISH aka Jessie J	Sony/ATV
09	DAN WILSON	BMG Chrysalis
10	MAX MARTIN	Kobalt
11	PAUL EPWORTH	EMI
12	PATRICK OKOGWU aka Tinie Tempah	EMI
13	THE INVISIBLE MEN (Jason Pebworth, George Astasio, Jon Shave)	Sony/ATV, Universal
14	BLACK EYED PEAS	BMG Rights
15	ALEXANDER GRANT aka Alex Da Kid	Universal
16	STEFANI GERMONATTA aka Lady GaGa	Sony/ATV
17	BOB DYLAN	Sony/ATV
18	TAKE THAT	EMI, Farrell Music/Notting Hill, Sony/ATV, Universal
19	MARTIN SOLVEIG	Collect Music
20	ADAM WILES aka Calvin Harris	EMI
21	SIMON NEIL	Warner/Chappell
22	TAIO CRUZ	EMI
23	JUSTIN FRANKS	Warner/Chappell
24	DEEKAY (Tim McEwan, Lars Jensen)	Deekay Music
25	KARL SCHUSTER aka Shellback	Kobalt
26	ELTON JOHN AND BERNIE TAUPIN	Universal
27	WAYNE HECTOR *	Sony/ATV
28	JEPPE LAURSEN	Warner/Chappell
29	CHARLES FINK	Universal
30	GIORGIO TUINFORT	Bucks
31	TIMOTHY MCKENZIE aka Labrinth	EMI
32	ALECIA MOORE aka Pink	EMI
33	JLS	EMI
34	GORDON WARREN	EMI
35	SHAWN CARTER aka Jay-Z	EMI
36=	JAHMAAL FYFE aka Chimpunk	Universal
36=	HARMONY 'H-MONEY' SAMUELS	EMI
38	STEVE MAC	Peermusic
39	MARSHALL MATHERS aka Eminem	Universal
40	THE CATARACS (Niles Holowell-Dhar, David Singer Vine)	Sony/ATV

* now signed to Warner/Chappell but songs relevant to this chart with Sony/ATV

again to put the Warner/Chappell writer in 21st place in Q1. Among the other top UK songwriters from 2010 returning are Tinie's EMI colleague and sometime collaborator Labrinth (31st place), Universal's Elton John and

FAR LEFT

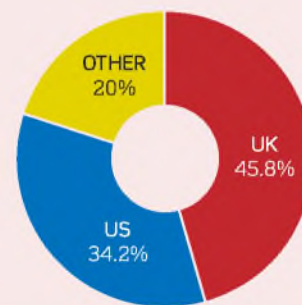
The Smeezingtons from left: Philip Lawrence, Ari Levine and Peter Hernandez (aka Bruno Mars)

UK HIT SONGWRITERS Q1 2011 Source: MW research/OCC

	WRITER	Publisher
01	ADELE ADKINS	Universal
02	JESSICA CORNISH aka Jessie J	Sony/ATV
03	PAUL EPWORTH	EMI
04	PATRICK OKOGWU aka Tinie Tempah	EMI
05	ALEXANDER GRANT aka Alex Da Kid	Universal
06	TAKE THAT	EMI, Farrell Music/Notting Hill, Sony/ATV, Universal
07	ADAM WILES aka Calvin Harris	EMI
08	SIMON NEIL	Warner/Chappell
09	TAIO CRUZ	EMI
10	ELTON JOHN AND BERNIE TAUPIN	Universal

All charts are based on shares of the UK's 100 biggest-selling singles of the quarter Source, all charts: MW research/OCC data

TOP 40 HIT SONGWRITERS BY COUNTRY OF ORIGIN



Bernie Taupin (26th place) due to further sales of Ellie Goulding's Your Song cover, and the same publisher's Alex Da Kid. Two co-writes with Eminem, the Dr Dre-led I Need A Doctor and Love The Way You Are featuring Rihanna, take him to 15th place.

Hector's five-song tally, meanwhile, includes three co-written with Peermusic's 38th-placed Steve Mac (inset) - The Wanted's hits All Time Low and Gold Forever, and Aggro Santos/Kimberley Walsh's Like U Like.

Mac and Hector are among 18 individual UK writers or partnerships in the quarter's Top 40 songwriters chart with one entry (The Invisible Men) shared between the UK and US. This is a significant improvement on 2010's fortunes for British talent when just 26% of the 50 top hit songwriters of 2010 overall were British and 54% American. However, in the first three months of this year UK writers have pushed into the lead with a 45.8% share of the quarter's top songwriters compared to 34.2% for the US and 20% for the rest of the world.

BELOW

British presence Wayne Hector and Steve Mac (picture) are among 18 UK writers in Q1's Top 40

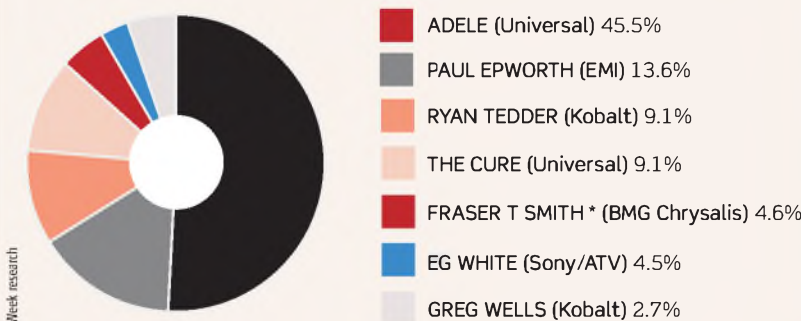


JLE THE ROOST IN Q1



Kobalt's Ryan Tedder ensures five of the top eight songwriters on the songwriters chart have an Adele connection after sharing seventh place with The Cure through 21 co-writes Rumour Has It and Turning Tables. Eg White is 12th after uniquely having co-writes with Adele on both her albums, while Fraser T Smith's own Adele collaboration and songs on The Lady Killer and Ellie Goulding's Lights, the quarter's 13th top album, places him 14th.

THE SONGWRITERS BEHIND ADELE'S 21 ALBUM



Universal songwriters Plan B and Mumford & Sons are fourth and fifth respectively on the chart mainly because of their own triple-platinum albums. Mumford's Brits-winning Sigh No More was the seventh top seller of the quarter and Plan B's The Defamation Of Strickland Banks the sixth. Alongside co-writing all this

album and claiming around an 85% share, Plan B also has a couple of co-writes on Chase & Status's No More Idols, Q1's 14th biggest artist album. Chase & Status themselves are the 18th top album songwrit-

ers of the quarter.

Although Adele and The Smeezingtons occupy the top two places on both of Music Week's songwriters charts, elsewhere there are big differences in personnel between the two countdowns. More than half of the Top 20 album songwriters are missing from the equivalent hit songwriters list, illustrating the sometimes contrasting fortunes of writers in the two markets. Falling into this category are BMG Chrysalis's Rumer and Warner/Chappell-signed Elbow who respectively have the 10th and 15th biggest artist albums of the quarter but none of the albums' tracks are among the period's Top 200 singles.

As sole writers of their fifth studio set Build A Rocket Boys!, Elbow turn up in 11th place on the albums songwriters chart, a place below Rumer who wrote seven of her debut album Goodbye Girl's songs alone and collaborated on the other four. There is also a place for Sony/ATV's Jessie J (left) who is 15th after her own first album Who You Are finished as the quarter's fifth top seller.



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ANALYSIS TV ADVERTISING

TV'S LESSENING IMPACT

The increasing cost of and spend on advertising is not yielding decent returns for record companies

MEDIA

BY CHARLOTTE OTTER

RECORD COMPANIES ARE SPENDING more on television advertising campaigns but getting less in return for their money new findings have revealed.

Research compiled exclusively for *Music Week* by media trend analysts ESP-Marketing discovered that although the total spend across all labels for the first quarter of 2011 increased by 10.8% year on year, the volume of music adverts aired on TV fell by 42.50% over the same period.

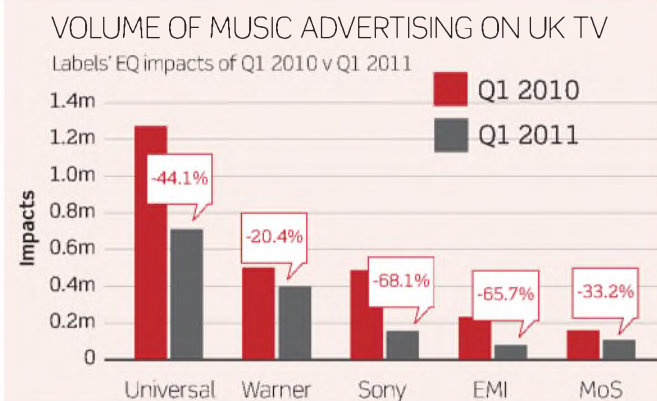
By cross-referencing BARB viewing figures and data submitted by DDS (Donovan Data System) the company found three of the top five record labels, in terms of estimated advertising spend, increased their television promotion budgets in the first quarter of 2011 – collectively paying more than £12.8m for air time in the first three months of the year – £1.2m more than during the same period the year before.

Universal, Warner and Ministry of Sound all dug deep into their pockets to boost advertising funds last quarter – resulting in a year-on-year rise in spend of 14.15% for Universal, 66.53% for Warner and 47.73% for Ministry of Sound. But, despite their bigger budgets, the number of TV spots broadcasting advertising product from each label fell by 44.13%, 20.40% and 33.20% respectively.

When looking at a label's share of viewers – a calculation based on the presumption that all televised advertising spots, whether 10, 15 or 30 seconds long, are actually half a minute in length – only Warner and Ministry Of Sound increased their share of viewers within the market, by 38.41% and 16.25% respectively.

ESP marketing director Steve Chapman says the results were worrying for labels looking to advertise their records on television. "When a label appears to be increasing its share of the market or spending 10% more to get 43% less, then you know that something is wrong," he says.

"What appears to have happened is that stations have been artificially increasing the reported cost of advertising to try and inject more money into the market. This



ABOVE
Does TV still press the right buttons?

LEFT
Fig 1
Graph showing labels' equivalent impacts in Q1 2010 and Q1 2011, with the percentage drop as indicated

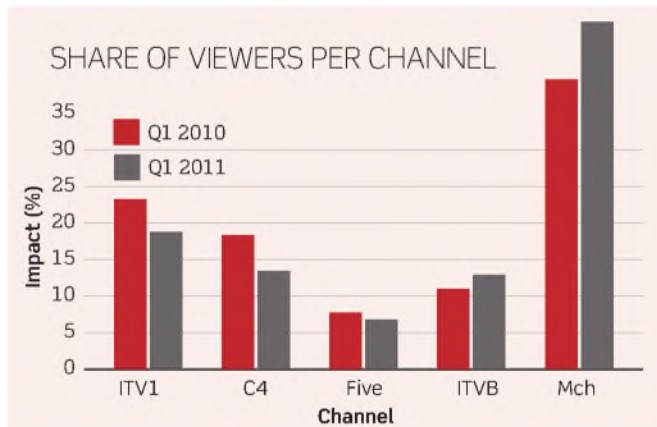


Fig 2.
Graph showing the differences in share of viewers per channel between Q1 2010 and Q1 2011
Source: ESP Marketing

happens in reverse too when it is perceived that advertising costs are going to be too high and prices are predicted to be low. TV stations are simply trying to encourage advertisers to spend money."

Meanwhile, the volume of music adverts shown across terrestrial channels ITV, Channel 4 and Five collectively fell by 53.69%, 58.70% and 47.75% respectively and even the cheaper digital stations and multichannel were not immune to the drop. E4 saw 51.77% less promotion from record labels between January and March 2011, while ITV digital fell 58.70% and multichannel experienced a drop of 31.37%.

Share of viewers on each channel also fell across all terrestrial stations – with only multichannel and ITVB (formerly GMTV) experiencing a rise in market reach – the former by 19.83% and the latter by 17.56%.

This, says Chapman, points to the growing popularity of both channels, but he stresses that the silver lining is still very faint.

"The market isn't falling off a cliff just yet but labels need to be clever about what slots they buy and at what time they go, if they want to continue to do well."

continued on page 18 »

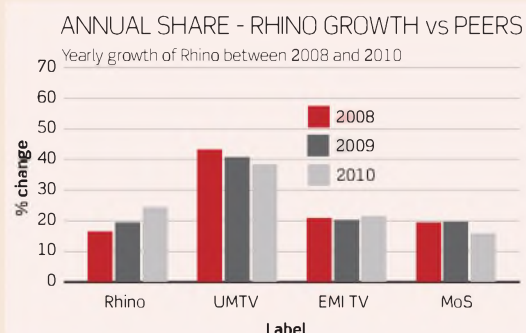
RHINO ON THE RAMPAGE: LABEL INCREASES ITS SHARE IN TOUGH CLIMATE

RHINO IS ONE EXAMPLE OF THE TELEVISION DIVISION OF a label which has managed to increase its market share over the past three years, thanks to a mix of shrewd promotional strategies and strong releases.

Research carried out by ESP-Marketing found that since 2008, Rhino has increased its label market share by 14.5% – while competitors UMTV, EMI TV and Ministry Of Sound have all seen their shares fall.

The Warner subsidiary dedicated less than 40% of its total television advertising budget across ITV and Channel 4 over the three years, concentrating instead on its TV promotion on the cheaper channels: Five, ITVB and digital channels – with the aim of delivering a cost-effective reach.

Rhino managing director Dan Chalmers says the label's gain was part of a larger plan by Warner to increase the organisation's market share across all parts of the industry. He adds there had not been one general rule of thumb that his company followed for marketing its products on television, preferring instead to tailor each campaign for every release.



"What [television] campaign is best for an album varies from product to product. However, we do a lot of analysis on the market demographic and how best to engage with the audience to work out how best to approach each record. We are good at selecting artists and really backing them and

that is a key point in what we do," he notes.

Chalmers points to a campaign such as The Soldiers' album *Letters Home* (pictured) as an example. Rhino advertised the record on television over the course of six months whereas another key Rhino release, *Mothership* by Led Zeppelin, was advertised across a much shorter period. "Led Zeppelin has a large and established fanbase and so the way we worked to reach them was different from other acts," he says.

However, no matter how effective a television campaign may be, Chalmers adds it is essential to combine it with strong press, online and radio campaigns to ensure maximum success. "It is important to also engage with audiences through other media outside of television adverts – television cannot be the exclusive medium, otherwise it will be ineffectual."



ANALYSIS TV ADVERTISING

LABELS MISS OUT ON TRADITIONAL MOTHER'S DAY PAYDAY

A NUMBER OF LABELS FAILED to maximise the potential of their TV advertising budgets for albums in the run up to Mother's Day – with many companies focusing on pricey mainstream ad slots rather than on value-for-money placements.

Data compiled by ESP-Marketing found that of the 10 albums most heavily backed by TV advertising spend during the week leading up to Mother's Day, just two – Rumer's *Seasons Of My Soul* and compilation album *Guilty Pleasures* – were primarily advertised on cheaper advertising slots on Channel 4 and digital channels.

The other eight albums were predominantly the subjects of promotional slots on ITV and ITV1 – which failed to pay off in terms of sales per impact.

An average of 1.2 people per thousand viewers bought an album from the top 10 records in terms of advertising spend, a figure far lower than the expected two per thousand viewers, according to ESP-Marketing director Steve Chapman.

"In a high footfall week such as Mother's Day that figure [1.2 per thousand] should be a lot higher. What this shows us is that labels still have to be careful when it comes to spending money on advertising – especially in the run-up to an event like this, because their current methods are not particularly cost-effective," he says.



A number of the albums backed with the highest TV ad spends were strategic releases. X Factor runner-up Mary Byrne, Annie Lennox's *Collection* and Loose Women's *Girls Night Out* were among the albums which were advertised in the run up to Mothering Sunday with gifting in mind – in particular Lennox's album which, despite being released

ALBUMS BY AD SPEND TOP 10 Q1 2011

	Spend	Artist/album Label	Sales	Sales per 1000 impacts
01	£80,093	THE DRIFTERS <i>Up On The Roof</i> Rhino/Sony	18,802	1.16
02	£76,578	MARY BYRNE <i>Mine & Yours</i> Syco	33,985	1.61
03	£53,626	EVA CASSIDY <i>Simply Eva</i> Blix Street	23,973	1.65
04	£50,753	COLDSTREAM GUARDS <i>Pride Of The Nation</i> Decca	6,929	0.73
05	£49,187	VARIOUS <i>Guilty Pleasures</i> Ministry Of Sound/Sony	12,803	1.09
06	£47,861	VARIOUS <i>Loose Women - Girls' Night Out</i> Sony	9,867	0.90
07	£46,600	DAVID GARRETT <i>Rock Symphonies</i> Decca	11,115	1.08
08	£44,384	VARIOUS <i>Perfect Day</i> Decca/Sony	14,358	1.35
09	£37,638	RUMER <i>Seasons Of My Soul</i> Atlantic	12,505	1.37
10	£30,430	ANNIE LENNOX <i>The Collection</i> Sony	7,104	1.15



"Labels have to be careful when it comes to spending money on advertising – especially in the run-up to an event like this, because their current methods are not particularly cost-effective..."

STEVE CHAPMAN, ESP-MARKETING

in 2009, saw a brief burst of advertising spend only in the week before Mother's Day.

However, Chapman says even though the week of April 10 was a crucial period in terms of sales for many labels, they still failed to reap the rewards from TV advertising. "What's damning and irrefutable is that label costs are in their thousands and some advertising is having a low

sales impact. What seems to have happened is that with an event such as Mother's Day on the horizon, rather than focusing on the cheaper channels – as they may well have done up till now – it appears labels have panicked and reverted to promotional methods which may have been successful with albums such as this three or four years ago, but aren't now."

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KEY RELEASES

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SINGLE OF THE WEEK

BEYONCÉ *Run The World (Girls)* (RCA)



With her chameleon-like ability to switch smoothly between genres and a penchant for being the forerunner of trends that do not exist yet, a new single by Beyoncé was always going to be the most talked about release of the moment. And *Run The World (Girls)* proved no exception, sending the internet into a frenzy of activity since its radio debut last Thursday. Produced by Switch and with additional production by Beyoncé and Shea Taylor, the track covers new ground for the singer. Featuring a sample of Major Lazer's *Pon De Floor* - the heady mix of tribal drums and sharp, forthright vocals ensures Beyoncé knows what is current and how to keep dance floors packed with an empowering and anthemic release.

PREVIOUS SINGLE (CHART PEAK): Video Phone (58)

CHARLOTTE OTTER



ALBUM OF THE WEEK



JENNIFER HUDSON *I Remember Me* (RCA)

Based on a poem written by Hudson, *I Remember Me* is the singer's second album. Featuring writing and production from the likes of Ryan Tedder, Alicia Keyes, Swizz Beats, Rich Harrison, Ne-Yo and Stargate the record has been described by the former *American Idol* finalist as a renewal - and with tracks such as *Where You At* and *Everybody Needs Love* it is easy to see why. Powerful and empowering, Hudson's voice soars above the key changes and the gospel-tinged singalong's while tracks such as the bluesy-tinged cover of Nina Simone's *Feeling Good* hint at a more playful side to the singer. Although Hudson's relentless drive to tap into every spectrum of emotion can get a touch exhausting there is no denying the quality of song writing and production on the record.

CHARLOTTE OTTER



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

SINGLE BROTHER

Still Here (Geffen)



Geffen-signed Brother are part of the new wave of hotly-tipped guitar bands aiming to

introduce Britpop to a new generation of fans and their latest single *Still Here* borrows heavily on Oasis. From the soaring acoustic-cum guitar rock

to the broad northern vocals, they reproduce almost perfectly the signature Gallagher sound - however, it remains to be seen how this can be translated to commercial success.



SINGLE OH LAND
Sun Of A Gun (Epic)

Another perfect

slice of funky, catchy pop from the left-of-centre electro princess, Oh Land, *Sun Of A Gun* combines melodic sensibilities with the indefinable cool which seems to emanate from all singers hailing from the Nordic regions. Nodding towards the etherealness of *Bats of Lashes* and adding a dash of *Robyn*, this single hints at greater things to come.

CHARLOTTE OTTER

APRIL 25

SINGLES

- **BEYONCÉ** *Run The World (Girls)* (Columbia)
- **OH LAND** *Sun Of A Gun* (Epic)
- **DEV** *Bass Down Low* (Island)
- **ELBOW** *Open Arms* (Fiction)
- **ENCORE** *The One* (Island)
- **EVERYTHING EVERYTHING** *Final Form* (Geffen)
- **JON FRATELLI** *Santa Domingo* (Island)
- **JOSH GROBAN** *Higher Window* (Reprise/43)
- **THE HEARTBREAKS** *Jealous, Don't You Know* (Tri Tone)
- **NERO** *Guilt* (MTA/Mercury)
- **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* (Verve Forecast/UIMTV)
- **TRAIN** *Marry Me* (Columbia)
- **WASHINGTON** *How To Tame Lions* (Mercury)

ALBUMS

- **THE AIRBORNE TOXIC EVENT** *All At Once* (Mercury)
previous album (first-week sales/total sales): *The Airborne Toxic Event* (113/19,681)
- **ALESSI'S ARK** *Time Travel* (Bella Union)
previous album: *Soul Proprietor* (114/507)
- **EYSIUM III** *Rock Diva* (Island)
debut album
- **JENNIFER HUDSON** *I Remember Me* (RCA)
previous album: *Jennifer Hudson* (6,451/172,549)
- **MORRISSEY** *The Very Best Of* (Major Minor)
previous album: *Years Of Refusal* (39,222/88,376)
- **PREFUSE 73** *The Only She Chapters* (Warp)
previous album: *Everything She Touched Turned Ampexian* (216/1,158)
- **JOSHUA REDMAN** *James Farm* (Nonesuch)
debut album
- **THE WATERBOYS** *In A Special Place* (EMI Catalogue)
previous album: *Book Of Lightning* (5,078/15,706)
- **THE WOMBATS** *Proudly Present... This Modern Glitch* (14th Floor)
previous album: *A Guide To Love, Loss & Desperation* (19,897/300,143)

MAY 2

SINGLES

- **ENGINE-EARZ EXPERIMENT FEAT. LENA CULLEN** *Reach You* (Vedic)
- **SCARLETTE FEVER** *Black & White* (Starfish)
- **BEADY EYE** *Millionaire* (Beady Eye)
- **BLACK VEIL BRIDES** *Fallen Angels* (Island)
- **BLUE** *I Can* (Blueworld)
- **BROTHER** *Still Here* (Geffen)
- **CHASE & STATUS FEAT. DELILAH** *Time* (Vertigo)
- **CHERRY GHOST** *Kissing Strangers* (Heavenly)
- **DELS** *Gob* (Big Dada)
- **DELTA 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)
- **MIDIMIDIS** *The Despondent/It's Difficult* (Josaka)
- **ALLIE MOSS** *Melancholy Astronautic Mari* (Soundy)
- **OCASAN** *When You're Around* (Right Track/Universal)
- **EMILY OSMENT** *Lovesick* (Virgin)
- **RASCALS** *Re-Introduce* (Sbd)
- **SARABETH TUCEK** *State I Am In* (Scenic Cathedral)
- **JILL SCOTT** *So In Love* (Hidden Beach/Warner)
- **JAY SEAN FEAT. LIL' WAYNE** *Hit The Lights* (Cash Money/Island)
- **T-PAIN FEAT. CHRIS BROWN** *Best Love Song* (Jive)
- **TWO WOUNDED BIRDS** *All We Wanna Do* (Midnight Wave) (Moshi Moshi)

ALBUMS

- **BEASTIE BOYS** *Hot Sauce Committee Part 2* (EMI)
- **CHRISTOPHER CROSS** *Doctor Faith* (EarMusic)
- **DONNACHA DENNEHY** *Gr? Agus B?s* (Nonesuch)
- **FIGHT LIKE APES** *The Body Of Christ And The Legs Of Tina Turner* (Model Citizen)
- **FLEET FOXES** *Helplessness Blues* (Bella Union)
- **IN FLAGRANT!** *Worse For Wear* (Codek)
- **THE KEYS** *Bitten By Wolves* (See Monkey Co Monkey)
- **PETE LAWRIE** *A Little Brighter* (Island)
- **THE LEISURE SOCIETY** *Into The Murky Water* (Full Time Hobby)
- **ANDREW LLOYD WEBBER** *The Wizard Of Oz* (Polydor)
- **JENNIFER LOPEZ** *Love?* (Mercury)
- **MIDDLEMAN** *Spinning Plates* (Blip)
- **GARY MOORE** *Ballads & Blues 1982-1994* (Virgin)
- **JOSHUA RADIN** *The Rock & The Tide* (14Th Floor)
- **REVOKER** *Revenge For The Ruthless* (Roadrunner)
- **SWEET JANE** *Sugar For My Soul* (Reekus)
- **T LIND** *The Outskirts Of Prosper* (Dramatico)
- **TWENTY TWENTY** *Small Talk* (Geffen)
- **WAKA FLOCKA FLAME** *Flockaveli* (Werner)
- **RICHARD WALTERS** *Pacing* (Kartel)
- **THE WAVE PICTURES** *Beer In The Breaker* (Moshi Moshi)
- **YOUNG THE GIANT** *Young The Giant* (Roadrunner)

MAY 9

SINGLES

- **TRISTAN CLOPET** *A Chat With My Brain* (Sussex)
- **KEREN ANN** *My Name Is Trouble* (EMI)
- **SARA BAREILLES** *Uncharted* (Columbia)
- **BEATSTEAKS** *Boombbox* (Warner Brothers)
- **CHRIS BROWN FEAT. BENNY BENASSI** *Beautiful People* (Sony RCA)
- **CATS EYES** *Face In The Crowd* (Polydor)
- **DIONNE BROMFIELD FEAT. LIL' TWIST** *Muggin'* (Lioness/Island)
- **JOE DRISCOLL** *Mixtape Champs* (Localization)
- **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)
- **THE GOOD NATURED** *Skeleton* (Parlophone)
- **HURTS** *Illuminated/Better Than Love*

- (Major Label/RCA)
- **LET'S WRESTLE** *In Dreams Pt. II* (Full Time Hobby)
- **CLARE MAGUIRE** *Shield And Sword* (Polydor)
- **BRUNO MARS** *The Lazy Song* (Elektra/Atlantic)
- **MAVERICK SABRE** *Where We Gonna Go* (Mercury)
- **ALEX METRIC & STEVE ANGELLO FEAT. IAN BROWN** *Open Your Eyes* (Positive/Virgin)
- **JESS MILLS** *Live For What I Die For* (Island)
- **MOBY** *The Day* (Little Idiot)
- **NELLY FEAT. KELLY ROWLAND** *Gone* (Universal)
- **NEW BOYZ FEAT. CATARACS & DEV** *Backseat* (Warner Eros)
- **JOSH T PEARSON** *Woman When I?Ve Raised Hell* (Mute)
- **SADE** *Love Is Found* (RCA)



- **ED SHEERAN** *The A Team* (Asylum/Antic)
- **ZOMBY** *Natalia's Song* (4AD)

ALBUMS

- **CHRIS THILE & MICHAEL DAVES** *Sleep With One Eye Open* (Nonesuch)
- **SPENCER DAY** *Vagabond* (Concord/Wissey)
- **DELTA MAID** *Outside Looking In* (Geffen/Future)
- **DREADZONE** *The Best Of Dreadzone - The Good The Bad And The Dread* (Dulwiser)
- **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* (Weiner Brothers)
- **MANCHESTER ORCHESTRA** *Simple Math* (Columbia)
- **MATTHEW MORRISON** *Matthew Morrison* (Mercury)
- **ALLIE MOSS** *Late Bloomer* (Soundy)
- **RANDY NEWMAN** *The Randy Newman Songbook Vol. 2* (Warner Eros)
- **SADE** *The Ultimate Collection* (RCA)
- **CLARE TEAL** *Hey Ho* (Mue)
- **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

- **DANGER MOUSE** *Two Against One* (Black Parlophone)
- **CLOUD CONTROL** *This Is What I Said* (Infectious)
- **COCKNBULLKID** *Asthma Attack*

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

- (Island/Moshi Moshi)
- **DEATH CAB FOR CUTIE** You Are A Tourist (Atlantic)
- **DEFTONES** Around The Fur (Reprise)
- **DJ SHADOW** I Got A Rokk (Island)
- **CARO EMERALD** A Night Like This (Dramatico)
- **JON FRATELLI** Baby We're Refugees! (Island)
- **THE JAPANESE POPSTARS** Joshua (Virgin)
- **LUPE FIASCO FEAT. SKYLAR GREY** Words I Never Said (Atlantic)
- **IYKKE II** 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 (Music Sound)
- **THOSE DANCING DAYS** Can't Find Entrance (Wichita)
- **TWO SPOT GOBI** Simon's Song (Iri)
- **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)
- **LIL' WAYNE** Tha Carter IV (Island)

MAY 23

SINGLES

- **YOUNG REBEL SET** Curse Our Love (Big Flame)
- **THE PIERCES** Glorious (Polydor)
- **OLIVIA SEBASTIANELLI** Olivia Sebastianelli EP (RCA)
- **BENJI BOKO FEAT. MAXI JAZZ** Where My Heart Is (Iru Thoughts)
- **CAGE THE ELEPHANT** Around My Head (Relentless/Virgin)
- **COLBIE CAILLAT** I Do (Universal Republic/Island)
- **ALEX CLARE** Treading Water (Island)
- **DOM** Living In America (EMI)
- **MICHAEL FRANTI & SPEARHEAD** Sound Of Sunshine (EMI)
- **BEN HOWARD** Old Pine (Island)
- **JONATHAN JEREMIAH** Heart Of Stone (Island)
- **WIZ KHALIFA** No Sleep (Atlantic)
- **MARLI HARWOOD** Billy (Island)
- **NERINA PALLOT** Hands Up (Geffen)

- **PLAIN WHITE T'S** Boomerang (Island)
- **TODDLA T FEAT. SHOLA AMA & J2K** Take It Back (Ninja Tune)
- **KT TUNSTALL** Uummannaq Song (Relentless/Virgin)
- **WONDERLAND** Is It Just Me (Mercury)

ALBUMS

- **KERRI CHANDLER & CHRISTOPHER MCCRAY** Heaven (Part 2) (Champion)
- **CLOUD CONTROL** Bliss Release (Infectious)
- **COCKNBULLKID** Adulthood (Island/Moshi Moshi)
- **NEIL DIAMOND** The Bang Years 1966-1968 (Columbia/Legacy)
- **DOM** Sun Bronzed Greek Gods (EMI)
- **LADY GAGA** Born This Way (Interscope)
- **STEPHEN MARLEY** Revelation: Part I - The Root Of Life (Island)
- **MARLI HARWOOD** Clocks & Full Stops (Marli Records)
- **TENNIS** Cape Dory (Carmen San Diego)
- **THURSTON MOORE** Demolished Thoughts (Matador)
- **VARIOUS** The Flowerpot (Island)
- **NEIL YOUNG** Live At Massey Hall 1971 (Reprise/h3)
- **NEIL YOUNG** Live At The Fillmore East (Reprise/h3)

MAY 30

SINGLES

- **THE SCRIPT** Science & Faith (Phonogenic)
- **DANNY & FREJA** If Only You (Island)
- **BLUEY ROBINSON** Showgirl (RCA)
- **ALEX WINSTON** Sister Wife (Island)
- **ABOUT GROUP** Don't Worry (Domino)
- **JESSIE J** Nobody's Perfect (Island/Lava)
- **JESSICA LEA MAYFIELD** Blue Skies Again (Nonesuch)
- **MATTHEW MORRISON** Summer Rain (Mercury)
- **NATHANIEL RATELIFF** You Should've Seen The Other Guy (Rouner/Decca)
- **ROBYN** Call Your Girlfriend (Konichiwa)
- **THE SATURDAYS** Notorious (Fascination/Geffen)
- **THE SCRIPT** Science & Faith (Phonogenic)
- **SWEDISH HOUSE MAFIA** Save The World Tonight (Virgin)
- **TO KILL A KING** Fictional State (Virgin)

ALBUMS

- **TIM HEALEY** Rest In Beats (Surfer Rosa)
- **JOHN ADAMS** Son Of Chamber Symphony/String Quartet (Nonesuch)
- **BLACK STONE CHERRY** Between The Devil And The Deep Blue Sea (Roadrunner)
- **CUITS** Cults (Itro/Columbia)
- **DEATH CAB FOR CUTIE** Codes And Keys (Atlantic)
- **JOE DRISCOLL** Mixtape Champs (Localization)
- **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)
- **SHUNDA K** The Most Wanted (Fanatic)
- **EDDIE VEDDER** Ukelele Songs (Island)

JUNE 6

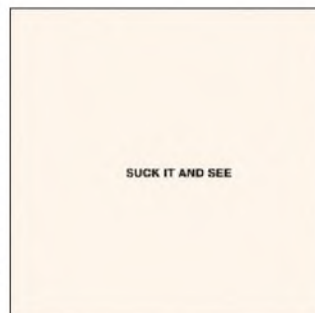
SINGLES

- **FM BELFAST** Don't Want To Sleep (Morr)
- **HANSON** Shout It Out (Three Car Garage)
- **AITER BRIDGE** Wonderful Life (Roadrunner)
- **AVENGED SEVENFOLD** So Far Away (Warner)

- **CUITS** Abducted (Itro/Columbia)
- **SOPHIE ELLIS-BEXTOR** Starlight (EBGB's)
- **CARO EMERALD** Stuck (Dramatico)
- **MARCUS FOSTER** Rushes & Reeds (Communion/Geffen)
- **BEN HOWARD** The Wolves (Island)
- **JENNIFER LOPEZ FEAT. LIL WAYNE** Into You (Mercury)
- **KATY B** Easy Please Me (Columbia/Rinse)
- **THE MIDDLE EAST** Hunger Song (PIAS)
- **THE NAKED & FAMOUS** Girls Like You (Fiction)
- **NAUGHTY BOY F**Kery** (Virgin)
- **JOSH OSHO FEAT. GHOSTFACE KILLAH** Redemption Days (Island)
- **PANIC! AT THE DISCO** Ready To Go (Get Me Out Of My Mind) (Decaydance/Fueled By Ramen)
- **PITBULL FEAT. NAYER, AFROJACK & NE-YO** Give Me Everything (I)
- **ROMANCE** Who Do You Love (Polydor)
- **NICOLE SCHERZINGER** Right There (Interscope)
- **SIMPLE PLAN** Can't Keep My Hands Off You Feat. Rivers Cuomo (Atlantic)
- **TOTALLY ENORMOUS EXTINGUISHED DINOSAURS** Trouble (Polydor)
- **TRIBES** We Were Children (Island)
- **THE VACCINES** All In White (Columbia)
- **THE VIEW** Sunday (Columbia)
- **WONDERLAND** Starlight (Mercury)
- **ZAC BROWN BAND** Free (Atlantic)

ALBUMS

- **TOPLOADER** Only Human (Underdogs)
- **TRISTAN CLOPET** Name It What You Want (Sussex)
- **ALL TIME LOW** Dirty Work (Hopeless)



- **ARCTIC MONKEYS** Suck It And See

- (Domino)
- **BATTLES** Glass Drop (Warp)
- **BLACK VEIL BRIDES** Set The World On Fire (Island)
- **DEPECHE MODE** Remixes 2: 81-11 (Mute)
- **SOPHIE ELLIS-BEXTOR** Make A Scene (Ebgb's)
- **FUCKED UP** David Comes To Life (Matador)
- **G-LOVE** Fixin' To Die (Island)
- **IRON MAIDEN** From Fear To Eternity: The Best Of 1990-2010 (EMI Catalogue)
- **LINKIN PARK** A Thousand Suns (Warner Brothers)
- **THE MIDDLE EAST** I Want That You Are Always Happy (Pias)
- **MY MORNING JACKET** Circuital (N2/Cooperative)
- **SIMPLE MINDS** Greatest Hits (EMI Catalogue)
- **TOM VEK** Leisure Seizure (Island)
- **WONDERLAND** Wonderland (Mercury)

JUNE 13

SINGLES

- **COCKNBULLKID** Yellow (Island/Moshi Moshi)
- **ALEXIS JORDAN** Hush Hush (Starroc/Rocration/Columbia)
- **MIKE POSNER FEAT. LIL WAYNE** Bow Chica Wow Wow (I)
- **TINCHY STRYDER & DAPPY** Spaceship (4Th & Broadway)
- **DUNCAN TOWNSEND** You Shine (Dramatico)
- **WOLF GANG** The King And All His Men (Atlantic)

ALBUMS

- **THE ANTLERS** Burst Apart (Transgressive)
- **LIAM BAILEY** Out Of The Shadows (Polydor)
- **BLACK COUNTRY COMMUNION 2** (Mascot)
- **DEFTONES** Adrenaline (Reprise)
- **FINK** Perfect Darkness (Ninja Tune)
- **MARCUS FOSTER** Nameless Path (Communion/Geffen)
- **THE JAPANESE POPSTARS** Controlling Your Allegiance (Virgin)
- **KASSIDY** Waking 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 (Heart/Concord UCC)
- **PITBULL** Planet Fit (I)
- **DUNCAN TOWNSEND** Out Of The Red (Dramatico)
- **VETIVER** The Errant (harm (Belle Union))
- **YUKSEK** Living On The Edge Of Time (Polydor)

JUNE 20

ALBUMS

- **BENJI BOKO** Beats, Treats And All Things Unique (Iru Thoughts)
- **DUANE EDDY** Roadtrip (EMI Catalogue)
- **THE FEELING** Together We Were Made (Island)
- **FOSTER THE PEOPLE** Torches (Columbia)
- **JUNIOR BOYS** It's All True (Domino)
- **SOUNDGIRL** Don't Know Why (Mercury)
- **U2** U218 Singles (Mercury)
- **PATRICK WOLF** Lupercaleia (Hollywood/Mercury)

JUNE 27

ALBUMS

- **STEVE BALSAMO** All Am (Ghost Horse)



- **DIONNE BROMFIELD** Good For The Soul (Island)
- **ALICIA KEYS** Songs In A Minor - Reissue (I)
- **QUEENSRYCHE** Dedicated To Chaos (Roadrunner)
- **JILL SCOTT** Jill Scott (Hidden Beach/Warner)
- **DAVE STEWART** The Blackbird Diaries (Weapons Of Mass Entertainment/Surflog/Proper)
- **WOLF GANG** Suego Faults (Atlantic)

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



CAT PARK (AKA)
First Place: Best Of Me (MEI Entertainment)
 This Bristol-based trio fuse together something positive and upbeat, with major chords, a memorable pop chorus, urban beats and an African tempo all coming together to tell a musical story, this is real songwriting. We will be keeping a close eye on First Place this year.



SAM SHEPHERD (MUSIC OMH)
The Rock of Travolta: Fine Lines (Big Red Sky)
 Many line-up changes, an almost never-ending hiatus - The Rock of Travolta prove with Fine Lines that patience is a virtue. Huge pause and release post-rock tinted tunes that suggest they might finally summit the rock that graced the title of their second album - Uluru.



OLI ROBERTSON (ROCK SOUND)
Lower Than Atlantis: World Record (A Wolf At Your Door Records)
 Just one year after their infectious, highly-charged debut album Far Q comes sophomore effort 'World Record'. Intelligent songs and hooks to land a killer whale it is a marked step forward for a band already clearly on the up.



JOHN FREEMAN (CLASH)
Rayographs: Rayographs (Desire Records)
 Siren-like, the London trio's startling debut is a beguiling fusion of half-remembered dreams and bubbling voodoo psychedelia. Astrud Steehouder's hypnotic vocals narrate dark parables over garage blues, like a lost soundtrack to a David Lynch film.

KEY RELEASES

GaGa progeny performs for Interscope



Deluxe Light: TV On The Radio ride the Hype

PRE-RELEASE FOCUS

BY ALAN JONES

OUR THREE FEATURED ETAILERS – Amazon, HMV and Play – have distinct and distinctive customer profiles, so it is not surprising that their pre-release Top 20 charts are frequently so diverse. But they are more alike this week than at any time this year, with seven albums appearing in all three lists,

namely those by the Arctic Monkeys, Glee Cast, The Pierces, Paul Simon, Kate Bush, Fleet Foxes and Lady Gaga. The latter's *Born This Way* is the consensus choice, thanks to number one placings at HMV and Play and a number three slot on the Amazon list. With the rush-released second single Judas now climbing the sales and airplay charts, demand for *Born This Way* is likely to increase even more as its release date approaches.

With *Wretch 32* and *Example's*

Unorthodox in the shops and thus exorcised from Shazam's list of most-tagged pre-releases after three weeks at number one, the title passes into the hands of Nero. The drum & bass duo who are signed to Chase & Status' MTA label reached number two on the Shazam list last December with debut hit *Me & You*, which went on to reach number 15 on the OCC sales chart. Follow-up *Guilt* goes one better this week but it left it late – it has taken seven weeks to climb the Top 20 and

arrives at the summit just as it is released commercially

A week after their latest album, *Nine Types Of Light*, debuted on the album chart at number 33 – equalling their previous highest chart position – US band TV On The Radio jump to the top of Last FM's Hype chart with *All Fall Down*, a track only on the deluxe version of the album. It is their first number one on the list and comes just days after band member Gerard Smith died from lung cancer (see page 3).

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	LADY GAGA	2149	896
2	RIHANNA	1092	535
3	EMINEM	1057	163
4	SOULJA BOY TELLEM	698	-9
5	JASMINE V	584	-33
6	GREEN DAY	583	-339
7	DEMI LOVATO	433	61
8	THE LONEIY ISLAND	286	81
9	GREYSON CHANCE	272	39
10	JONAS BROTHERS	270	13
11	MIRANDA COSGROVE	263	3
12	DRAKE	262	-29
13	SKRILLEX	248	56
14	KESHA	234	-71
15	GORILLAZ	221	52
16	TOKIO HOTEL	211	-57
17	THE READY SET	187	16
18	TIËSTO	155	-36
19	SHAKIRA	150	-14
20	CHRIS BROWN	150	6

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	Title	Label
1	LADY GAGA	<i>Born This Way</i>	Interscope
2	FLEET FOXES	<i>Helplessness...</i>	Bella Union
3	WONDERLAND	<i>Wonderland</i>	Mercury
4	DR DRE	<i>Detox</i>	Interscope
5	ARCTIC MONKEYS	<i>Suck It...</i>	Domino
6	KATE BUSH	<i>Director's Cut</i>	Fish People/EMI
7	MONA	<i>Mona Island</i>	
8	BLACK STONE CHERRY	<i>Between...</i>	Rozdrunner
9	TWENTY TWENTY	<i>Small Talk</i>	Geffen
10	BEASTIE BOYS	<i>Hot Sauce...</i>	EMI
11	IRON MAIDEN	<i>From Fear To...</i>	EMI
12	BIG TIME RUSH	<i>Big Time Rush</i>	Sony
13	PAUL SIMON	<i>So Beautiful Or...</i>	Heart/Concord UCI
14	DEPECHE MODE	<i>Remixes 2...</i>	Mute
15	THE PIERCES	<i>You And I</i>	Polydor
16	GLEE CAST	<i>Glee: The Music...</i>	Epic
17	BLONDIE	<i>Panic Of Girls</i>	Future Publishing
18	SOPHIE ELLIS-BEXTOR	<i>Make A Scene</i>	EBCB's
19	JENNIFER LOPEZ	<i>Love?</i>	Mercury
20	FRIENDIY FIRES	<i>Pala XL</i>	

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	FLEET FOXES	<i>Helplessness...</i>	Bella Union
2	KATE BUSH	<i>Director's Cut</i>	Fish People/EMI
3	LADY GAGA	<i>Born This Way</i>	Interscope
4	HUGH LAURIE	<i>Let Them...</i>	Warner Brothers
5	FRANKIE GOES TO HOLLYWOOD	<i>Liverpool</i>	Salvo
6	GLEE CAST	<i>Glee: The Music...</i>	Epic
7	PAUL SIMON	<i>So Beautiful Or...</i>	Heart/Concord UCI
8	THE PIERCES	<i>You And I</i>	Polydor
9	JOHN MARTYN	<i>Heaven And...</i>	Hole In The Rain
10	FRANK TURNER	<i>England Keep...</i>	Xtra Mile
11	ARCTIC MONKEYS	<i>Suck It...</i>	Domino
12	MILES KANE	<i>Colour Of The Trap</i>	Columbia
13	SUEDE	<i>Suede</i>	Edsel
14	SUEDE	<i>Dog Man Star</i>	Edsel
15	ABBA	<i>Super Trouper</i>	UMC
16	IRON MAIDEN	<i>From Fear To Eternity...</i>	EMI
17	WONDERLAND	<i>Wonderland</i>	Mercury
18	THE HOLLIES	<i>Clarke, Hicks...</i>	EMI
19	PATRICK WOLF	<i>Lupercalia</i>	Hideout/Mercury
20	PAUL SIMON	<i>Graceland</i>	Sony

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	Title	Label
1	LADY GAGA	<i>Born This Way</i>	Interscope
2	FRANK TURNER	<i>England...</i>	Xtra Mile
3	DR DRE	<i>Detox</i>	Interscope
4	FLEET FOXES	<i>Helplessness...</i>	Bella Union
5	ARCTIC MONKEYS	<i>Suck It...</i>	Domino
6	BIG TIME RUSH	<i>Btr</i>	Sony
7	PATRICK WOLF	<i>Lupercalia</i>	Hideout/Mercury
8	MILES KANE	<i>Colour Of The Trap</i>	Columbia
9	SOPHIE ELLIS-BEXTOR	<i>Make...</i>	EBCB's
10	PAUL SIMON	<i>So Beautiful...</i>	Heart/Concord UCI
11	JENNIFER LOPEZ	<i>Love?</i>	Mercury
12	DEPECHE MODE	<i>Remixes 2: 81-11</i>	Mute
13	STEVIE NICKS	<i>In Your...</i>	Warner Brothers
14	TWENTY TWENTY	<i>Small Talk</i>	Geffen
15	SUEDE	<i>Suede Deluxe</i>	Edsel
16	GLEE CAST	<i>Glee: The Music...</i>	Epic
17	KATE BUSH	<i>Director's Cut</i>	Fish People/EMI
18	WONDERLAND	<i>Wonderland</i>	Mercury
19	THE PIERCES	<i>You And I</i>	Polydor
20	A-HA	<i>Ending On A High...</i>	UMC

hmv.com

Top 20 Shazam Pre-release chart

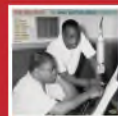
Pos	ARTIST	Title	Label
1	NERO	<i>Guilt</i>	MTA/Mercury
2	ALOE BLACC I	<i>Need A Dollar</i>	Epic
3	CHASE & STATUS FEAT. DELILAH	<i>Time</i>	Vertigo
4	YASMIN	<i>Finish Line</i>	MoS
5	BRUNO MARS	<i>The Lazy Song</i>	Elektra/Atlantic
6	NELLY FEAT. KELLY ROWLAND	<i>Gone</i>	Universal
7	TINIE TEMPAH	<i>Simply...</i>	Parlophone
8	EXAMPLE	<i>Changed The Way...</i>	Data/MoS
9	NEW BOYZ	<i>Backseat</i>	Warner Brothers
10	PITBULL FT. NAYER, AFROJACK & NE-YO	<i>Give...</i>	J
11	ALEX GAUDINO FT. KELLY ROWLAND	<i>What...</i>	MoS
12	ALEXANDRA STAN	<i>Mr. Saxobeat</i>	3 Beat
13	JUSTICE	<i>Civilization Because/Ed Banger</i>	
14	TODDLA T	<i>Take It Back</i>	Ninja Tune
15	WYNTER GORDON	<i>Dirty Talk</i>	Atlantic
16	YUCK	<i>Get Away</i>	Mercury/Pharmacy
17	STEVE ANGELLO & ALEX METRIC	<i>Open...</i>	Virgin
18	ARCTIC MONKEYS	<i>Don't Sit...</i>	Domino
19	BROOKE FRASER	<i>Something...</i>	Wood & Bone
20	NELLY FT. KERI HILSON	<i>Liv...</i>	Katwin/Island

shazam

CATALOGUE REVIEWS

VARIOUS

The Big Beat – The Dave Bartholomew Singbook (Ace CDCHD 1303)
New Orleans producer/songwriter/performer Dave Bartholomew is best known for his collaborations with Fats



Domino but his work enjoys a much wider currency, as this new compilation, featuring 25 of his top tunes, illustrates. Surrounded by the greats of rock & roll and R&B, including Elvis Presley (Witchcraft), Buddy Holly (Valley Of Tears), Jerry Lewis (Hello Josephine), Shirley & Lee (I'm Gone) and Bobby Mitchell (I'm Gonna Be A Wheel Some Day), two of Bartholomew's own recordings show that even in such exalted company he holds his own. His recording of My Ding-A-Ling is definitive. Being more ribald and with less showboating than Chuck Berry's number one cover version.

LOOSE CHANGE

Loose Change (Big Break CDBBR 0049) /TJM: TJM (CDBBR 0050)



Although nearly 40 when the disco boom exploded, Tom Moulton became one of the genre's iconic figures, producing and mixing numerous classics, including eponymous Casablanca albums by Loose Change and TJM – the former a female vocal trio, the latter a studio aggregation whose name is formed by Moulton's initials. Expanded, remastered and furnished with informative liner notes, both albums now join Big Break's increasingly impressive catalogue of dance/R&B reissues. Loose Change's album includes joyous, no holds barred disco anthems, strong ballads and one or two sinewy mid-tempo groovers, all beautifully performed, with the only disappointment coming in the form of an underpowered version of Neil Sedaka's You

Never Done It Like That, which pales in comparison – really! – to The Captain & Tennille version. TJM's album is more faceless, formulaic and relentlessly disco, with slightly overlong tracks (nothing less than eight minutes) but some good vocals from Ron Tyson on early compositions by Arthur Baker.

VARIOUS

The Message – Hip-Hop Party Classics (Spectrum SPEC 2067)



A celebration of old school hip-hop originally released on the respected Sugar Hill label, The Message includes everything you would expect – and Candi Staton. Starting with Grandmaster Flash's eloquent and vivid paean to ghetto life, The Message, followed by the more uplifting Rappers Delight, before Grandmaster Flash returns with the cautionary White Lines (Don't Don't Do It), it is an

impossibly strong selection of tracks. As for Candi Staton – well, she was signed to Sugarhill, but her interpretation of Elvis Presley's Suspicious Minds recasts it as an R&B song, without the slightest hint of hip-hop to justify its inclusion.

T-BONE WALKER

Your My Best Poker Hand – THE Definitive Collection (Fantasic Voyage FVTD 099)



Arguably the founding father of modern, electric blues guitar and certainly one of the first to use an amplifier, T-Bone Walker recorded prolifically for a number of labels, and this nicely presented compilation presents 75 of his prime recordings in a 3CD set in a gatefold sleeve. His fluid, innovative and elegant phrasing marked T-Bone out as an innovator, and classic material like Mean Old World, T-Bone Shuffle and Born To Be No Good remain potent and hypnotic recordings nearly 60 years after the fact.

CATALOGUE ALBUMS TOP 20



This	Last	Artist	Title	Label	Distributor
1	1	ADELE	19	XL	(PIAS)
2	2	LADY GAGA	The Fame	Interscope	(ARV)
3	3	KINGS OF LEON	Only By The Night	Hand Me Down	(ARV)
4	4	RIHANNA	Good Girl Gone Bad	Def Jam	(ARV)
5	5	ELBOW	The Seldom Seen Kid	Fiction	(ARV)
6	NEW	RUSH	Moving Pictures	Mercury	(ARV)
7	6	IMELDA MAY	Love Tattoo	Blue Thumb	(ARV)
8	7	THE SCRIPT	The Script	Phonogenic	(ARV)
9	9	KATY PERRY	One Of The Boys	Virgin	(E)
10	8	PAOLO NUTINI	These Streets	Atlantic	(CIN)
11	10	DAVID BOWIE	Changes	Bowie	(EMI) (E)
12	12	TAYLOR SWIFT	Fearless	Mercury	(ARV)
13	15	DR DRE	2001	Interscope	(ARV)
14	19	PINK FLOYD	The Wall	EMI	(E)
15	RE	ARCTIC MONKEYS	Whatever People Say I Am That's What I'm Not	Domino	(PIAS)
16	18	PINK FLOYD	The Dark Side Of The Moon	EMI	(E)
17	16	FLEET FOXES	Fleet Foxes	Bella Union	(ROM) (ARV)
18	13	PRIMAL SCREAM	Screamadelica	Creation	(ARV)
19	RE	ROBERT PLANT & ALISON KRAUSS	Raising Sand	Rounder/Decca	(ARV)
20	NEW	FOO FIGHTERS	In Your Honour	RCA	(ARV)

Official Charts Company 2011

CLUB CHARTS

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST Title Label
1	7	4	WIDEBOYS FEAT. SWAY & MCLEAN Shopaholic / Worldwide Phonographics
2	8	4	ZOE BADWI Freefallin / OMT
3	11	2	ALEX METRIC/STEVE ANGELLO/IAN BROWN Open Your Eyes / Positiva/Virgin
4	6	4	MORY KANTE VS LOVERUSH UK Yeke Yeke 2011 / Loverush Digital
5	10	2	ALEX GAUDINO FEAT. KELLY ROWLAND What A Feeling / MoS
6	14	2	LARRY TEE FEAT. ROXY COTTONTAIL Let's Make Nasty / 3 Beat
7	24	2	EXAMPLE Changed The Way You Kissed Me / Data/MoS
8	15	2	NIGHTCRAWLERS FEAT. TAO CRUZ Still Crying Over You / AATW
9	13	4	J MAJIK & WICKAMAN In Pieces / MoS
10	12	4	KARL G/AMESIE VS. LOVABLE ROUES Gamemaster Part One / Born To Dance
11	23	8	STEPHANIE BENSON Hangin On / Playtime Ent.
12	20	3	NERO Guilt / MIA/Mercury
13	2	7	SHARAM FEAT. ANOUSHEH KHALILI Fun / 3 Beat/Yoshitoshi
14	18	4	CHASE & STATUS FEAT. DEULAH Time / Vertigo
15	31	4	THE NYCER Lose Control / Ultra
16	5	4	ALEXANDRA STAN Mr. Saxobeat / 3 Beat
17	19	4	STEVIE FOREST VS THE ONES Flawless / Jolly Roger
18	25	2	COCKNBULLKID Asthma Attack / Island/Moshi Moshi
19	22	5	YVES LAROCK FEAT. TRISHA Milky Way / Millia
20	3	5	HERVE Together / Cheap Thrills/3 Beat/AATW
21	4	5	YASMIN Finish Line / MoS
22	1	5	HMC Taking Over Now / Snowdog
23	30	2	LMFAO FEAT. LAUREN BENNETT/GOONROCK Party Rock Anthem / Interscope
24	16	5	SNOOP DOGG VS DAVID GUETTA Sweat (Wet) / Capitol/Parlophone
25	32	2	TAKE THAT Happy Now / Polydor
26	27	3	BRITNEY SPEARS Till The World Ends / Jive
27	37	3	EWER The New Style / RX
28	Re	2	KATY B Broken Record / Columbia/Rinse
29	Re	7	THERESE Drop It Like It's Hot / Pewit Musik
30	NEW		STEVE AOKI & SIDNEY SAMPSON Wake Up Call / 3 Beat
31	17	5	CLOKX Catch Your Fall / 3 Beat
32	NEW		ERIKA JANE One Hot Pleasure / Pretty Mess
33	NEW		TIESTO & MARCEL WOODS Don't Ditch / Musical Freedom
34	21	7	WRETCH 32 FEAT. EXAMPLE Unorthodox / MoS/Levels Recordings
35	NEW		VATO GONZALEZ/FOREIGN BEGGARS Badman Riddim / MoS/Levels Rec
36	28	7	JENNIFER LOPEZ FEAT. PITBULL On The Floor / Def Jam
37	26	5	STARS ON 45 45/Michael Jackson Is Not Dead / AATW
38	NEW		SPEKRFREKS FEAT. NATALIE KITTY All Night Long / 3/Axis Trax
39	9	5	DIDNNE BROMFIELD FEAT. DIGGY SIMMONS Yeah Right / Lioness/Island
40	NEW		VICTORIA AITKEN The Queen Of The House / White Label

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST Title Label
1	5	3	LMFAO FEAT. LAUREN BENNETT/GOONROCK Party Rock Anthem / Interscope
2	14	2	WIDEBOYS FEAT. SWAY & MCLEAN Shopaholic / Worldwide Phonographics
3	4	4	ALEXANDRA STAN Mr. Saxobeat / 3 Beat
4	9	2	NADIA ALI Rapture / MoS
5	25	2	NIGHTCRAWLERS FEAT. TAO CRUZ Still Crying Over You / AATW
6	18	2	ZOE BADWI Freefallin / OMT
7	17	4	FUGATIVE FEAT. WILEY & MZ BRATT Go Hard / Transmission
8	15	5	THE WANTED Gold Forever / Geffen
9	24	2	JAY SEAN FEAT. LIL' WAYNE Hit The Lights / Cash Money/Island
10	NEW		ALEX GAUDINO FEAT. KELLY ROWLAND What A Feeling / MoS
11	20	2	J MAJIK & WICKAMAN In Pieces / MoS
12	3	5	SNOOP DOGG VS DAVID GUETTA Sweat (Wet) / Capitol/Parlophone
13	13	7	JENNIFER LOPEZ FEAT. PITBULL On The Floor / Def Jam
14	1	4	MICHAEL JACKSON Hollywood Tonight / Sony
15	NEW		KATY B Broken Record / Columbia/Rinse
16	27	2	STEPHANIE BENSON Hangin On / Playtime Ent.
17	23	2	HERVE Together / Cheap Thrills/3 Beat/AATW
18	NEW		THE NYCER Lose Control / Ultra
19	NEW		EXAMPLE Changed The Way You Kissed Me / Data/MoS
20	22	3	THE ULTRA GIRLS Girls Will Be Girls / White Label
21	2	3	HMC Taking Over Now / Snowdog
22	11	6	BRITNEY SPEARS Till The World Ends / Jive
23	26	4	SIRENS Good Enough / Kitchenware
24	NEW		SCARLETTE FEVER Black & White / Starfish
25	NEW		TAKE THAT Happy Now / Polydor
26	NEW		DEV Bass Down Low / Island
27	NEW		TREY SONGZ FEAT. NICKI MINAJ Bottoms Up / Atlantic
28	19	10	LADY GAGA Born This Way / Interscope
29	NEW		TATIANA Spider Web / Upside
30	16	4	CLOKX Catch Your Fall / 3 Beat

Wideboys set up shop, but clean sweep proves elusive



ANALYSIS

BY ALAN JONES

ONE OF THE BUSIEST REMIX teams around, The Wideboys also find time to make their own records, and seem to have come up trumps with Shopaholic, which bridges the garage/dance divide in fine style, and dashes 7-1 Upfront and Urban this week, while just missing out on the treble with a 14-2 leap on the Commercial Pop chart.

Shopaholic is their first number one as artists on either chart, though they reached number two Upfront last year with In The VIP. Although clear leader on the Urban

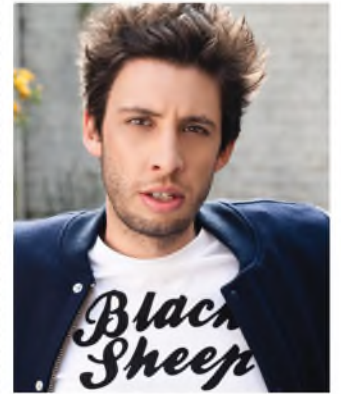
chart, where it moves 12.41% ahead of Mann's Buzzin', it only just scraped through to take the Upfront chart title, establishing a slender 1.39% advantage over unlucky runner-up Zoe Badwi's Freefallin'.

Shopaholic was whipped on the Commercial Pop chart, however, with Party Rock Anthem by LMFAO feat. Lauren Bennett & GoonRock establishing a massive 27.82% lead over its nearest rival.

Party Rock Anthem tops the chart while on its second week at number one on the CCC sales chart. With a new Audiobot mix serviced, it also improves 30-23 on the Upfront chart and debuts at number 30 on the Urban chart.



Laughing all the way to the top LMFAO prevent Wideboys from taking the Commercial Pop crown this week



Change on the way Example rockets 24-7 on the Upfront list and is new in at 19 on the Commercial Pop chart

URBAN TOP 30

Pos	Last	Wks	ARTIST Title Label
1	7	3	WIDEBOYS FEAT. SWAY & MCLEAN Shopaholic / Worldwide Phonographics
2	1	10	MANN FEAT. 50 CENT Buzzin' Remix / Def Jam
3	2	6	SNOOP DOGG VS DAVID GUETTA Sweat (Wet) / Capitol/Parlophone
4	3	6	WILLOW SMITH 21st Century Girl / Columbia/Roc Nation
5	4	10	JEREMIH FEAT. 50 CENT Down On Me / Def Jam
6	8	7	JENNIFER LOPEZ FEAT. PITBULL On The Floor / Def Jam
7	10	6	TREY SONGZ FEAT. NICKI MINAJ Bottoms Up / Atlantic
8	5	6	WRETCH 32 FEAT. EXAMPLE Unorthodox / MoS/Levels Recording
9	9	11	WIZ KHALIFA Black & Yellow / Atlantic
10	20	2	TALAY RILEY FEAT. SCORCHER Good As Gold / Jive
11	11	6	FLO-RIDA FEAT. AKON Who Dat Girl / Atlantic
12	6	12	CHRIS BROWN Yeah 3X / Sony RCA
13	29	2	JAY SEAN FEAT. LIL' WAYNE Hit The Lights / Cash Money/Island
14	12	11	MICHAEL JACKSON Hollywood Tonight / Sony
15	NEW		NY FEAT. GIGGS Be With You / Dream Juice
16	NEW		BEVERLY KNIGHT Fairplay / Hurricane
17	13	6	IZZY ISADORE Way Too Drunk / Street Sounds
18	22	4	KATY B Broken Record / Columbia/Rinse
19	17	5	TERRI WALKER So Hard / Blurco
20	18	3	POWW J Cal-I-Forn-Ia / Street Sounds
21	14	12	RIHANNA S&M / Def Jam
22	21	3	DEV Bass Down Low / Island
23	16	13	PITBULL FEAT. T-PAIN Hey Baby (Drop It To The Floor) / J
24	26	3	SMITH & BAKER Airplane / Street Sounds
25	19	10	TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman / Parlophone
26	23	6	SUNSHINE ANDERSON Say So mething / Verve Forecast
27	NEW		JAG It Ain't Over / White Label
28	24	6	NABLIDON FEAT. DJ CLASS Wild N Crazy / Street Sounds
29	NEW		PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything / J
30	NEW		LMFAO FEAT. LAUREN BENNETT/GOONROCK Party Rock Anthem / Interscope

COOL CUTS TOP 20

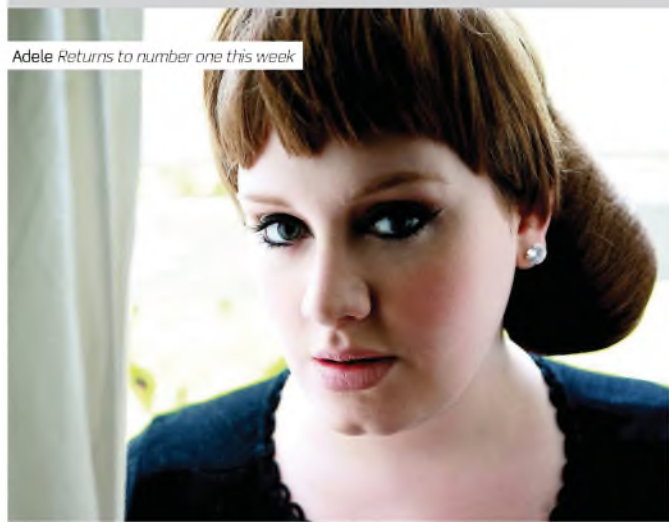
Pos	ARTIST Title
1	AXWELL Heart Is King
2	MARTIN SOLVEIG FEAT. KELE Ready
3	NIGHTCRAWLERS FEAT. TAO CRUZ Still Crying Over You
4	JUSTICE Civilization
5	MOBY The Day
6	ALEX METRIC & STEVE ANGELLO FEAT. IAN BROWN Open Your Eyes
7	BINGO PLAYERS Cry (Just A Little)
8	EXAMPLE Changed The Way You Kissed Me
9	THE BROOKES BROTHERS In Your Eyes/The Big Blue
10	LAIDBACK LUKE, STEVE AOKI & LIL JOHN Turbulence
11	CROOKERS Bust Em Up Ep
12	AZARI & III Hungry For The Power
13	TODDLA T Take It Back
14	FAWNI Ready When You Are
15	MONARCHY I Won't Let Go
16	BASS JACKERS Mush Mush
17	WE ARE MARS Eyes (Watching You)
18	THIRD PARTY & NICK SHELDON De Tune
19	TIME TAKERS She Blows
20	JORDAN & SANTERO Aha Ok EP



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), Crash (Leeds), Global Groove (Stoile), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford) Kchuz (Middleborough), Bassdivision (Belfast), Beatport, Juno, Unique & Dynamic.

CHARTS ANALYSIS



Adele's 21 passes the 2m sales mark

CHARTS: IN DEPTH

BY ALAN JONES

ADELE'S 21 RETURNS TO the top of the artist albums chart despite its sales falling 14.5% week-on-week to 91,803. Meanwhile, **Foo Fighters'** *Wasting Light* - which ended 21's 11-week reign atop the chart last week - falls to second place, its sales off 63.60% week-on-week at 41,675.

Adele's 21 topped the 2m sales mark last Tuesday (April 19), its 87th day on release, exactly matching the time it took Dido's *Life For Rent* album to reach the figure in 2003.

The only other album which may have achieved 2m sales more quickly is Robson & Jerome's self-titled 1995 debut. Based on the multipliers used on the market sample at the time, it achieved its two millionth sale on December 31, 1995, its 48th day on release. However, OCC now regards those multipliers as being too generous, and the album's sales to date have been downscaled at a more modest but still impressive 1,872,683.

21 is the 13th album by a female solo artist to sell upwards of 2m. Of the previous 12, the biggest seller is Madonna's *Immaculate Collection*, with sales to date of 3,567,071, making it the 10th biggest seller of all time. 21 moves into first place in the list of albums by female solo artists with most weeks at number one, one ahead of Shania Twain's *Come On Over* (1999) and Alanis Morissette's

Jagged Little Pill (1996). Twain's album remains the biggest studio album by a female solo singer, with sales to date of 3,370,328.

With latest single *In The Air* (feat. Keri Hilson) jumping 43-37 (8,889 sales) to join recent number two hit *Champion* (feat. Chris Brown) in the Top 40, **Chipmunk's** second album *Transition* - on which both tracks appear - debuts at number 10 (9,445 sales). His 2009 debut, *I Am Chipmunk*, debuted and peaked at number two, achieving first-week sales of 23,020.

Gorillaz's three studio albums thus far have all made the top three and have sold nearly 4m copies between them but their new album, *The Fall*, is a more experimental "sonic diary" recorded during their North American tour last autumn, and duly makes a more muted debut, arriving at number 12 (9,357 sales).

The last of the top five acts in the BBC's *Sound Of 2011* poll to deliver an album - following **Jessie J**, **James Blake**, **The Vaccines** and **Clare Maguire** - **Jamie Woon** makes his debut at number 15 (7,961 sales) with *Mirrorwriting*.

There are also Top 40 debuts this week for *Walk The River* (number 26, 4,707 sales), the third Top 40 album for Birmingham's **Guillemots**; *Punk & Poetry* (number 31, 4,346 sales), the second album from radical London ska/folk ensemble **The King Blues**, whose 2008 debut *Save The World Get The Girl* peaked at number 113

SALES STATISTICS WEEK 16

vs last week	Singles	Artist albums
Sales	2,951,270	1,306,499
prev week	2,954,513	1,430,707
% change	-0.1%	-8.7%

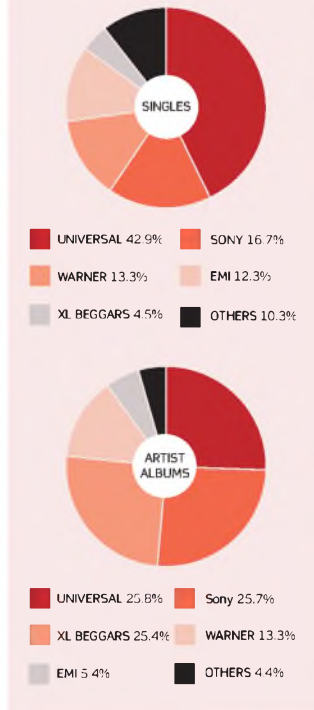
vs last week	Compilations	Total albums
Sales	353,276	1,659,775
prev week	452,171	1,882,879
% change	-21.9%	-11.8%

Year to date	Singles	Artist albums
Sales	49,834,395	26,285,117
vs prev year	45,524,235	25,697,628
% change	+9.5%	+2.3%

Year to date	Compilations	Total albums
Sales	5,006,812	31,291,929
vs prev year	5,788,192	31,485,820
% change	-13.5%	-0.6%

Compiled from sales data by Music Week

MARKET SHARES • WEEK 16



but has sold 31,637 copies; and Anglo-American rock veterans **Whitesnake's** *Forevermore* (number 33, 4,210 sales)

Some familiar names complete a busy week for Top 40 debuts: Canadian singer/songwriter **kd Lang's** 13th studio album and eight Top 40 entry, *Sing It Loud*, debuts at number 34 (3,986 sales); and German bandleader **James Last's** *Music is My World* debuts at number 24 (4,821 sales). Released on Last's 82nd birthday, the album includes new live recordings, and is Last's 66th chart entry in a 44-year chart career.

Now That's What I Call Music! 78 continues atop the compilations chart. Second-week sales of 117,733 bring its to-date tally to 336,158. Now! 78's immediate predecessor, Now! 77, sold 2,372 copies last week to raise its career tally to 1,355,666 - enough for it to move ahead of Now! 56 (1,355,074) to become the fourth biggest selling Now! album in the series' history, and the biggest for nine years. Ahead of it are 2001's Now! 50 (1,368,031), 2000's Now! 47 (1,372,213) and Now! 44, a November 1999 release that is by far the biggest Now! album, with 1,648,790 sales.

Overall album sales decreased by 11.8% week-on-week to 1,659,775 - 1.6% above the same calendar week 2010 sales of 1,633,399, but 26.15% below sales of 2,247,421 posted in the week before Easter last year. It's the lowest sale recorded in the week before Easter and the first time that sales have fallen in the seven days prior to Easter Sunday. It's also the lowest weekly sale recorded for 45 weeks.

There's no change at the top of the singles chart, with **LMFAO's** *Party Rock Anthem* enjoying a second straight week at the summit, with sales of 85,744 copies lifting its career tally to 316,478. It was overtaken in early midweek sales flashes by **Unorthodox**, rising

grime star **Wretch 32's** second hit *Eventually settling for a number two debut on sales of 66,048 copies. Unorthodox* - which also features **Example** - surpasses **Wretch 32's** debut hit, *Traktor* (feat. L), which debuted and peaked at number five in January, and has thus far sold 164,526 copies. *Unorthodox* is a higher charting song than **The Stone Roses' Fools Gold**, the number eight 1989 hit which it samples.

On release only since Thursday, **Beyonce's** *Run The World (Girls)* debuts at number 18 (18,087 sales). The first single from her upcoming album, which has yet to be named, it is her 37th Top 75 entry in total, including 14 as a member of **Destiny's Child**.

Also new to the Top 40 are **Diamonds**, the second Top 40 hit for London R&B singer **Starboy Nathan**, which debuts at number 23 (13,830 sales); **The Lazy Song** by **Bruno Mars** (number 15, 18,865 sales); **Nobody's Perfect**, the title track and third single from **Jessie**

J's debut album (number 32, 10,252 sales); **Simply Unstoppable** (number 33, 9,990 sales), the ninth Top 40 single for **Tinie Tempah** in 13 months; and **Give Me Everything** by **Pitbull feat. Ne-Yo, Afrojack & Nayer** (number 35, 9,233 sales).

Britain's *Got Talent* hit the ground running when it attracted an audience of more than 12m on its return to the ITV schedules nine days ago. The unexpectedly sweet performance of **Tracy Chapman's** *Fast Car* by the unlikely **Michael Collings** resulted in a dash to download the original, which consequently returned to the chart last week at number 58. It continued to sell exceptionally well all last week, and jumps to number four (44,329 sales), surpassing its 1988 number five peak. *Fast Car* has sold more than 200,000 copies on download since 2007.

After debuting at number 14 last week after less than two days on release, **Judas** is some way short of providing **Lady Gaga's** fifth number one hit. Climbing to number nine, the track sold 33,703 copies last week. The second single from her second album *Born This Way*, it follows the title track, which debuted and peaked at number three, and has sold 399,038 copies since its release a little more than 10 weeks ago.

Remaining in the 20s for a seventh week, 14-year-old **Birdy's** *Skinny Love* reaches its highest perch yet, improving 22-21 (15,342 sales). Nearly five times her age, singer/songwriter **Sammy King** makes his chart debut with *Penny Arcade*. Although, a number 27 hit for **Roy Orbison** in 1969, it was actually written by **Yorkshireman King**. An unofficial anthem adopted by supporters of Scottish Premier League team **Glasgow Rangers**, it was re-recorded by King, now 69, as the club's annual charity single, and sold 6,771 copies last week, to debut at number 47.

Overall singles sales, at 2,951,270, are down 0.1% week-on-week, and up 15.8% on same-week 2010 sales of 2,548,617. **Alan Jones**

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE 21	£5.79	£7.99	£7.99	£7.99
2 FOO FIGHTERS <i>Wasting Light</i>	£8.93	£8.99	£8.99	£8.99
3 ADELE 19	£3.99	£4.99	£3.39	£4.00
4 JESSIE J <i>Who You Are</i>	£8.93	£8.99	£8.99	£8.99
5 RIHANNA <i>Loud</i>	£8.93	£8.99	£8.99	£8.99

Source: Music Week

INTERNATIONAL CHARTS

Foo Fighters' latest album racks up most worldwide sales

FOR THE FIRST TIME SINCE IT WAS released, Adele's 21 was not the world's biggest selling album last week. It was steamrollered out of the way by **Foo Fighters'** seventh album, *Wasting Light* (pictured), which debuts at number one in Australia, Austria, Canada, Finland, Flanders, Germany, New Zealand, Norway, Sweden, Switzerland and the US. It also debuts at number two in the Netherlands,

number three in Portugal, number four in the Czech Republic, number five in Denmark and number seven in Spain.

It's an odd week for 21 to lose its superiority, because its chart position improves in more countries than it worsens. **Foo Fighters'** chart-topping debut causes 19 to lose three of its crowns, as it falls 1-2 in Canada, New Zealand and the US. It holds on to the top slot in Ireland and the

CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER

OFFICIAL
 charts company

INDIE SINGLES TOP 20

This	Last	Artist Title / Label (Distributor)
1	NEW	WRETCH 32 FEAT. EXAMPLE Unorthodox / MoS/Levels Recordings (Fuga)
2	1	ADELE Someone Like You / XL (PIAS)
3	2	ADELE Rolling In The Deep / XL (PIAS)
4	NEW	STARBOY NATHAN Diamonds / MonA/Vibes Corner (Abso Lite)
5	3	TIESTO V DIPILO FEAT. BUSTA RHYMES C'mon (Catch 'Em By Surprise) / Wyl Of Sound (PIAS)
6	4	ARCTIC MONKEYS Don't Sit Down 'Cause I've Moved Your Chair / Domino (PIAS)
7	NEW	SAMMY KING Penny Arcade / Mud Hut (M.L.Hut)
8	5	FLUX PAVILION Bass Cannon / Circus (AEI Music)
9	6	ADELE Make You Feel My Love / XL (PIAS)
10	NEW	KUNT & THE GANG F**Ksticks / Disco Minge (Dillb)
11	10	CHARLIE SIMPSON Down Down Down / Music Sound (PIAS)
12	8	TIM MCGRAW & GWYNETH PALTROW Me And Tennessee / Curb (PROP)
13	9	WRETCH 32 FEAT. L Traktor / MoS/Levels Recordings (Fuga)
14	12	GYPTIAN Hold You / MoS/Levels Recordings (Fuga)
15	14	MILK & SUGAR VS VAYA CON DIOS Hey (Neh Nah Nah) / MoS (Fuga)
16	11	THE STROKES Under Cover Of Darkness / Rough Trade (PIAS)
17	7	REBECCA BLACK Friday / Ark Music Factory (Ark Music Factory)
18	15	ADELE Set Fire To The Rain / XL (PIAS)
19	17	DJ FRESH Gold Dust / Data/MoS (ARV)
20	19	EXAMPLE Kickstarts / Data/MoS (ARV)

INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE 21 / XL (PIAS)
2	2	ADELE 19 / XL (PIAS)
3	NEW	THE KING BLUES Punk & Poetry / Transmission (PIAS)
4	3	RADIOHEAD The King Of Limbs / Ticker Tape/XL (PIAS)
5	NEW	WHITESNAKE Forevermore / Frontiers (Cargo)
6	6	EVA CASSIDY Simply Eva / Blix Street (ADA/CIN)
7	4	THE STROKES Angles / Rough Trade (PIAS)
8	NEW	EXPLOSIONS IN THE SKY Take Care, Take Care, Take Care / Bella Union (ROM/ARV)
9	5	METRONOMY The English Riviera / Because (ADA/CIN)
10	8	DANIEL O'DONNELL Moon Over Ireland / DMG TV (SDU)
11	NEW	VINTAGE TROUBLE The Bomb Shelter Sessions / Vintage Trouble (Vintage Trouble)
12	RE	FLEET FOXES Fleet Foxes / Bella Union (ROM/ARV)
13	14	THE XX XX / Young Turks (PIAS)
14	11	DURAN DURAN All You Need Is Now / Tape Modern (Essent al/GEV)
15	12	JOE BONAMASSA Dust Bowl / Provogue (ADA/CIN)
16	9	ROBBIE ROBERTSON How To Become Clairvoyant / 429 (ARV)
17	NEW	TUNE-YARDS W H O K I L L / 4AD (PIAS)
18	7	LOW C'mon / Sub Pop (PIAS)
19	RE	EXAMPLE Won't Go Quietly / Data/MoS (ARV)
20	17	ALEX TURNER Submarine Ost / Domino (PIAS)

INDIE ALBUMS BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)
1	NEW	EXPLOSIONS IN THE SKY Take Care, Take Care, Take Care / Bella Union (ROM/ARV)
2	NEW	VINTAGE TROUBLE The Bomb Shelter Sessions / Vintage Trouble (Vintage Trouble)
3	NEW	TUNE-YARDS W H O K I L L / 4AD (PIAS)
4	1	LOW C'mon / Sub Pop (PIAS)
5	NEW	BEN WATERS Boogie 4 Stu - A Tribute To Ian Stewart / Eagle (ADA/CIN)
6	2	PANDA BEAR Tomboy / Paw Tracks (Southern)
7	3	BELLOWHEAD Hedonism / Navigator (Proper)
8	4	BILL CALLAHAN Apocalypse / Drag City (PIAS)
9	14	RON SEKSMITH Long Player Late Bloomer / Cooking Vinyl (Essential Gem)
10	NEW	DUFF MCKAGAN'S LOADED The Taking / Armoury (ADA/CIN)

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 78 / EMI Virgin/UMTV (E)
2	2	VARIOUS Ultimate Floorfillers / AATWEMI TV/UMTV (ARV)
3	NEW	VARIOUS Best Of British / EMI TV/UMTV (ARV)
4	6	VARIOUS Pure Garage Anthems / Rhino (CIN)
5	4	VARIOUS Addicted To Bass 2011 / MoS (ARV)
6	7	VARIOUS Massive R&B - Spring 2011 / Rhino/UMTV (CIN)
7	5	VARIOUS Back To The Old Skool / MoS (ARV)
8	NEW	VARIOUS Now That's What I Call A Wedding / EMI TV/UMTV (ARV)
9	3	VARIOUS Songs For Japan / EMI TV/RCA/UMTV/Warner (ARV)
10	14	VARIOUS Pop Princesses 2011 / Sony/UMTV (ARV)
11	12	VARIOUS Your Songs / EMI TV/UMTV (ARV)
12	8	VARIOUS Now That's What I Call Music! 77 / EMI Virgin/UMTV (E)
13	13	VARIOUS Anthems Hip-Hop / MoS/Sony (ARV)
14	11	VARIOUS Guilty Pleasures / MoS/Sony (ARV)
15	17	VARIOUS Essential R&B - Spring 2011 / Sony (ARV)
16	NEW	VARIOUS Eurovision Song Contest Dusseldorf 2011 / CMC (E)
17	18	VARIOUS Loose Women - Girls Night Out / Sony RCA (ARV)
18	10	VARIOUS Perfect Day / Decca/Sony (ARV)
19	16	VARIOUS Hed Kandi - Back To Disco / Hed Kandi/Rhino (ARV)
20	9	VARIOUS The Very Best Of Sad Songs / EMI TV/UMTV (ARV)

ROCK ALBUMS TOP 10

This	Last	Artist Title / Label
1	1	FOO FIGHTERS Wasting Light / RCA (ARV)
2	NEW	WHITESNAKE Forevermore / Frontiers (C)
3	2	FOO FIGHTERS Greatest Hits / RCA (ARV)
4	3	PANIC! AT THE DISCO Vices & Virtues / Decoydance/Fueled 3y Ramen (CIN)
5	9	LED ZEPPELIN Mothership - Best Of / Atlantic (CIN)
6	4	GREEN DAY Awesome As F**K / Reprise (CIN)
7	8	LINKIN PARK A Thousand Suns / Warner Brothers (CIN)
8	5	WITHIN TEMPTATION The Unforgiving / Roacrunner (ADA/CIN)
9	7	HOLLYWOOD UNDEAD American Tragedy / A&M/Octone (ARV)
10	10	GUNS N' ROSES Greatest Hits / Geffen (ARV)

MUSIC DVD TOP 10

This	Last	Artist Title / Label (Distributor)
1	1	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA The Last Rose - Live In Dublin / Decca (ARV)
2	2	ORIGINAL CAST RECORDING Les Miserables - In Concert - 25th / Universal Pictures (CIN)
3	3	JUSTIN BIEBER This Is My World / Metrolome (Sony DADC)
4	5	MICHAEL JACKSON This Is It / Sony Pictures He (SDU)
5	4	ORIGINAL CAST RECORDING Dream Cast - Les Miserables In Concert / VCI (SDU)
6	6	ANDRE RIEU Live In Vienna / Decca (ARV)
7	7	ANDRE RIEU At Schonbrunn Vienna / Universal Music Dvd (ARV)
8	8	SIMPLY RED Farewell - Live In Concert At Sydney / Simplyred.com (E)
9	10	JEFF BECK Rock 'N' Roll Party - Honouring Les Paul / Eagle Vision (ADA/CIN)
10	9	JLS Only Tonight - Live From London / Epic (ARV)

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BY ALAN JONES



Netherlands. Meanwhile, 19 improves its standing in Australia (3-2, a new peak), Flanders (4-2), Germany (5-3) Austria (8-6), Denmark (11-7), Wallonia

(9-8), Spain (13-12), Sweden (15-12) Finland (21-17) and Italy (24-21) while falling in South Africa (2-3), Switzerland (3-5), Norway (5-7), Poland (5-7), Greece (19-20) and Russia (12-21), and holding in France (5-5). And it finally dents the chart in Estonia - at number 10 - where the sole UK inhabitant of the Top 10 for some time has been Hurts' Happiness, which currently ranks sixth.

Radiohead's The King Of Limbs falls in each and every one of the 22 countries in which it is charted - it declines in Spain (18-19), Greece (9-11), Italy (8-11), New Zealand (9-12)

the Netherlands (11-16), Switzerland (19-25), Australia (7-14), Wallonia (8-15), France (14-21), Finland (40-47), Canada (6-14), Flanders (7-15), Ireland (23-33), Austria (28-39), Norway (4-16), Japan (4-16), Denmark (10-24), Mexico (8-22), Poland (13-27), Germany (36-50), the US (3-23) and Sweden (9-35).

Meanwhile, after making exploratory forays into various European and Australasian charts a few weeks ago, Jessie J's Who You Are is slowly improving its fortunes in many of them, while breaking North America, holding at number six in

New Zealand; it climbs in Ireland (8-7), Greece (24-21), Australia (38-36), Switzerland (63-54) and the Netherlands (93-78) while making big debuts in Canada (number six) and the US (11), and creeping into the Flanders chart at number 64.

In more isolated action, Motörhead have new entries in Australia with Deaf Forever: Best Of (number 60) and Russia, where The World Is Yours debuts at 14. With a dozen previous territories to its name, Noah & The Whale's Last Night On Earth now debuts in Flanders (94) and Australia (86).



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	2	13	ADELE 21 XL 88697466992 (PIAS) ★★	(FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)	
2	1	2	FOO FIGHTERS Wasting Light RCA 88697844931 (ARV)	(Vig)	
3	3	83	ADELE 19 XL CD313 (PIAS) 4★	(Abbiss/White/Ronscn)	
4	7	8	JESSIE J Who You Are Island/Lava 2758627 (ARV) ★	(Dr. Luke/Brissett/Cornish/Martin/Ki/Dak/The Invisible Men/Parker & James/Thomas/Gacci/Ciccn)	SALES INCREASE ↑
5	6	23	RIHANNA Loud Def Jam 2752365 (ARV) 4★	(StarGate/Vee/Harrell/Boze/man/The Runners/Riddick/Polcw/DaDon/Sham/Mel&Mus/Stewart/Dean/Scuncz/Alex Da Kie)	SALES INCREASE ↑
6	8	24	CEE LO GREEN The Lady Killer Warner Brothers 7567889289 (CIN) ★	(FT Smith/The Smeezingtons/Alien/Marsh/Remi/Simpkins/Splash/Dr. Luke/Ng/Flsh/Green)	SALES INCREASE ↑
7	10	14	BRUNO MARS Doo Wops & Hooligans Elektra/Atlantic 756788271 (CIN) ★	(The Smeezingtons/Need/Fl/The Supa Dups)	SALES INCREASE ↑
8	5	3	KATY B On A Mission Columbia/Rinse 88697850722 (ARV)	(Geeneus/Bengal/Magnetic Man/Zinc)	
9	4	2	GLEE CAST Glee – The Music – Vol. 5 Epic 88697858522 (ARV)	(Anders/Asticm/Murphy)	
10	New		CHIPMUNK Transition Jive 88697802632 (ARV)	(Samuel/Harmony/Peters/Abraham/S/Dready/Danie/Morrison/Fyffe)	HIGHEST NEW ENTRY ▲
11	9	7	ELBOW Build A Rocket Boys! Fiction 2762328 (ARV)	(Potter)	
12	New		GORILLAZ The Fall Parlophone 0973331 (C)	(Gorillaz)	
13	12	79	MICHAEL BUBLE Crazy Love Reprise/43 9362496277 (CIN) 8★	(Foster/Rock/Gaifca/Chang)	
14	15	5	THE DRIFTERS Up On The Roof – Very Best Of Rhino/Sony 88697852702 (ARV)	(Greenaway/Macaulay/Leiber/Stoller/Davis/Cook/Lowe)	SALES INCREASE ↑
15	New		JAMIE WOON Mirrorwriting Candant Songs CDNT4 (ARV)	(Winn/Bevan/Wood/Buttery)	
16	17	12	CHASE & STATUS No More Idols Vertigo 274333 (ARV) ●	(Keenan/MT/Novel/Seb/For/Plaa/B)	SALES INCREASE ↑
17	13	24	THE OVERTONES Good Ol' Fashioned Love Warner Music Entertainment 5249823442 (CIN) ★	(Southwood)	
18	18	29	TINIE TEMPAH Disc-Overy Parlophone 9065132 (E) ★	(Tadgell/Claire/Sinuk/M.Keenier/Robert/J/HIT/SH/Swedish House Mafia/Haynie/Naughty Boy/Harrison)	SALES INCREASE ↑
19	19	54	PLAN B The Defamation Of Strickland Banks 679/Atlantic 5186584712 (CIN) 3★	(Drew/Epworth/APPapoulay/M.Emma)	SALES INCREASE ↑
20	23	5	CHRIS BROWN F.A.M.E. Sony RCA 83697860572 (ARV)	(M/All/The Underdog/The Bone Doby/Diplo/Mic/Free School/Harmony/Di Frank/ET/Le Meur/Ear/E/Com/Egg/Differ/et/Fl/W/et/row/Reer/aw/PC/ow/Da/Dor/Umber/Ar/D/Or/The/Types)	SALES INCREASE ↑
21	14	25	RUMER Seasons Of My Soul Atlantic 35249843225 (CIN) ★	(Brown)	
22	21	5	NICOLE SCHERZINGER Killer Love Interscope 2766315 (ARV)	(Red/Dn/Bea/Ges/Jimmy Joken/Falk/Lo/sson/Rami/Alexander/Steinberg/Tomlin/Mason/Swinsky/Stargate/Neer/Stewart/Nashi/Harrell/Taylor/Ber/Ida/Maven/Boys/Harmon)	
23	11	2	ALISON KRAUSS & UNION STATION Paper Airplane Rounder/Decca 6106652 (ARV)	(Krauss & Union Station)	
24	New		JAMES LAST Music Is My World UMTV 5333762 (ARV)	(Last)	
25	30	7	NOAH & THE WHALE Last Night On Earth Young & Last/Mercury 2763096 (ARV)	(Fink/Lader)	SALES INCREASE ↑
26	New		GUILLEMOTS Walk The River Geffen 2756935 (ARV)	(Rutner/Ford/Neil/Stark)	
27	29	23	PINK Greatest Hits: So Far!!! LaFace 88697807232 (ARV)	(Perry/Briggs/Austin/Storch/Arms/Strong/Fields/Manni/Machopsych/D/Dr. Luke/Martin/Kasz Money/Pink/Danjai/Sheilback)	SALES INCREASE ↑
28	16	6	THE VACCINES What Did You Expect From The Vaccines? Columbia 88697841451 (ARV)	(Grech/Marguerat)	
29	26	4	BRITNEY SPEARS Femme Fatale Jive 84697867377 (ARV)	(FT Smith/Dr. Luke/Martin/StarGate/Vee/William/3loodshy/lonback/Jerkin/3ilboard/Sheilback/Magnus/Benco/Amelio/MIKE/Dream/Machine/Digee)	
30	24	23	TAKE THAT Progress Polydor 2748474 (ARV) 6★	(Nive)	
31	New		THE KING BLUES Punk & Poetry Transmission TRANSC006 (PIAS)	(Miles)	
32	20	4	RADIOHEAD The King Of Limbs Ticker Tap/M. TIC/KOOLCD (PIAS)	(Godrich)	
33	New		WHITESNAKE Forevermore Frontiers FRBS509 (Cargo)	(Los Bros Brutalos)	
34	New		KD LANG AND THE SISS BOOM BANG Sing It Loud Nonesuch 7559797836 (CIN)	(Lang/Pisapia)	
35	34	12	EVA CASSIDY Simply Eva Blix Street G210199 (ADA/CIN) ●	(Cassidy/Bionda)	SALES INCREASE ↑
36	25	4	BAND OF THE COLDSTREAM GUARDS Pride Of The Nation Decca 2765916 (ARV)	(Cohen)	
37	37	119	LADY GAGA The Fame Interscope 1791397 (ARV) 4★ ★	(RedOne)	SALES INCREASE ↑
38	43	55	FOO FIGHTERS Greatest Hits RCA 88697869211 (ARV)	(Jones/Norton/Kasper/Raskul/Nez/Vig)	SALES INCREASE ↑

39	22	34	KATY PERRY Teenage Dream Virgin CDV3084 (E) 2★	(Dr. Luke/Blanco/Martin/StarGate/Stewart/Hzere/Amme/Wells)	
40	32	81	MUMFORD & SONS Sigh No More Gentlemen Of The Road/Island 2722538 (ARV) 3★	(Dreves)	
41	27	5	THE STROKES Angles Rough Trade RTRADD530 (PIAS)	(Obereg/The Strokes/Chiccarelli)	
42	New		MIKE & THE MECHANICS The Road Arista 88697846912 (ARV)	(Kcstien/Dangerfield)	
43	35	21	OLLY MURS Ollly Murs Epic/Syco 8869776322 (ARV) 2★	(Primer/saak/uture/Cut/Fobson/Argyle/Bremer/Green/Flitzme/urice/She/ks/At/ott/ble/ck/Byrne/The Invisible Men/Tyler/Horn)	
44	New		SNOOP DOGG Doggumentary Capitol/Parlophone c2638c2 (E)	(Jake/Cred/D/Better/McPorter/Rick/Russell/D/Me/Le/ewis/Steak/Peep/Dobble/Cover/Tair/fort/Brester/Wells/Colles/Dr. Scud/cur/West/emp/Bl/Reflex/Bar/cur/Rick/Fred)	
45	38	8	BEADY EYE Different Gear, Still Speeding Beady Eye BEADYD2 (E) ●	(Beady Eye/Lillywhite)	
46	31	5	RONAN KEATING & BURT BACHARACH When Ronan Met Burt Polydor 2765649 (ARV)	(Bacharach/Wells)	
47	44	21	BLACK EYED PEAS The Beginning Interscope 2754899 (ARV)	(Will.L./zmi/D/Ammol/Free School/Guetta/Tuinfort/Jerkins)	
48	Re-entry		JOSH GROBAN Illuminations Reprise/43 9362496456 (CIN)	(Fubin)	
49	52	2	MILOS KARADAGLIC The Guitar Deutsche Grammophon 4779693 (ARV)	(McLeuchien)	SALES INCREASE ↑
50	40	32	THE SCRIPT Science & Faith Phonogenic 88697754492 (ARV) ★	(Sheehan/D/Conchue/Frampton/Kipner)	
51	42	51	ELLIE GOULDING Lights Polydor 2732799 (ARV)	(FT Smith/Stearns/Frank/Music)	
52	45	89	FLORENCE + THE MACHINE Lungs Island 179794c (ARV) 4★	(Epworth/Ford/Mackie/Hugh/White)	
53	Re-entry		TRACY CHAPMAN Tracy Chapman Elektra/Atlantic (CIN)	(Kershbaum)	
54	41	17	ALFIE BOE Bring Him Home Ecca 2759210 (ARV)	(Morgan/Pochin)	
55	39	9	GLEE CAST Glee – The Music – Vol. 4 Epic 8869779142 (ARV) ●	(Anders/Asticm/Murphy)	
56	46	41	ELIZA DOOLITTLE Eliza Doolittle Parlophone 6099542 (E) ★	(Primer/Dccs/Lanny/S/Huge/Thornalley/Christie/Henple)	
57	36	4	MARY BYRNE Mine & Yours Sony RCA 88697869142 (ARV)	(Wright)	
58	New		EXPLOSIONS IN THE SKY Take Care, Take Care, Take Care Bella Union BELIAD02 (ROM ARV)	(Explosions In The Sky/Conieton)	
59	64	22	NICKI MINAJ Pink Friday Cash Money/Island 2754184 (ARV) ●	(Kane/Swizz Beatz/Crewford/Money/Rotem/Wansee/Kit-Mines/Will.L./m/Drew Money)	SALES INCREASE ↑
60	28	2	METROMONY The English Riviera Because BEC572787 (ADA/CIN)	(Mount)	
61	55	27	KINGS OF LEON Come Around Sundown Hand Me Down 8865778244 (ARV)	(Petraglia/King)	SALES INCREASE ↑
62	70	10	TWO DOOR CINEMA CLUB Tourist History Kitsune/Cooperative (PIAS) ●	(James2car)	HIGHEST CLIMBER ▲
63	48	26	THE WANTED The Wanted Geffen 2741627 (ARV)	(MacLellan/Cufather/Rami/Falk/The Wide Eyes/Kristin/Berry Blue/Phat Fete/Wec/Cliff/Hambro/Heck/De/le/Le/Henman/Commer/Ch/Young)	
64	67	68	PALOMA FAITH Do You Want The Truth Or Something Beautiful Epic 88697543552 (ARV) ★	(Byrne/Mackichen/Fctson/Barter/Hercowitz/Ergerent/Konstin/Marr/Kriegel/Wells/Elfctson/Westerlund/Beak/D/xx)	SALES INCREASE ↑
65	58	23	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade Decca 5331198 (ARV)	(Fleuve/cob/Vermeulen/Fieu)	
66	47	3	GLASVEGAS Euphoric/Heartbreak Columbia 88697851192 (ARV)	(Hood)	
67	50	7	DANIEL O'DONNELL Moon Over Ireland DMG TV DMGTV42 (SDU)	(Fyca)	
68	75	99	PAOLO NUTINI Sunny Side Up Atlantic 236469097 (CIN) 4★	(Nutini/Inoue)	SALES INCREASE ↑
69	65	3	BAND OF THE WELSH GUARDS A Royal Tribute Rhino 5249851682 (CIN)	(Petrick)	
70	61	135	KINGS OF LEON Only By The Night Hand Me Down 886973271 (ARV) 5★	(Petraglia/King)	
71	74	118	RIHANNA Good Girl Gone Bad Def Jam 1735109 (ARV) 5★ 3★	(Carter Administration/Sturken/Rogers/Verano)	SALES INCREASE ↑
72	Re-entry		ALEXIS JORDAN Alexis Jordan Star/Roc/Nation/Columbia 509005359918 (ARV)	(Resendz/Tan/Stargate/Walker/Coyne/Frikse/Vee/Le/wis/Eos/Sondere/Vieger/Bjorklund/Decd/m/eg)	
73	Re-entry		DAFT PUNK Tron Legacy (OST) Walt Disney 929921 (E)	(Daft Punk)	
74	60	16	MY CHEMICAL ROMANCE Danger Days: The True Lives Of The Fabulous Killjoys Reprise/43 9362495955 (CIN) ●	(Cez/Hot/My Chemical Romance)	
75	Re-entry		EMINEM Recovery Interscope 2739452 (ARV)	(Just Blaze/DJ The Hit Mr. Porter/Cin-Que/Gilbert/Emine/Mye/ner/Pa/rd/ve/nu/Purnell/Jansin/Shepherd/Dr. Dre/P/inger/Alex/D/De/Kid/Havoc/Magnedon)	

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World Copyright Summit - 7 & 8 June 2011 - The Square, Brussels, Belgium



WORLD COPYRIGHT SUMMIT

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2011 Keynote Speakers confirmed as of today:

- Robin Gibb**, singer and songwriter / President of **CISAC** (UK)
- Javed Akhtar**, scriptwriter, poet and lyricist (India)
- Michel Barnier**, Commissioner for Internal Market and Services, **European Commission**
- Carlo d'Asaro Biondo**, Vice-President, Southern and Eastern Europe, Middle East and Africa Operations, **Google** (France)
- Hervé Di Rosa**, visual artist and painter, Vice-President of **CISAC** (France)
- Francis Gurry**, Director General, **WIPO** - Worldwide Intellectual Property Organisation (Switzerland)
- Ivo Josipović**, composer / President of **Croatia**
- Neelie Kroes**, Vice-President of the European Commission and Commissioner for Digital Agenda, **European Commission**
- Robert Levine**, author of "Free Ride - How Digital Parasites are Destroying the Culture Business, and How the Culture Business Can Fight Back" (USA)
- Arnaud Nourry**, Chairman and CEO, **Hachette Livre** (France)
- Frank Stella**, painter and sculptor (USA)

Main programme topics announced:

- The value chain in the digital economy
- Collective management of rights - The solution for a sustainable digital economy
- Creative industries in the 21st Century
- ISPs and rights holders - Finding a common ground?
- The do's and don'ts of licensing
- Monetising the usage of creative works
- Europe as a driving force of the digital economy
- The European agenda for creators
- Connecting with respect - The right balance between creators' and consumers' rights
- Rights/royalties: how to track them (and get paid)?
- Global cooperation in IP and copyright issues - Identifying the appropriate copyright regime for the digital age
- Specific repertoire issues: Online licensing of musical works; the future of the resale right; remuneration for audiovisual creators; the impact of digitisation on the books' business...
- Territory focus: Russia

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